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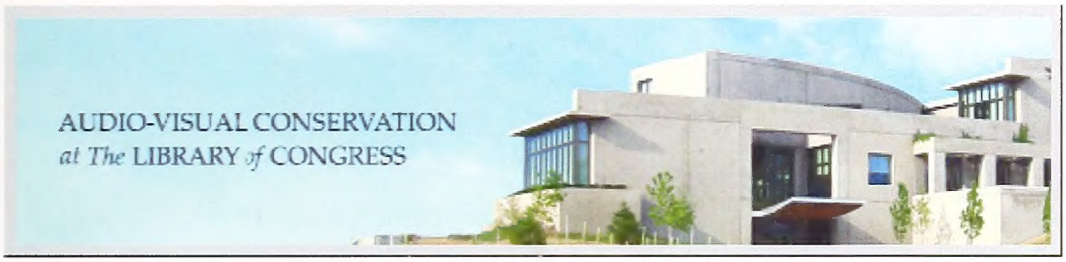

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MOTION PICTURE HERALD

REVIEWS
(In Product Digest)

The Adventures of Mark Twain
Hey, Rookie
Three Men in White
This Is the Life
Pardon My Rhythm
Allergic to Love
One Inch from Victory
Shake Hands with Murder
Beautiful Michoacan

3 Copy
X Copy
3 Copy 1967

HONORED HUNDRED ON TO WASHINGTON

Exhibition's star war bond salesmen of Fourth drive move into Fifth

"TAKE IT EASY" says CBS

"TELEVISION NOW" says NBC

RECRUITING PICTURE DIPLOMATS FOR U. S.

Hays office and State Department agree on post-war plans in world market

VOL. 155, NO. 6

MAY 6, 1944

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"ANDY HARDY'S BLONDE TROUBLE"

"ANDY HARDY'S BLONDE TROUBLE" with Lewis Stone, Mickey Rooney, Fay Holden, Sara Haden, Bonita Granville, Jean Porter, Keye Luke and Herbert Marshall • Screen Play by Harry Ruskin, William Ludwig and Agnes Christine Johnson Directed by George B. Seitz

"GASLIGHT"

Charles Boyer, Ingrid Bergman, Joseph Cotten in "GASLIGHT" with Dame May Whitty, Angela Lansbury, Barbara Everest • Screen Play by John Van Druten, Walter Reisch and John L. Balderston • Based Upon the Play by Patrick Hamilton Directed by George Cukor • Produced by Arthur Hornblow, Jr.

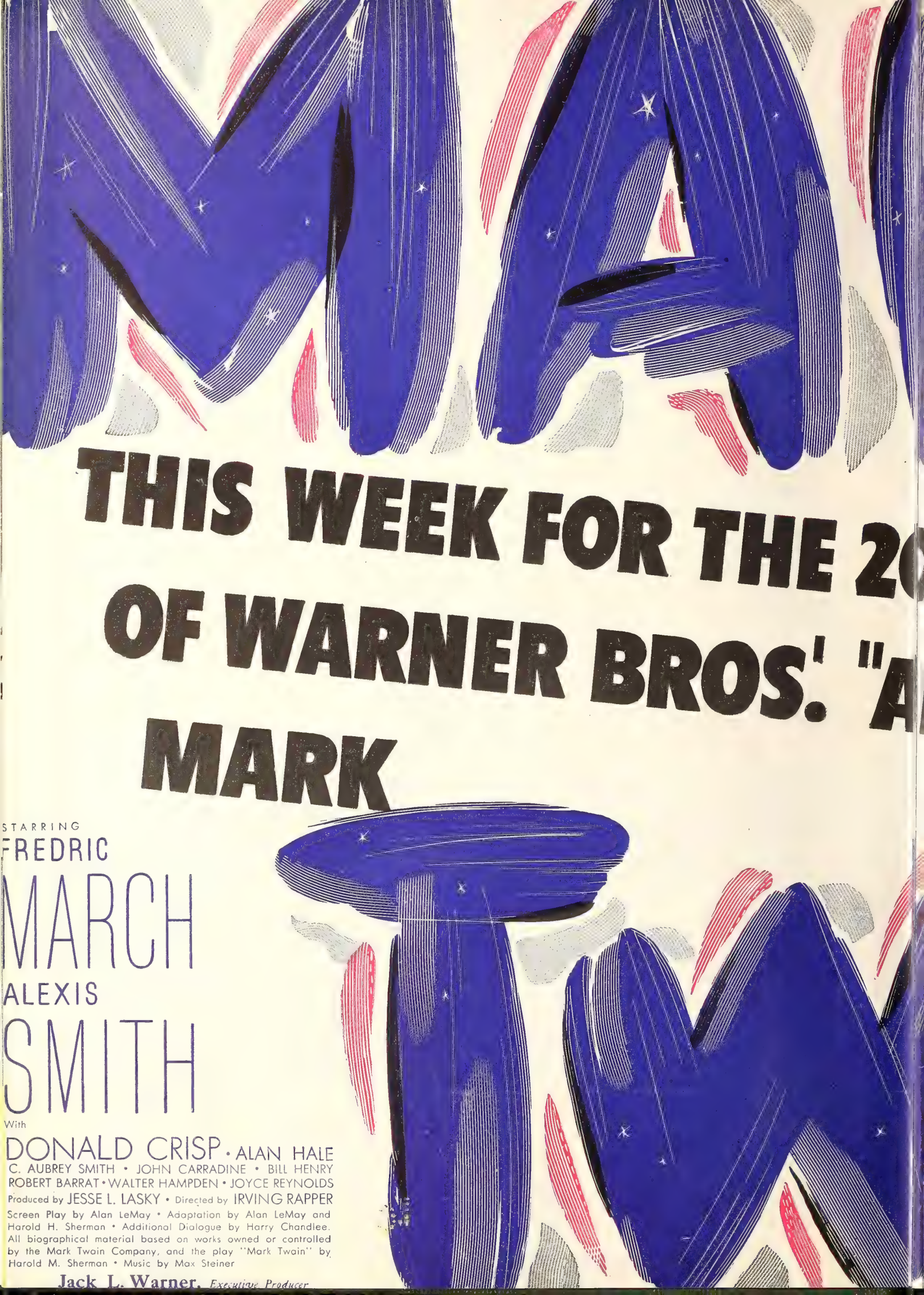
"3 MEN IN WHIT

"THREE MEN IN WHIT with Lionel Barrymore, Van John Marilyn Maxwell, Keye Luke, Gardner, Alma Kruger, "R Ragland • Original Screen Pla Martin Berkeley and Harry R Directed by Willis Goldbe

"The Greatest Grou

"Patriots! Help Recruit WACS! May 11th thru May 17th!"

M·G·M
M·G·M
"MEET THE PEOPLE"
"MEET THE PEOPLE" Starring Lucille Ball, Dick Powell with Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson and Vaughn Monroe and His Orchestra • Spike Jones and His City Slickers • Screen Play by S. M. Herzig and Fred Saidy • Directed by Charles Riesner • Produced by E. Y. Harburg
"TWO GIRLS AND A SAILOR"
"TWO GIRLS AND A SAILOR" with Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne • Harry James and His Music Makers with Helen Forrest • Xavier Cugat and His Orchestra with Lina Romay • Tom Drake, Henry Stephenson, Henry O'Neill, Ben Blue, Carlos Ramirez, Frank Sully, Albert Coates, Donald Meek, Amparo Novarro, Virginia O'Brien, Wilde Twins • Original Screen Play by Richard Connell and Gladys Lehman • Directed by Richard Thorpe
Produced by Joe Pasternak
On Earth"
M·G·M's
"SPRINGTIME 5"


MA
THIS WEEK FOR THE 2
OF WARNER BROS.' "A
MARK
TW
STARRING
FREDRIC
MARCH
ALEXIS
SMITH
With
DONALD CRISP • ALAN HALE
C. AUBREY SMITH • JOHN CARRADINE • BILL HENRY
ROBERT BARRAT • WALTER HAMPDEN • JOYCE REYNOLDS
Produced by JESSE L. LASKY • Directed by IRVING RAPPER
Screen Play by Alan LeMay • Adaptation by Alan LeMay and Harold H. Sherman • Additional Dialogue by Harry Chandlee. All biographical material based on works owned or controlled by the Mark Twain Company, and the play "Mark Twain" by Harold M. Sherman • Music by Max Steiner
Jack L. Warner, Executive Producer

O ADVANCE SHOWINGS
VENTURES OF

THE MOST IMPORTANT EVENT IN THE 50 YEAR HISTORY OF MOTION PICTURE ENTERTAINMENT!

20th CENTURY-FOX
presents
DARRYL F. ZANUCK'S
production

WILSON

IN TECHNICOLOR

Directed by Henry King
Written by Lamar Trotti

COOPERATE WITH UNCLE SAM. WAC RECRUITING WEEK MAY 11th THRU 17th.

MOTION PICTURE HERALD

COLVIN BROWN, Pubisher | MARTIN QUIGLEY, President and Editor-in-Chief | TERRY RAMSAYE, Editor

Vol. 155, No. 6 | May 6, 1944

EXHIBITORS and THE LOAN

THE week has been thick with conferences at the War Activities Committee offices in the Paramount Building on the subject of that coming Fifth War Loan and the motion picture's participation. Again, while the world is a-tiptoe with anticipation and anxiety over the impending Invasion, this industry is assigned a keynote approach to the pocketbooks of the patriots of America. The quota for the screen effort is something like $6,000,000,000.

This time, more than ever before, the voices of the councils have been urging fullest recognition of the valiant efforts of the exhibitor, delivered in the drives that are over, anticipated in the drive and drives to come.

Conspicuous as a part of this recognition and policy is the current attention to "The Honored Hundred", those champion bond sellers of the now memorable Fourth War Loan campaign conducted by an exhibitor, Mr. Charles Skouras. In Washington this week that Honored Hundred will be enlisted, inducted and commissioned in the forces of the Fifth War Loan drive under another exhibitor leader, Mr. R. J. O'Donnell. They are to be made strategists in what will perhaps be known as "The Fighting Fifth".

THIS issue of The Herald presents, beginning on Page 10, the pictures of all that Honored Hundred. It is of interest — and significance, too — that, while there are many faces familiar on the national scene, there are many more who have been but rarely seen in print—but obviously, as demonstrated, notably able showmen, all of them. Recognition—and their trip to Washington, with ceremonies—is the external part of their reward. But with thousands of others, capable but not quite so statistically denoted, they share the satisfaction of a job well done—so well done, in fact, that all of them are being asked in the day of the nation's need to do it all over again.

Work and responsibilities of this order have been ordained for the motion picture from that day that it made itself the great art and entertainment of the whole people.

To the people, whose war this is, the institution of the motion picture is the theatre. That is where they get it.

That is why this war loan, all the war loans, become the exhibitor's mission. Distribution organizes, exhibition executes.

■ ■ ■

BILLY BITZER

WITH sadness we this week record the passing of G. W. Bitzer, known from the dawn years of the screen as "Billy Bitzer". He was the first great cameraman of the motion picture. A considerable part of his fame grew out of his association with Mr. D. W. Griffith, with whom he left the American Mutoscope & Biograph Company for that independent enterprise entitled "The Birth of a Nation".

Like most of the rest of the motion picture, Mr. Bitzer took his beginnings with Thomas A. Edison, as a mechanic and electrician at the West Orange plant. He went to Biograph in 1896 and remained there through the golden age of that institution. He shared at the camera in the making of the names of Pickford and Sweet and Gish and Walthall, Arthur Johnson and Florence Lawrence. It is told of him that one day when Mack Sennett, rising in Biograph comedy, ventured some camera suggestions he drew from Billy the answer: "You keep it funny and I'll keep it in focus".

Fortune came to Billy twice, swiftly, and as swiftly left him. He was among the pioneers who thought there was no end of the golden flood. He was a good fellow while he had it—and a game loser.

■ ■ ■

AMONG the ten awards in journalism of the annual Pulitzer prizes, announced through the Graduate School of Journalism, Columbia University, is one to Mr. Earle L. Bunker of the *World Herald* of Omaha, for "photography on the home front". He made a heart-throb picture of the return of a war hero. He gets $500 and his paper a gold medal. It is pleasant to know that Mr. Bunker is an exhibitor's son. His father, the late Mr. Arthur C. Bunker, operated shows in Bridgewater and Dell Rapids, in South Dakota. The motion picture has been a large influence upon the art of photography and news photography. It was perhaps in those prairie theatres that the boy drew first impulse and inspiration. The screen is teaching even still photographers to tell stories.

■ ■ ■

A MILITANT exhibitor friend, with a big operation in the warm South, sends a cutting of a press item saying that the WPB has allocated 14,000 pounds of Freon-12 refrigerating gas for the cooling systems of the Capitol and the Congressional Office Buildings. Our correspondent observes that is "just about 20 per cent of enough to relieve the immediate requirements of the theatres, and it will be used for a Congress which will spend most of its time in adjournments for conventions, primaries and elections." Even so, it might be well if at least that arm of Government does not get overheated.

■ ■ ■

COUNTRY NOTES — Our weekend horticulture is supervised by Herman Wolfgang von Seyfferlich, etc., more generally known as "Teddy." He is a retired police dog living up the hill with Joe-the-Gardener now some decade and a half. He comes down Saturdays to sit in contemplation on a sunny bank, enjoying the scene of labour on the soil, much as you and I might watch excavators making way for a skyscraper. He looks very like those savage, wolfish ancestors of his that roamed the Black Forest, but he has made an adjustment to life and the times. His philosophy includes a doctrine of conservation of energy, resulting in genial tolerance. He and the old grey fox with a den in the woodlot have a truce. Also he deems rabbits, woodchucks and squirrels as matters for young and ardent pups. They may gambol at will. Now and then the breeze down the valley brings him a message of the spring. His nose twitches with recognition, but the mating call dies in his throat and he rolls over again to stretch his belly to the warming sun. It is better to rest. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Hollywood Visitor

JAMES CAESAR PETRILLO will visit Hollywood within a few days, to meet, as president of the American Federation of Musicians, with three other presidents: Barney Balaban of Paramount, Nicholas M. Schenck of MGM, and N. Peter Rathvon of RKO. Mr. Petrillo, it appears, has increased his demands upon the studios of Hollywood, and while in the film capital will study studio operations and counter studio labor compromises.

Meanwhile, Mr. Petrillo's problems elsewhere are pressing. The War Labor Board this week decided that the AFM strike in the broadcasting studios of WJJD, Chicago, and KSTP, Minneapolis-St. Paul, affected the war program, and ordered Mr. Petrillo to bring the work stoppage to an end.

Joseph A. Padway, AFM counsel, had argued that the union was not in war industry, and, as a result, the WLB had no jurisdiction and the War Labor Disputes Act did not apply. In Chicago the union had demanded that WJJD either raise wages from $75 to $90 a week, stop "piping" its programs to Station WIND at Gary, Ind., or employ record turners in addition to the 10 musicians now laboring at turning records as well as making music. In the Twin Cities the union has requested employment of a minimum of eight musicians for a minimum of 22 hours a week at the Minneapolis scale of $52.50 a week.

In Chicago the working musicians have been out on strike since April 13, and in Minneapolis since April 19. At last report, the WLB directive notwithstanding, they were still out on strike but expected back in the studios momentarily.

THE "Honored Hundred"—Winners of the Fourth War Loan drive Page 10

RECRUIT film diplomats to develop post-war markets Page 13

JAMES Brennan and Sol Schwartz named to manage RKO circuit Page 14

ORGANIZE Fifth War Loan campaign; draft "Honored Hundred" Page 21

EXHIBITORS throughout nation celebrate industry anniversary Page 22

TEN thousand theatres pledge aid in recruiting drive for Wacs Page 22

"TELEVISION now," says NBC; "Take it easy," says CBS Page 23

COAST exhibitors go to Washington on circuit plan to build theatres Page 24

SEARS explains role of Vanguard Films in new United Artists setup Page 27

CHURCH of England planning extensive use of motion pictures Page 28

KORDA moves offices of British-MGM production organization to Denham Page 30

"SOCKER" Coe Tells All—a review of Autobiography, by Terry Ramsaye Page 41

SERVICE DEPARTMENTS

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What the Picture Did for Me Page 47

IN PRODUCT DIGEST SECTION

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The Release Chart Page 1879

Photography at War

ACCORDING to the New York *Times*, whose correspondent in Italy recently wired statistics, the Army's Mediterranean Theatre of Operations main processing plant handles more materiel than any other, and, in "terms of personnel and equipment" represents a $100,000,000 business.

The Army plant, operated by Colonel Karl Polifka's Photographic Reconnaissance Unit, daily uses 20,000 gallons of water and 600 gallons of chemicals and makes 30,000 prints. In one month, it uses 31 tons of paper. In January, it produced 1,250,000 prints. For the Salerno landing, it made 30,000 aerial photography prints; for the Anzio landing, 20,000. It makes target charts for bombing crews; for the Budapest attack, it made 3,000.

But the Army gets its pin-up pictures from Hollywood.

Watchful Press

PUBLISHERS and editors in New York last week for the annual convention of the American Newspaper Publishers Association made television, radio and frequency modulation one of their principal topics. They appeared to accept broadcasting and television as an inevitable adjunct to publishing. But there was no agreement as to how and when the press and broadcasting would get together.

Some 275 of the publishers went to Schenectady Friday for a television demonstration by General Electric and the New York *Herald Tribune*. Feature writers and editors read the day's news into the television cameras and illustrated it with maps, photographs and demonstration. Motion pictures made of the editors arriving at the studio were developed and televised before the party left.

Speakers at the New York convention included Major T. H. Armstrong, inventor of FM; Dr. W. R. G. Baker, of GE, and Walter J. Damm, president of FM Broadcasters, Inc. and a vice-president of the Milwaukee *Journal*.

Canned Campaigns

LEGISLATORS hoping for reelection yet unable to speak in person to the folks back home are speaking to them by radio transcription. The *Wall Street Journal* estimates that approximately 400 of 531 House and Senate members made recordings during the past year, and that 150 legislators regularly talk via such recordings.

The recordings are made for the home radio stations by Sound Studios, Inc., in Washington. The company charges $5 for a 15-minute record; $4 for a 10-minute recording, and it charges in addition for packaging and mailing the recordings.

The financial paper notes that home stations usually use the transcriptions without charge. However, if the legislator appeals for votes, he must pay. In addition, when he files for reelection he must pay, according to National Association of Broadcasters rules. Studio spokesmen assert that during the past six years no legislator who recorded regularly was defeated.

Of the 150 who record regularly, the *Wall Street Journal* says only 45 are Democrats.

Song for Roar

THE House of Metro-Goldwyn-Mayer is by no means hiding its policy light under a bushel of anything, and the policy is for musicals, musicals and more musicals, including as the biggest and mostest of musicals the Technicolored "Ziegfeld Follies," now before the cameras. There are other major musicals on the MGM list of things-to-come, and still others awaiting release, including "Anchors Aweigh," "Weekend at the Waldorf," Holiday in Mexico" and "Music for Millions."

Be not too surprised if, any day now, Leo the Lion trades in his roar for a song.

Lauded

COLONEL Elliott Roosevelt, commander of a photo reconnaissance wing in England, in a radio interview from London and broadcast to the United States by the Columbia Broadcasting System, said that the scout-plane pilots, who will have a big role in the invasion bringing back photographic records on the results of bomber action, are the "Buffalo Bills" and the "Kit Carsons" of this war.

Stars at the Front

DURING the 28 months of the Hollywood Victory Committee, 3,000 players have entertained service men and women in more than 26,000 appearances necessitating more than 3,000,000 miles of travel, it is reported by the Committee. Additionally sponsored players have sold three billions in War Bonds and taken part in every national relief and charity drive since Pearl Harbor, all part of the industry's aid in the war effort.

Helping Hand

THE national Variety Clubs, of which R. J. O'Donnell is chief barker, long have had a reputation for good works in their several communities. Typical are these recent examples of civic endeavor designed to help those in need.

The latest project of the St. Louis Club is a war babies nursery opened at the Union Station, planned and financed by the club to aid the wives and children of service men passing through the city. The club in addition is supporting 30 juvenile centers in the city aimed at curbing juvenile delinquency and doing an excellent job of it.

For the same purpose, the Baltimore group has sponsored the first unit of an organization of boys' clubs, backed by the Police Department. All neessary furnishings and equipment for the initial center are supplied by the Variety Club.

In Chicago, the Variety Club of Illinois has turned over to the La Rabida-Jackson Park Sanitarium the sum of $12,000, proceeds of a stage show held last Sunday at the Civic Opera House.

Because of Mr. O'Donnell's preoccupation with the Fifth War Loan drive, of which he is chairman, the national Variety Clubs' spring meeting has been abandoned. The questions of time and place will be reopened in August, with a meeting probably to be held in the autumn, although that, too, may be dependent upon travel restrictions.

Bingo Is Back

THE CAPITOL theatre in Reading, Pa., opened 65 years ago as the Grand Opera House. Twenty-five years ago it was transformed into a motion picture house. During the past few years it has opened and closed at intervals. Now closed, it will reopen soon as a Bingo Parlor. No mention has been made as to whether films will be used to draw Bingo fans to the Capitol.

Plea

YOUNGSTERS of St. Louis 12 years of age and older deplore the box office practice of regarding "kids who can't work because we are under age" as adults, and have written Mayor Kaufmann asking him to take action in their favor.

The letter was anonymous, signed "Us Kids," and said, in part:

> **"Dear Mayor: We are children of 12 and over who have to pay 30 and 40 cents to go to neighborhood shows once a week. . . . When you get 50 cents or less a week (allowance), it doesn't go very far when you have to pay 40 cents to go to a show once a week. . . .**
>
> **"This is our suggestion. Since the prices have gone up, we think that the age limit of 12 should be raised to 14 or 15 before paying adult prices. . . ."**

The Mayor admitted he did not know what if anything he could do, and the *Post-Dispatch* commented editorially:

"The mayor can't do anything about it, but the movie houses can. The youngsters are their most enthusiastic and loyal customers, so it would be a handsome gesture if the theatres pushed the age limit up a few years."

At latest reports the St. Louis theatre managers had no comment.

GI Taste

THE POST Theatre Officer at Fort McClellan, Ala., had heard a number of GI complaints about double-feature film fare and called upon the camp's newspaper, *The McClellan Cycle*, to cycle about the various centers of the fort and find out if the enlisted men and women wanted double features. The answer from 54 per cent of the GI's was a "No."

The McClellan Cycle adds these pertinent results of the poll:

1. **Double feature fans prefer westerns and comedies.**
2. **Objectors like one Class A film on the serious side.**
3. **GI's do not like war films.**
4. **Picturization of historical novels is favored.**
5. **Double feature haters can't even stand Hedy Lamarr twice in one night.**
6. **Musicals are tops with everyone. Some can go two at once; others one at a time.**
7. **Most would like double features if there were two Class A pictures shown.**
8. **A large number desire double bills because it gives them a chance to rest feet weary from marching.**

$8,000 on the Air

WHAT is termed by Station WJZ, New York, "the largest commercial order ever placed on one station by a single client for one week" was given it by Paramount this week.

The film company ordered approximately $8,000 in time for promotion of "The Hitler Gang." This promotion was implemented by a WJZ Wednesday broadcast of proceedings at the Manhattan Beach Coast Guard Station. The picture was screened there, prior to its opening Saturday at the Globe, New York.

Paramount is also sponsoring three news broadcasts, a morning variety show, a woman's show, and 30 "station-breaks" and one-minute announcements on the station this week. WJZ is the key station of the Blue Network.

The Paramount advertisements via airwaves parallel similarly increased use of the medium by RKO and MGM. Radio plans of these two companies are given in detail on page 41.

New Members

LEOPOLD STOKOWSKI, orchestra leader who did not introduce "Mairzy Doats" to the world of music, and Al Trace, orchestra leader who did, were elected to membership in the American Society of Composers, Authors and Publishers. Lee Sims, pianist, also elected, made it a trio of new members.

Searching

HAL WALLIS, who had made no announcement of production or distribution plans, admitted in New York this week that the current Broadway success, "The Searching Wind," written by Lillian Hellman, was one of several properties he was considering for purchase. Miss Hellman, in turn, has admitted she has her eye on the screen adaptation of "War and Peace," if MGM can find some way of getting her to England, where the film is on Sir Alexander Korda's production schedule, providing, too, that salary differences can be settled with MGM. She also said she paid Samuel Goldwyn $30,000 to buy back a contract calling for her to write one more picture. Miss Hellman took exception to changes made in her script for Mr. Goldwyn's "The North Star," because, she said, they were made without her approval.

This week, Mr. Wallis, former Warner production chief, was reported considering an offer to produce for Eagle-Lion, the production and distribution company formed recently by J. Arthur Rank and headed in the United Sttaes by Arthur Kelly. Joseph Hazen, former Warner vice-president, will be associated with Mr. Wallis in any future affiliation, it is understood.

$200,000 Holiday

Mexico City Bureau

Exhibitors throughout Mexico suffered their annual enforced holiday Monday, May 1, which is Mexico's Labor Day and the Republic's most strictly observed holiday. With the country's 1,025 theatres closed all day, the loss to exhibitors was estimated at about $200,000, the highest figure on record, in view of the currently increased popularity of films and higher admission prices now prevailing. There are cases in Mexico City where prices have been raised to the unheard of level of 85 cents.

"On the Record"

DOROTHY THOMPSON, in her syndicated column, "On the Record," goes on record with the theory that what this nation needs is more film fare suitable for youngsters. She observes: "There has been in recent years a wave of pictures dealing with crime, horror, insanity and violence. . . . The films are not vicious. But they set youngsters to wondering. . . ."

Miss Thompson finds that there is occasionally a picture "eminently suitable for children and teen-ages. . . . 'Captains Courageous', Goodbye, Mr. Chips', 'Mrs. Miniver', 'The Pied Piper', the Disney films and many others one could name. . . ."

The columnist favors the creation of special films and special theatres for the youngsters wherein children would be given first consideration.

Miss Thompson is the same columnist who found strong implications of Fascism in "Fantasia," produced and directed by Walt Disney in 1940.

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The Honored Hundred

EXHIBITOR BOND VETERANS OF FOURTH LOAN TO BE ENLISTED FOR "THE FIGHTING FIFTH"

WINNERS of the Honored Hundred Contest of the Fourth War Loan campaign will be named an Advisory Committee for the Fifth War Loan when they meet in Washington next Tuesday. Three of the winners not shown here are Miss Rosa Hart, Lake Charles, La.; Fred Cross, Teaneck, N. J., and William B. Holden, Chicago. See page 21.

B. E. ABEGGLEN
Ketchikan, Alaska

A. E. ABLESON
Devils Lake, N. D.

JAMES ALLARD
Vernon, Tex.

W. G. ALLEN
Riverdale, Calif.

R. P. ASHCROFT
Baltimore, Md.

W. B. ASPLEY
Glasgow, Ky.

R. J. BAKER
Centerville, Ia.

C. L. BALDWIN
Gillett, Wis.

E. M. BARNES
Wheeling, W. Va.

H. W. BEALS
Brockton, Mass.

CHAS. BITTERFIELD
Philadelphia, Pa.

J. W. BLACKWELL
Newton, N. C.

ABE H. BORISKY
Chattanooga, Tenn.

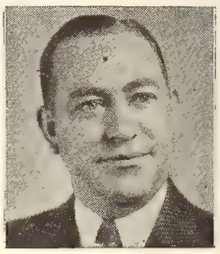
C. S. BROWN
Kane, Pa.

MRS. D. M. BROWN
Franklin, Pa.

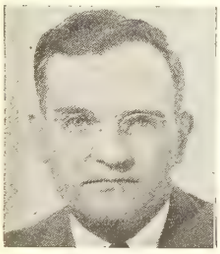
R. L. BROWNING
Ponca City, Okla.

VIOLET CADLE
Hiawatha, Kans.

W. S. CANNING
Fall River, Mass.


G. D. CARPENTER
Valdese, N. C.

W. LEE CASEY, JR.
Bonners Ferry, Ida.

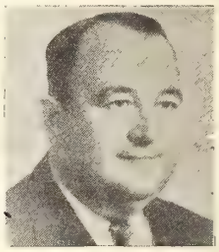

A. L. CLARY
Killeen, Tex.

P. J. CRAWLEY
Central Falls, R. I.

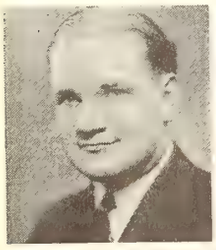
H. E. CREASEY
Riverside, Calif.

N. B. CRESSWELL
Clinton, Mo.

HARLAN CROY
Frankfort, Ind.


CECIL D. CRUMMEY
Rochelle, Ga.

H. A. DANIELS
Sequin, Tex.


HAROLD DE GRAW
Oneonta, N. Y.

P. A. DELAHUNTY
Macon, Mo.

J. E. DE LONG
Mankato, Kans.

J. R. DENNISTON
Monroe, Mich.

EDGAR J. DOOB
Wilmington, Del.

ROY DUNNICK
Atchison, Kans.

T. H. EALAND
Ferndale, Mich.

T. M. ELLIS, JR.
Beloit, Wis.

O. K. ENGEN
Rugby, N. D.

FRED M. EUGLEY
Westbrook, Me.

HENRY EYTINGE
Philadelphia, Pa.

JACK L. FOXE
Washington, D. C.

HOMER GILL
Bakersfield, Calif.

ROSS C. GLASMANN
Ogden, Utah

ADAM J. GOMEZ
Honolulu, Hawaii

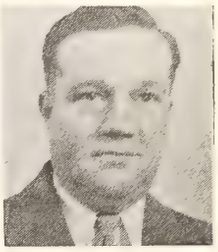
RUSSELL HARDWICK
Clovis, N. M.

COL. J. B. HARVEY
Clover, S. C.

FRANK HAYWARD
San Leandro, Calif.

C. C. HELMS
Hot Springs, Va.

EINO HEMMILA
Medford, Ore.


W. J. ILSLEY
Columbia, Miss.

TED IRWIN
Herington, Kans.

E. M. JACKSON
Plentywood, Mont.

F. R. JACKSON
St. Marys, Pa.

JOHN D. JONES
San Angelo, Tex.

ARTHUR J. KEENAN
Lowell, Mass.

EUGENE C. KEENAN
Newport, Vt.

BERT KENNERSON
San Jose, Calif.

LOUISE LEONARD
New York, N. Y.

IRVING LEVIN
San Francisco, Calif.

BETTY MARGARIDO
Forest Hills, L. I., N. Y.

ALLAN MARTEN
E. Los Angeles, Calif.

JACK MATLACK
Portland, Ore.

M. H. MILLAR
Pahokee, Fla.

A. G. MILLER
Atkinson, Neb.

MELVIN MORRISON
Dover, N. H.

DAN C. NEAGLEY
Bridgeton, N. J.

M. A. NEUMAN
Stevens Point, Wis.

E. C. NIEMANN
Portland, Ore.

L. PARMENTIER
Walla Walla, Wash.

BARNES PERDUE
Parsons, Kans.

KEN PETERS
Pierre, S. D.

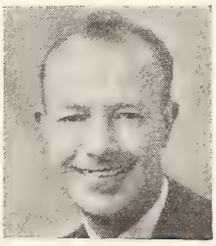
LEO PETERSON
Rapid City, S. D.

A. M. PICKUS
Stratford, Conn.

REUBEN PORIT
Philadelphia, Pa.

PAUL RAISLER
Flushing, N. Y.

J. L. REDMOND
Falls City, Neb.


J. D. RICHARDSON
S. Pasadena, Calif.

J. Y. ROBB
Big Spring, Tex.

CHARLES SKOURAS, Fourth War Loan Chairman, who will present his Honored Hundred at the ceremonies in Washington Tuesday and Wednesday.

BEFORE

AFTER

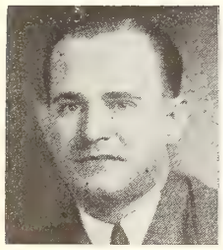
RALPH BATSCHELET, Denver, left, grew a beard and set out to sell a Bond for every whisker. As photo and figures prove, he practically did. With 13 Bonds for every seat, he led the nation.

T. R. GAMBLE
War Finance Director

PALMER HOYT
Honorary Judge

DR. P. H. ODEGARD
Honorary Judge

WALTER D. FULLER
Honorary Judge

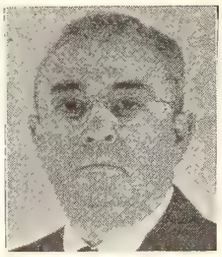


ROY ROBBINS
Philadelphia, Pa.

F. A. ROGERS
Tuskegee, Ala.

HARRY RUBIN
Michigan City, Ind.

J. G. SAMARTANO
Meriden, Conn.



J. J. SHARUM
Walnut Ridge, Ark.

W. M. SHIELDES
Tyler, Tex.

DALE SMILEY
N. Sacramento, Ca

HARVEY W. SMITH
Roseville, Calif.

L. W. SOWAR
Muncie, Ind.

L. B. SPONSLER
Fort Scott, Kans.

EWALD A. STEIN
Wickenburg, Ariz.

W. M. TALLMAN
East Liverpool, O.

ZOLLIEM.VOLCHOK
Portland, Ore.

WILBUR WILLIAMS
Boulder, Colo.

W. WILLIAMS
Kemmerer, Wyo.

R. G. WILSON
Walsenburg, Colo.

LARRY WOODIN
Wellsboro, Pa.

T. F. WOODS
San Francisco, Cal.

K. E. WRIGHT
Winnemucca, Nev.

F. W. ZIMMERMAN
San Marcos, Tex.

CHARLES A. ZINN
Minneapolis, Minn

RECRUIT FILM DIPLOMATS FOR POST-WAR MARKET

MPPDA Moves to Implement State Department Offer of Cooperation with Screen

The industry this week moved toward closer cooperation with the Department of State to insure Government assistance in the maintenance of supremacy of American motion pictures in the post-war world market. Representation of the industry's objectives when peace and trade treaties are written and recognition of the screen's potent post-war job are indicated as the primary aims to be promoted by the Department.

At a board of directors meeting of the Motion Picture Producers and Distributors of America in New York Monday, the board voted to recommend the appointment of a corps of industry representatives as general agents and spokesmen to be stationed in key world capitals. The action followed several conferences this winter at the MPPDA which explored the possibilities of active cooperation between the Hays office and the State Department's new division of telecommunications and its special branch for the motion picture.

In Washington Thursday, the House Foreign Affairs Committee was expected to report favorably on legislation authorizing the State Department to undertake, in other parts of the world, programs to promote mutual understanding and cooperation, such as have been applied in South America by the Coordinator of Inter-American affairs, including the substantial use of American motion pictures.

Emphasis Placed on Importance Of Pictures After War

President Roosevelt asked for the legislation in his message to Congress February 29, and the bill was introduced by Representative Sol Bloom of New York, chairman of the committee. Later, in an outline of the State Department's program, submitted to the President by Acting Secretary of State E. R. Stettinius, Jr., considerable emphasis was given the importance of motion pictures in developing closely-knit relations between countries.

While great stress was laid upon the value of films, there is nothing in the bill or in Mr. Stettinius' explanation to indicate that Department officials have any plans for Government production of motion pictures after the war.

Hays Office to Instruct Screen Diplomats

Candidates for the Hays office corps of screen diplomats must combine experience in world distribution of films with knowledge of U. S. Government post-war world market plans and with State Department procedure, it was indicated. After the selection of "the best men for the jobs" has been made, within the next few weeks, the Hays office will undertake a course of orientation for the men to acquaint them with their tasks and to instruct them in carrying out the cooperative program of the industry and the State Department.

Meanwhile, foreign managers of the home offices reported this week that concrete assistance from the State Department already has been forthcoming since the telecommunications division was set up early this winter, with Francis Colt de Wolf at the head and George R. Canty as film liaison. It was learned that official "confidential" reports have been submitted regularly to the Hays office from the division, giving detailed information regarding film matters in various countries throughout the world.

These reports, according to the foreign managers, contain more complete data than those regularly supplied by the Foreign Commerce Bureau of the Department of Commerce. In addition to information on the number of theatres, seating capacity, local production capacity, film imports and other facts which generally are known to the foreign departments of the major companies, the confidential memoranda give data considered of "utmost importance" to the industry.

According to John W. Hicks, Jr., vice-president in charge of foreign distribution for Paramount, and Joseph Seidelman, vice-president in charge of foreign distribution for Universal, the State Department reports have been "extremely helpful" and are proof of the Government's intention to lend every assistance possible to the industry.

Biddle Outlines Attitude Of Justice Department

With State Department cooperation assured, several foreign managers believe it will be possible after the war for the industry to reenter the world market on a "free, competitive basis," with a minimum of restrictions expected in the form of quotas, excessive taxes and other hampering measures. When the peace treaties are made, one executive said, the industry won't "be left out in the cold as it was after the last war. With Government support, we'll reecive greater consideration," he said.

Aside from the approved plan to appoint key men to represent the Hays office in the world's key cities, the major companies are not acting in concert to promote post-war world market plans, Mr. Hicks and Mr. Seidelman said. Each company will execute its own plan according to individual company policy and its own world-wide distribution organization.

The extent to which industry representatives may participate in the Anglo-American conference on world distribution of motion pictures this summer has ben outlined by Attorney General Francis Biddle in a clarification of the position of the Department of Justice with respect to the position of industrialists in the international oil conversations now taking place in Washington.

Industry representatives will be given a free hand to join in the discussions and make suggestions and criticisms, but may not be given the authority to determine or carry out a national policy.

The Attorney General emphasized that the department never had taken the position that consultation by any industry committee with the Government violated the anti-trust laws, and had made it clear to the State Department that it had no objection to the formation of industry advisory committees.

Committees Can Volunteer Suggestions, Criticisms

The department, he indicated, need not be consulted as to the membership of such committees, and it never had expressed any view as to whether a committee was or was not desirable, had not said that the members of a committee could take part in any discussions, nor ruled that they could not volunteer any suggestions or criticisms.

This position, Mr. Biddle declared, had been made clear in a letter to Secretary of State Cordell Hull in which he said: "Consultations by the State Department with technical experts does not constitute any violation of the anti-trust laws. Consultation does not involve, of course, the determination of policies nor the formulation of problems which should be the responsibility of the State Department. If the technical experts, operating as members of a panel, should themselves agree on any private plan or program, or should take part in any such private plan or program . . . such a plan or program would be subject to the anti-trust laws."

No Group Has Authority to Set National Policies

"Advisory committees representing private interests are one valuable source of information and advice," he explained, "but provision should be made so that any group which feels that its interests are being neglected may present its grievances or suggestions to the Government. Moreover, no advisory committee or other private group, representative of special interests, should have authority to determine national policy or to carry out a program. That authority should be vested exclusively in public officers who are responsible to the President and the Congress."

For the current Anglo-American oil conference, the department set up a group of 10 industry representatives, three of whom sat in on the discussions as experts, while the others were consulted as questions in their various fields of experience arose.

EAGLE-LION HOLDS SALES MEETING IN LONDON

The first sales convention of the recently formed Eagle-Lion Distributors, Ltd., British counterpart of J. Arthur Rank's American company, Eagle-Lion Films, Inc., was held in London last week. The three-day session ended last Friday with the sales staff viewing Noel Coward's "This Happy Breed", Technicolor picture produced by Two Cities Films, and "Canterbury Tales", produced by Michael Powell and Emeric Pressburger. E. T. Carr, managing director of Eagle-Lion Distributors, presided at the sales meeting.

Predict "Hidden Weapon" Will Aid Food Problem Here

Marvin Jones, administrator of the War Food Administration, has stated in a letter to John C. Flinn, coordinator of the WAC Hollywood Division, that officials expect the WAC short, "America's Hidden Weapon," to help obtain the civilian cooperation necessary for an adequate food supply this year. The short, which deals with the necessity of victory gardens, is distributed by Warner Brothers to the theatres pledged to play WAC releases.

Rank, 20th-Fox May Buy MGM's Gaumont Shares

Disposition of the 49 per cent stock holdings of Loew's, Inc. and Twentieth Century-Fox in Metropolis and Bradford Trust Company, which controls Gaumont-British, was reported to have been concluded in London Monday by Loew's sale of its share to J. Arthur Rank, who now owns 51 per cent of the stock, and to Twentieth Century-Fox. Negotiations for the American companies' disposal of the stock have been in progress since Spyros Skouras, president of Twentieth Century-Fox, arrived in London in February.

David Bernstein, vice-president and treasurer of Loew's, said Tuesday that the company had not received confirmation of the sale. According to the report from London, however, it was said that Loew's share in the stock would be equally divided between Mr. Rank and Twentieth Century-Fox.

It was indicated several weeks ago that the disposal of the Metropolis and Bradford holdings of the two American majors would influence strongly the entire distribution and production deal being negotiated between Mr. Skouras and Mr. Rank. Acquisition of the 49 per cent interest by Mr. Rank would have placed the British film leader in a powerful bargaining position which, observers believed, neither MGM nor 20th-Fox desired.

The 49 per cent stock holdings consist of "B" non-voting shares held through United American Investing Corporation, a 20th-Fox subsidiary. Loew's interest was acquired several years ago from 20th-Fox for approximately $3,500,000.

The return to the U. S. of Mr. Skouras has been delayed by the British Government's recent ban on travel until after the start of the Allied invasion. Mr. Skouras had planned to leave London for New York this week, but his departure and that of other American film executives who are now in London will be held up indefinitely unless British officials amend the ruling to permit American civilians "whose work can be construed to be in connection with the war effort" to return to U. S.

Brennan and Schwartz Named Managers of RKO Circuit

RKO CIRCUIT HEADS. James M. Brennan and Sol A. Schwartz, this week appointed metropolitan and out-of-town directors of RKO theatres, respectively, pictured in the company's New York home office, from which they will operate.

James M. Brennan and Sol A. Schwartz have been given direction of the RKO theatres circuit. Mr. Brennan is managing the "metropolitan division," which includes Greater New York and New Jersey. Mr. Schwartz is managing all other theatres.

Mr. Brennan had been eastern zone manager, and Mr. Schwartz, western zone manager. Their appointments this week by N. Peter Rathvon, RKO president, followed the resignation Saturday of the RKO circuit general manager, Edward Alperson, who said this week that he would devote more time to his war activities. Mr. Alperson heads the recruiting drive for the Women's Army Corps.

The appointments of Mr. Brennan and Mr. Schwartz are the result of a study under way for some time, in the words of Mr. Rathvon, who added that division of the circuit into two groups recognizes differences in operating problems. Both men will continue to operate from the New York home office. Film buying for both divisions will remain under the direction of Harold Mirisch.

U. S. Asks Trial Of Schine Case

The Government will try its anti-trust suit against the Schine circuit, it notified Federal Judge John Knight in Buffalo Federal Court Wednesday. The trial date is May 19. The law firm of Schwartz and Frohlich filed a motion with the court clerk Wednesday asking postponement to next autumn. The motion will be argued Monday.

Briefs from the circuit remain with Judge Knight. They asked dismissal or a modified order to permit the circuit to retain 10 of the 16 theatres it was ordered to sell but was unable to, and to permit it to expand without requiring court approval. The circuit also asked whether it might purchase the Liberty, Cumberland, Md., for $140,000.

On May 19, 1942, Columbia, one of the distributor defendants, had declared it was ready to go to trial and that the court's two-year suspension deprived it of valuable contracts with the circuit. The Government's two-year "standstill" agreement expires May 19.

Napa Company Acquires Two California Theatres

Lawrence Borg has sold his two theatres in Napa, Cal. They are the Fox, which seats 1,300 and the Uptown, seating 1,250. The theatres were purchased by the Napa Theatre Company and Napa Realty Company, the corporate stock of which is owned and controlled by Joseph and Abe Blumenfeld. The price is estimated to be in the neighborhood of $500,000. The Blumenfelds operate a circuit of 30 theatres throughout northern California.

WMC Orders 48-Hour Week For Cincinnati Area

A 48-hour week for Cincinnati and a few adjacent counties in Ohio and northern Kentucky, ordered by the Fifth Region office of the War Manpower Commission, to become effective June 1, will affect all theatres within the area with 12 or more employees unless it can be proved that they are eligible for exemption in applications which they have the privilege of filing prior to May 18, it was announced in Cincinnati last weekend.

"Certain types of amusements will be exempt, because it would be foolish to compel them to operate 48 hours a week," declared John M. Baker, WMC area chairman, who did not define the "certain types," nor elaborate on the statement.

It is practically certain, however, that theatres will not come within the voluntary exemptions, since they are specifically mentioned in the all-inclusive list along with stores, newspapers and restaurants, as well as the city itself, which is included in the WMC wage-stabilization plan.

New Tires To Be Released for Film Delivery Trucks

Operators of film delivery trucks, beginning May 2, were permitted to purchase new tires for replacement purposes as a result of larger allocations of new passenger car tires for civilian use. Reversing a previous ruling restricting light trucks to used tires, the War Production Board in Washington last week announced that operators of commercial vehicles as well as film salesmen and others traveling on "B" and "C" gasoline rations would be eligible for new synthetic casings. A total of 1,300,000 new tires has been allocated by the Office of Price Administration for May, which is double the number available as recently as last January.

Hear Prefect Plea In New Haven

Whether Prefect Theatres, Inc., operator of the Pickwick theatre, Greenwich, Conn., will be able to have its anti-trust complaint against the eight major distributors tried again, will be determined shortly in New Haven Federal Court. There, Judge Carroll Hincks will hear arguments on a new trial motion on a date still to be set.

Saul Rogers, the plaintiff's attorney seeks in court to set aside a decision of April 14 in which Judge Hincks dismissed the theatre's $5,452,575 suit for triple damages. The suit alleged conspiracy to deprive the theatre of product. It was taken from the jury after the plaintiff's testimony.

In Oklahoma City Federal Court, this week, Judge Bower Broaddus indicated he would sustain motions made by five distributors, to quash the new anti-trust complaint of A. B. Momand and others. The suit asks $600,000 in damages.

Monday, the judge dismissed the complaint of one plaintiff, M. L. Riggs, of Vinita, Okla. Mr. Momand and J. D. Wineland were given until June 15 to furnish a bill of particulars. The judge also gave defense counsel five days to read authorities. The next hearing is expected next Friday.

The request of the Griffith circuit, co-defendants with the major distributors, for a jury trial, was filed over the weekend. The hearing next Friday will be also on the findings of fact and conclusions of law in the previous suit.

Reopen Dartmouth Auto Theatre

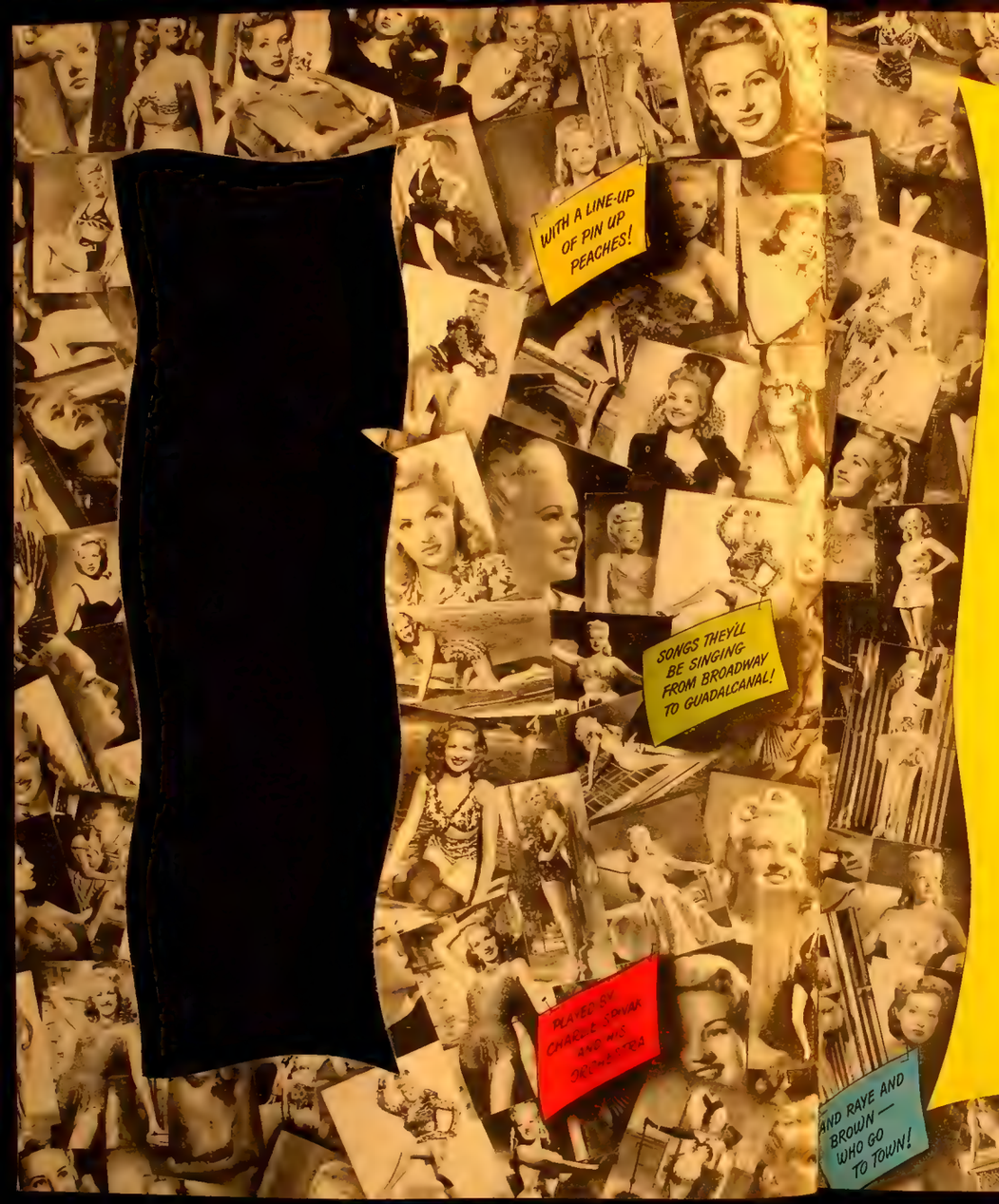
The Dartmouth Auto theatre, near Fall River, Mass., with Ray Allar as manager and Herbert Gifford as assistant, has reopened.

cut out

to be
the year's
BIGGEST
and
GAYEST
musical!

WITH A LINE-UP OF PIN UP PEACHES!
SONGS THEY'LL BE SINGING FROM BROADWAY TO GUADALCANAL!
PLAYED BY CHARLIE SPIVAK AND HIS ORCHESTRA

ID RAYE AND
BROWN —
WHO GO
TO TOWN



Betty Grable in PIN UP GIRL in Technicolor

JOHN HARVEY · MARTHA RAYE · JOE E. BROWN
EUGENE PALLETTE · SKATING VANITIES
DOROTHEA KENT · DAVE WILLOCK · CONDOS BROTHERS

Charlie Spivak and his orchestra

Directed by BRUCE HUMBERSTONE · Produced by WILLIAM LE BARON

it will pin-up records everywhere!

Screen Play by Robert Ellis and Helen Logan, and Earl Baldwin
Based on a Story by Libbie Block

Lyrics and Music: "You're My Little Pin Up Girl" • "Time Alone Will Tell" • "This Is It" • "Once Too Often" • "Yankee Doodle Hayride" • "The Story of the Very Merry Widow" "Don't Carry Tales Out Of School" • "Red Robins, Bob Whites and Blue Birds" by Mack Gordon and James Monaco

Musical Sequences: Dances Staged by Hermes Pan • Military Number Staged by Alice Sullivan • Roller Skating Number Staged by Gae Foster • Musical Numbers Supervised by Fanchon

the PIN UP pictures with the best lines are all from...

20th CENTURY-FOX

THE PURPLE HEART

BUFFALO BILL

FOUR JILLS in a JEEP

JANE EYRE

THE SONG OF BERNADETTE

THE SULLIVANS

THE LODGER

LIFEBOAT

THE INDUSTRY'S PROUDEST OFFERING "THE MEMPHIS BELLE" TECHNICOLOR SAGA OF OUR AIR HEROES. BOOK IT NOW!

PRINTED IN U.S.A.

ORGANIZE FIFTH WAR LOAN; DRAFT "HONORED HUNDRED"

O'Donnell, Drive Chairman, Names Chief Aides, Led by Friedl and Kennedy

Robert J. O'Donnell, who will head the industry's forces in the Fifth War Loan drive, June 12 through July 8, this week named his high command, the members of the National Motion Picture Industry Fifth War Loan Committee.

The staff will receive the experienced advice of the Honored Hundred, the 101 leading exhibitor Bond salesmen of the Fourth War Loan, who have been named as an Advisory Committee in the forthcoming drive. The Honored Hundred will be present in Washington at the intial regional Fifth War Loan meeting scheduled for May 10.

Mr. O'Donnell's chief lieutenants will be John J. Friedl, who will act as campaign director, and Richard M. Kennedy, who will be co-chairman of the National Committee. Mr. Friedl is president of the Minnesota Amusement Company and War Activities Committee chairman of the Minneapolis exchange area. Mr. Kennedy is associated with R. B. Wilby in the circuit of theatres operating in Alabama and Tennessee and is WAC exhibitor chairman for the state of Alabama.

Mr. O'Donnell Tuesday announced a tentative schedule of 15 all-industry regional meetings called to discuss plans.

Plan Meeting and Rallies In Many Key Cities

Following the initial all-day meeting in Washington, Wednesday, May 10, a rally will be held in Boston at the Statler Hotel May 11. Sam Pinanski is chairman for the New England area and will preside. A. M. Kane, distributor chairman, and state chairmen of the New England States will attend with delegations.

The New York Metropolitan area meeting is scheduled for Monday, May 15.

Other meetings tentatively scheduled are: Cleveland, May 16; Indianapolis, May 17; St. Louis, May 18; Chicago, May 19; Minneapolis, May 20; Des Moines, morning of May 22; Omaha, afternoon of May 22; Denver, May 23; San Francisco, May 25; Los Angeles, May 26; Dallas, May 29; Atlanta, May 31.

W. A. Steffes, former exhibitor leader of the northwest, has come out of retirement to head the Fifth War Loan drive for Minnesota.

Ray Beall, associate advertising and publicity manager of Interstate Circuit, Inc., Dallas, will serve as publicity director, a role he filled in the Third War Loan.

Depinet Distributor Chairman, Kinsky Is Coordinator

Joseph Kinsky of the Paramount theatre department will be campaign coordinator. Ned E. Depinet, president of RKO Radio Pictures, will head the distribution division. Paramount's director of public relations, Claude F. Lee, again will be liaison man between the industry and the U. S. Treasury Department.

Leonard Goldenson, vice-president of Paramount in charge of theatre operations, and Henry Ginsberg, vice-president and general manager of Paramount Studios in Hollywood, will be in charge of industry sales.

Mr. Beall named his staff of five publicity specialists. Silas F. Seadler, advertising manager of MGM, and chairman of the Public Information Committee of the Motion Picture Industry, eastern division, will serve as advertising consultant and will be in charge of trade press advertising.

Gil Golden, national advertising manager of Warner Brothers, will handle sponsored newspaper advertising and will work with Mr. Seadler on trade press advertising.

Alfred Finestone, trade press contact for Paramount, will handle trade press publicity. Martin Starr, radio director of United Artists, will be in charge of radio. John Harkins, eastern publicity representative for Vanguard Films, will handle syndicates.

The five newsreel companies have agreed to maintain a steady flow of coverage of important national events in connection with the industry's participation in the drive, and will present the War Loan message to the nation, commencing well in advance of the opening day. Representatives of the companies met with Mr. O'Donnell at WAC headquarters and promised their cooperation.

Mr. O'Donnell also received pledges of support from editors and publishers of all industry trade publications, who will run special War Loan issues in advance of the opening day of the drive. Mr. O'Donnell met with the editors and publishers at campaign headquarters and praised the trade press for past cooperation in War Loan campaigns.

The national goal of the Fifth War Loan will be $16,000,000,000, six billions of which will be sought from individual investors.

Total sales in the four War Loans, plus the sales of savings Bonds, aggregate more than 87 billion dollars.

Mr. O'Donnell and Mr. Lee left New York Sunday by plane for Hollywood. Tuesday they conferred with the Public Information Committee regarding campaign plans.

Skouras Announces Honored Hundred

"It is a distinct privilege and pleasure to inform you that you have been chosen as one of the 'Honored Hundred' of the Motion Picture Industry."

This notification, sent out by Charles P. Skouras, the industry's national chairman of the Fourth War Loan, has been received by one hundred and one exhibitors of the 48 states, Alaska, Hawaii and the District of Columbia.

The winners of the contest will arrive in Washington May 9. They will remain in the nation's capital two days and will confer with the Secretary of the Treasury, Henry Morgenthau, Jr., and the national director of the Treasury's War Finance Division, Theodore R. Gamble. The winners will serve as a special advisory committee in the formulating of plans for the Fifth War Loan. They will receive an illuminated scroll, the engraved medallion, Treasury buttons for each member of the winner's staff and a personal letter from Secretary Morgenthau.

While in Washington, the winning exhibitors will make their headquarters at the Hotel Statler. Announcement of the contest winners followed an audit by Lybrand, Ross Bros. and Montgomery, a firm of Certified Public Accountants, and the reports of state chairmen.

The three national judges who sat in final judgment were Walter D. Fuller, president of the Curtis Publishing Company; Palmer Hoyt, publisher of the Portland *Oregonian,* and Dr. Peter Odegard, professor of science and government at Amherst College.

The Honored Hundred Contest was a Fourth War Loan innovation and its leading feature. The sale of an "E" Bond for every seat in his house made an exhibitor automatically eligible to compete for the honor. The winners were determined by the sale of Bonds in percentage ratio to the number of seats in their theatres.

One theatre manager was named from each state, Alaska, Hawaii and the District of Columbia, and 10 each from five varying classifications of populations. All expenses are being paid for the winners' trips to Washington.

Sold 12,500,000 Bonds

The industry as a whole exceeded its quota of a Bond for every seat, selling a total of some 12,500,000 "E" Bonds. All Bonds sold from January 1 through February 29 were counted in the contest. Exhibitors submitted their sale-totals to their state chairman, together with certification stubs and other properly attested evidence. March 15 was the deadline for reporting.

During their stay in Washington the exhibitors will be guests of the Fourth War Loan committee on a boat ride to Mount Vernon, home of George Washington.

The exhibitors will arrive in Washington May 8, and will remain through May 10. The committee of arrangements in Washington includes: Carter Barron, division manager of Loew's Theatres; John Payette, zone manager for Warners; Frank La Falce, publicity and advertising representative of Warners; and Anthony Muto, Washington representative for Twentieth Century-Fox.

Special Guests Invited

The War Finance Division has invited a number of special guests. Besides Mr. Skouras, among those expected are: Robert J. O'Donnell, national chairman for the Fifth War Loan; F. H. Ricketson, Jr., B. V. Sturdivant, John J. Friedl, S. H. Fabian, Francis Harmon, R. M. Kennedy, Ray Beall, Ned Depinet, Leon Bamberger, Claude Lee, Walter Brown, Arthur Mayer, Herman Gluckman and Sam Shain.

Louis St. Pierre, Illinois exhibitor winner, who is ill, will be replaced by William B. Holden, manager of the Chicago Theatre, Chicago. Mr. Holden was named the alternate winner by Jules Rubens, state chairman.

Exhibitors Celebrate 50th Anniversary

Theatres' Exploitation Uses Old Films and Advertising Slides in Promotion

Exhibitors throughout the nation continued to schedule special events in commemoration of the industry's fiftieth anniversary, running oldtime silent films, displaying aged stills in lobbies and house-fronts, and holding luncheons and meetings.

In Baltimore some 120 leading exhibitors of that area and including Washington and Virginia, gathered at the Advertising Club and heard a talk by Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, who was introduced to those assembled by the Governor of Maryland, Herbert R. O'Connor.

Mr. Coe told his listeners: "A large part of the motion picture industry's first 50 years was required in learning the elementary but tremendously important fact that its primary function is entertainment and that entertainment consists of appealing to the emotions."

Twin Celebration Set

On June 20 exhibitors from all over the country will assemble at Atlantic City, N. J., to join with Allied Theatre Owners of New Jersey in a twin celebration, of the organization's silver jubilee and the industry's golden anniversary.

The twin celebration will be held in Convention Hall, Hotel Chelsea, and will continue through June 20, 21 and 22. E. Thornton Kelley is convention manager. Allied officials are inviting distributors to exhibit historically dated films, which, as one official put it, will serve to acquaint newcomers to the field of exhibition with the industry. Also scheduled for discussion are the wartime problems confronting the industry.

In Champaign, Ill., F. M. Greene, manager of the Park theatre, gave one hour to the showing of oldtime pictures. He collected a display of old equipment, with a card attached to each piece explaining its use and the date of use, and displayed the collection on a table in the lobby.

Mr. Greene put a large collection of 8x10's of old silent stars to use as a display, using a 40x60 size board in the lobby. On another board of the same size he placed mounted title cards. He also used a 20-foot long banner, a cardboard silhouette of Charlie Chaplin in a "Comedy, 1911," and a mass of pennant streamers atop the marquee.

Old Ad Slides Used

The Park's oldtime film fare opened with old slides and old silent days advertising of oldtime films, followed by old house slides saying "Don't Spit," "Welcome," "Ladies, Remove Your Hats," etc.. Then Mr. Greene ran old advertising slides on which he put the name of the oldest business firms in town. Then followed a 53-minute silent picture. To give it atmosphere, he had a piano accompaniment. Unable to find a pianist at liberty in the afternoons, Mr. Greene pounded the keys for music until his pianist arrived for the evening performance.

Mr. Greene said he set up special equipment for his oldtime picture to avoid speeding up the action.

The Fabian Theatres of Staten Island, New York, are making plans for an anniversary week, the date of which they have not yet decided. Plans are to tie in the early production of pictures on Staten Island, where William Fox once produced and where "The Perils of Pauline," starring Pearl White, was made.

The merchants of the island have been contacted to arrange special window displays. Arrangements also are being made with the Chamber of Commerce, the Better Films Council and the Staten Island Historical Society for cooperation. Early exhibitors have been contacted with onetime screen extras and bit players who appeared in Staten Island films, for a program over the local radio station.

There will be oldtime silent picture programs presented in nickelodeon style to augment Fabian's regular screen fare.

RED CROSS TOTAL HELD UP AWAITING REPORTS

According to Joseph Bernhard, industry chairman in the Red Cross drive, 6,000 theatres have not yet reported their collections. Mr. Bernhard said that 9,000 theatres have made reports and that indications point towards doubling last year's collections. He asked that the delinquent exhibitors immediately forward reports on their collections to War Activities Committee headquarters at 1501 Broadway, New York.

NBC Programs Devote 3,616 Hours to War Effort

During 1943, the National Broadcasting Company devoted 1,122 hours to network programs contributing to the war effort. In the same period, the six stations owned and operated by NBC, originated and broadcast locally a combined total of 2,494 hours of programs directed to the same objective. Of the grand total of 3,616 hours, approximately 75 per cent of the time represented features, appeals, announcements, etc., presented on a sustaining basis. Owned and operated stations allotted 2,494 hours of time to war effort programs produced locally.

San Francisco Theatre Men Support Stage Door Canteen

The San Francisco Stage Door Canteen, a unit of the American Theatre Wing canteens throughout the nation, is receiving unstinted support from theatrical personnel in that city. Each night a member of the stage committee takes full responsibility for the operation of the Canteen's shows. George Heinz is chairman, and the following serve as committee members: Sam Rosey, J. Leslie Jacobs, Ken Dailey, Harry Ettling, James O'Neill, Richard Eckels, William David, Jean Devlin, Helen Marcus, H. Neal East.

"Mother's Day" Exploitation Features War Heroism

The May issue of *Mister Showman,* National Screen Service monthly publication, carries two pages of exploitation ideas for Mother's Day. It heralds May 14 as a day on which theatres should pay tribute to mothers for heroism during the war.

10,000 Theatres Pledge Aid for Wac Recruiting

According to latest reports, more than 10,000 theatres throughout the country have been pledged to participate in the Women's Army Corps Recruiting Week, May 11 through May 17. Edward L. Alperson, who is handling the industry's participation in the drive, announced pledge-figures late last week.

Tuesday Mr. Alperson attended a meeting of the Manhattan exhibitor committee called by Gene Meyers, Manhattan chairman, and held at the Skouras Riverside theatre on upper Broadway, New York. Edward C. Dowden, New York City public relations chairman, also was present at the meeting. Complete details of the campaigns were discussed with theatre managers and district captains.

Plan Brooklyn Ceremony

Late last week managers, division managers, publicity men and executives of the various theatre circuits in Brooklyn met at the Albee theatre and discussed plans for the campaign.

Brooklyn plans include a Boro Hall celebration to be highlighted by a mass swearing in of WAC recruits who signed enlistment application blanks at film theatres. Arrangements have also been made for department stores along Fulton Street to dedicate window displays to WAC recruiting efforts. It is also planned to requisition the Women's Army Corps mobile enlistment trailer to tour all neighborhoods in Brooklyn.

The Wilmer and Vincent theatres in Easton, Pa., have placed the names of all WACS from that community on an honor roll, with the inscription: "What Patriotic American Woman's Name Will Be Next to Appear on This Honor Roll?"

In Utah Governor Maw will issue a WAC Recruiting Week proclamation, and Mayor Glade of Salt Lake City will ask every citizen to recommend WAC service to at least one eligible person in the community.

Veterans Aid in St. Louis

At the Albee theatre in Providence, plans are to place a life-size cut-out figure in WAC uniform with a place for insertion of a girl's head in the lobby. A sign will say: "See How You Look As a WAC."

Wounded veterans will speak from the stages of theatres in the Greater St. Louis and Eastern Missouri area. Mothers of WACS have also been enlisted to lend their help, and efforts are being made to line up proclamations in all cities in Missouri.

The 69th weekly broadcast of the Skouras Theatres' war effort presentation, "This Is Our Cause," broadcast last Sunday over radio station WINS, was sponsored by the War Activities Committee on behalf of the WAC recruiting drive. Jay Jostyn, radio's "District Attorney," headed the cast of radio stars.

Sergeant Gene Autry Aids In WAC Recruiting

A large transport plane, not his usual horse, brought Sergeant Gene Autry to Milwaukee last Wednesday, where for two days he and an all-soldier show of 30 men from Romulus Army Air Base, Romulus, Mich., assisted in the recruiting of women for the Women's Army Corps. Sgt. Autry, now stationed at the Air Transport Command Base at Romulus, met with Mayor Bohn, lunched at the Kiwanis Club, and appeared with the all-soldier show at the Sentinel Sports Show in the Milwaukee Auditorium in the evening. All acceptable Wacs were interviewed by Sgt. Autry at recruiting headquarters.

Named Cooperative Booker

Frank Greenwald, independent distributor and exhibitor of Cleveland, has joined Cooperative Theatres of Ohio as booker. He succeeds Gus Davis, who has reported for Army duty.

TELEVISION AROUND BLOCK, NOT CORNER, SAYS CBS

Urges Delay After War Ends Before Standards Are Set for Medium by FCC

Television is around the block, not around the first post-war corner, according to the Columbia Broadcasting System.

The network last Thursday urged a delay, upward of a year after the war ends, before commercial television standards should be frozen by the Federal Communications Commission. CBS wants manufacturers and broadcasters to use this period for intensive research to improve television quality. It fears that visual broadcasting is not yet qualified to stand on its own as a new entertainment industry.

Policy in Opposition to Other Radio Interests

This announcement of a policy in decided opposition to the published plans of most of the other major radio manufacturers and broadcasters was made by Paul W. Kesten, executive vice-president. The setting was a luncheon for several hundred reporters and radio men on the Starlight Roof of the Waldorf-Astoria Hotel in New York. Three major lines of improvement are urged by Columbia. It asks:

I. For research to increase the television image quality from present standards of 525 lines to a picture fineness of about 1,000 lines.

II. It urges the FCC to transfer television to the high frequency wave bands above 200 megacycles.

III. It urges immediate development of color television.

Unless this is done, CBS warns, the public and broadcasters face obsolesence within five years of as much as $200,000,000 worth of television equipment. A year's delay in the resumption of commercial manufacture would permit refinement of visual broadcasting and then, through public acceptance of television, would compress into a few years public purchase of receivers. If television resumes immediately after the war on standards fixed by the FCC in June, 1941, acceptance of the medium to a degree where it would be commercially feasible might be delayed for from five to 10 years, CBS contended.

FCC Head Supports CBS Position

James Lawrence Fly, chairman of the Federal Communications Commission, appeared Wednesday as a supporter in part of the CBS television position, with an announcement that he opposed any plan to freeze television standards at present levels. He sharply criticized manufacturers' plans "to sell a lot of stuff that might not give the best possible technical service."

The Television Broadcasters Association, in resolutions adopted Friday, criticized the CBS statement as "contrary to the carefully considered recommendations of the industry."

Thus the network brought into the light a dispute which has been simmering among television engineers and executives for almost three years. It has been fiercely debated during the wartime hibernation of television and has been a critical issue in the meetings of the Radio Technical Planning Board.

This group of leading radio engineers, which is studying post-war allocation of wave lengths by the FCC, is reported, however, to have agreed on television standards approximating those now in force.

Panel 6, the television sub-committee of the Board, recently completed its report and recommendations. The full board is expected to pass on them in 30 to 60 days. Its decision probably will be the determining guide for FCC policy on standards and wave allocations for post-war television.

The consensus of television engineering, expressed through the engineers on Panel 6, is reliably reported to hold for standards and wave lengths similar to those agreed upon in 1940. This majority of engineers is reported in agreement that although there have been tremendous advances in electronic engineering during the war they will not change the basic principles of television.

These refinements, now wartime secrets, will be quickly applicable to the manufacturer of improved receiver and transmitter designs, most engineers hold. Excellent pictures for home receivers as well as images which could be projected at home or on theatre screens will be developed without disrupting standards or delaying the swift advent of commercial television, these engineers say.

Aim at Quick Conversion To Peace-Time Operation

Such potent forces as the Radio Corporation of America, General Electric, Philco, Allen B. DuMont Laboratories, and the National Broadcasting Company are aiming at quick conversion from war work to television manufacture. They have applied for new station permits and are planning network relays on the basis of current standards.

The report from Panel 6, according to expert sources, will reflect this attitude in suggesting standards equivalent to those now in effect. It will urge resumption of television with existing tools as quickly as possible. Improvements are expected to come rapidly within this scope, without need of a delay for more research, according to the engineers' consensus.

CBS has ratified in principle most of the Panel 6 report, despite the bid for public support of a new approach, it is learned. Dr. Peter Goldmark, chief CBS engineer, confirmed that the network had signed the report, with a minority recommendation for the higher frequencies.

CBS wants to move television stations from the present 60 to 84 megacycle band to above 200 megacycles. Mr. Kesten said that the present spread, which permits about 18 stations in the same area, was insufficient and would limit competition.

The CBS position was explained at the Waldorf-Astoria luncheon by Mr. Kesten and Dr. Goldmark. They were flanked on the dais by all of the network's major executives with the exception of William S. Paley, president, who is now in London with the OWI.

Urges Pre-War Equipment Scrapped as Wise Policy

Their declaration was illustrated with a 16-page, four-color booklet, keynoted by the question, "Will prewar television be 'good enough' after the war?"

"No" was the CBS answer. It supported this with half tone photo-engraving analogies to the improvements foreseen in finer screens and color. Images on a screen 7½ by 10 inches, which now comprise 252,300 electron picture elements, would be increased to 585,000 elements in black and white or more than 900,000 in three-phase, successive color, the network predicted.

The network argued that it would be wiser to scrap the $22,000,000 worth of equipment now invested in television than to wait 10 years and scrap $200,000,000 worth which might be made useless by technical advances. Decision as to whether to go ahead with present standards or wait a year for more research is up to the public, Government, manufacturers and broadcasters together, Mr. Kesten declared.

Kesten Says "Frankness Pays Dividends"

CBS, Mr. Kesten continued, "Proposes to continue broadcasting on the low standards until the high standards are ready, that we close down the old transmitters when we open up the new, that families which can afford receiving sets which may be useless in a year or two be encouraged to buy, with full knowledge of the propable impending change."

Mr. Kesten described this as "the hard road for present television broadcasters, but the road of good faith with the public. To broadcasters, it may mean millions of dollars of interim broadcasting to provide continued program service to a handful of prewar sets. It also means scrapping several million dollars worth of transmitter and studio equipment.

"But to manufacturers, such frankness should pay handsome dividends. The higher standards, once achieved, should compress into thre or four years set-buying which might otherwise lag over five to 10 years," he said.

The CBS announcement caused wide stir in the television and radio industries.

TELEVISION A REALITY, NBC ADS INSIST

As if in answer to a Columbia Broadcasting System appeal last week in New York to "go slowly" in developing television, the Radio Corporation of America, of which the National Broadcasting Company is an affiliate, is continuing its series of newspaper advertisements, informing the public that television is a daily reality, not a post-war "if", and that its post-war possibilities will be rapid and enormous. The latest such advertisement, which appeared in New York newspapers Tuesday, noted that in seven Army-Navy hospitals of the area service men daily watch the outside world through television receivers and recently saw the circus at Madison Square Garden. These telecasts are through NBC, which the advertisement mentions.

Television will add to Hollywood's prestige, through programs transmitted from there to New York long before the rest of the country gets television, Frank E. Mullen, NBC vice-president, told the film industry Monday during a visit to Hollywood.

Exhibitors to Capital on Plan of Fox West Coast

Washington Bureau

Representatives of the independent Pacific Coast theatres are expected in Washington toward the end of the month for a discussion with War Production Board, Office of Civilian Requirements and Department of Justice officials of the proposals of Fox West Coast Theatres to build eight new houses.

While an engagement made with Assistant Attorney General Tom C. Clark by Hugh Bruen and Robert Poole of the Pacific Coast Conference of Independent Theatre Owners for May 24 indicated that the West Coast men might also want to talk about the Consent Decree, their engagement at OCR for the same day was seen as pinning the conversations to the new theatre question.

On Wednesday, the Justice Department and the OCR reached a working agreement on applications for new theatre construction in war centers. Under it, the OCR will submit to the Department full information on the need for the theatre and facts regarding the applicant. Where it is shown that no competing applicants have appeared, particularly independents, no objection will be raised by the Department. The first project up for consideration under the plan will be the Fox West Coast eight-house program.

Some Areas Did Not Report

Returning last week from a half-month trip to the coast, George W. McMurphey, chief of the recreation section of OCR, said he found that there were fewer locations and less urgency for new houses in Oregon, Washington and northern California than he had previously believed but that the situation in southern California was serious and that area, particularly war centers in the vicinity of Los Angeles and San Diego, was the most critical in the country.

In some places, with populations running as high as 50,000, he said, the nearest theatres were from two to 10 miles distant. Some of these places where new houses were sorely needed never had been reported, he found.

Fox West Coast Theatres plans for new construction appear to have created a considerable controversy, resulting in claims that new houses are not needed in many of the locations where previous reports indicated there was a lack of adequate facilities and in charges that the major companies were using the OCR program for new house construction as an excuse for expansions not favored by the Department of Justice.

Independent operators have asserted that they have figures to show that existing theatres are playing far below capacity in many localities where new houses are proposed.

Independents Protest to OCR

The independents' claims were made public Tuesday by the Independent Theatre Owners of Northern California. The unit protested to the Office of Civilian Requirements and to Mr. Clark against reported plans of a major circuit to build theatres. It added: "It is obvious it (the circuit) hopes through the OCR to be able to circumvent the anti-expansion policy of the Department of Justice, as expressed in the consent decree."

Developments in Washington so far do not appear to substantiate the charge that the majors have availed themselves of the opportunities offered for construction in war centers, OCR records showing that very few applications have been received.

At the Department of Justice, where Assistant Attorney General Wendell Berge, in charge of the anti-trust division, will have to make the decision, it was indicated that the war need as well as the competitive phase of new construction would be primary considerations.

A group of Fox executives discussed the matter last month with Mr. Clark, after a visit to the War Production Board, and are understood to have been told that there appeared to be no connection between their project and the Consent Decree, throwing the matter into the hands of the anti-trust unit.

Finished with "Cutting Bait," Clark Ready to Go Fishing

The Department of Justice will "go fishing soon," Tom C. Clark, Assistant Attorney General, remarked in New York last Friday in answer to a query about whether or not his brief meeting with counsel for the major distributors that day had resulted in "fishing" or just "cutting bait".

Mr. Clark referred to the conference scheduled for some time next week among presidents of the major companies and himself to discuss adjustments in the distributors' draft of the Consent Decree. He indicated that there were a number of important points to be explored before the Department of Justice and the majors could be in agreement on any new decree.

No major issues were discussed last Friday at the brief session with industry counsel, during an intermission in his conferences at the annual regional meeting of U. S. Attorneys in the U. S. Court House, Foley Square. Discussion of decree changes suggested by the Government in the light of the Justice Department's survey of exhibitor reaction to the distributors' proposed draft, will be withheld until next week's meeting, scheduled tentatively at Washington.

Joseph Hazen, former vice-president and general counsel of Warner Bros., who has been retained by the major distributors as their liaison with Mr. Clark, said Tuesday that no date had been set for the meeting.

FPC Injunction Dissolved By Toronto Judge

In a judgment handed down in Toronto, Justice Hogg has ordered dissolution of the interim injunction secured by Famous Players Canadian Corporation restraining Hamilton United Theatres, Ltd., from proceeding with the sale of its physical assets, consisting of the Capitol and Palace Theatres in Hamilton, to Theatre Properties (Hamilton), Ltd. The judgment dismissed the action with costs to be paid by the plaintiff.

President of Theatre Properties is Paul L. Nathanson, head of the Odeon Circuit, which operates the two theatres under a lease. The injunction action developed after Hamilton United shareholders voted against a higher cash offer from Famous Players for possession of the theatres. Representative of Famous Players contended a two-thirds majority of all Hamilton United shareholders had not been registered in voting on the sale, as required under the Ontario Companies Act.

Crown Joins Film Classics; Get Two British Films

Film Classics will distribute "Tank Patrol," a featurette produced by the British Information Service and "Target for Tonight," the RAF picture that won the Academy Award for the best documentary film in 1941, being reissued by the British Information Services through Film Classics. "Tank Patrol" tells the story of the escape in the desert of the crew of a British tank through a cordon of enemy troops.

On Tuesday of this week George A. Hirliman, president of Film Classics, announced that Alfred Crown has joined the company as assistant to the president.

Film Classics, Inc., has purchased 50 percent of the stock of Circle Film Laboratories, Inc., New York, designated as the official laboratory for all visual educational subjects for New York University.

43 Theatres Join New Pittsburgh Combine

The Cooperative Theatre Service Company, the new buying and booking combine headed by Bert M. Stearn, former United Artists midwest district manager, started operations in Pittsburgh May 1, with 43 theatres signed and seven more expected during the next two weeks. Members to date include: Beedle Brothers, Associated Theatres, Chateau Amusement, M. and W. Finkel, F. Panoplos, William Walker, A. A. Weiland, A. G. Neyland, Stephen Santa, Norman C. Huhn, J. W. Mercer, Harry Hendel, William Wheat, Bennett Amdur, Carl Poke, M. Winograd, H. Rachiele, Rachiele and Walker, Mervis and Barnholtz, Fineman and Shapiro, and R. Navarii.

$200,000 Award Offered By MGM For Best Novel

An annual novel award totaling $200,000 is offered by Metro-Goldwyn-Mayer for "a novel considered the most outstanding by a distinguished board of judges." The winning author may receive as high as $175,000 with a minimum of $125,000. In addition, the publisher will receive $25,000, making a possible maximum total of $200,000. The judges will be Harry Hansen, literary critic of the New York *World-Telegram;* Amy Loveman, associate editor of *The Saturday Review of Literature,* and Sidney Franklin, producer of MGM's "Random Harvest," "Mrs. Miniver," "Madame Curie" and the forthcoming "The White Cliffs of Dover."

The award is offered, MGM explains, "because it is to the interest of a motion picture company to foster creative writing and to produce motion pictures based upon the best novels available." However, only novels for which a publication contract has been signed will be eligible for consideration. The closing date for the submission of entries is July 7 of this year, with the opening date, June 15. Novels receiving final consideration will be held through August 15, while all others will be returned to their owners upon request after July 31 or earlier.

In return for the award, MGM will acquire the film rights to the winning novel. Should MGM be interested in purchasing the rights to any of the other novels entered in the contest, it will bid for them in the open market in the usual way. The term "novel," in the contest rules refers to fiction stories of 40,000 words or more and neither non-fiction books nor collections of unrelated short stories will be considered.

Over and above the minimum amount of $125,000, MGM will pay to the author of the winning book, 20 cents for each copy over 50,000 and up to 300,000 sold within 18 months after publication, making a possible additional sum of $50,000 or a possible total of $175,000.

Named du Pont Publicity Head

The appointment of Harold Brayman as director of public relations of E. I. du Pont de Nemours & Company, was announced this week in Wilmington, Del. Mr. Brayman succeeds the late Theodore G. Joslin, who died April 12.

Titleman Joins Metro

Dave Titleman, former manager of Harry Fried's Suburban theatre, Ardmore, Pa., has joined the Metro exchange in Philadelphia as a booker.

·G·MAGNITUDE!
CHARLES
Boyer
INGRID
Bergman
JOSEPH
Cotten

CHARLES BOYER • INGRID BERGMAN • JOSEPH COTTEN *in* "GASLIGHT"

with Dame May Whitty • Angela Lansbury • Barbara Everest • Screen Play by John Van Druten, Walter Reisch and John L. Balderston • Based Upon the Play by Patrick Hamilton • Directed by GEORGE CUKOR • Produced by ARTHUR HORNBLOW, JR.

A GREAT ATTRACTION IN M-G-M's "SPRINGTIME 5"

Sears Clarifies Vanguard Role In UA Setup

Clarification of the role of Vanguard Films, ewly formed distribution organization headed by Neil Agnew and Hugh Owen, insofar as United Artists is concerned, was made in New York Tuesday by Gradwell L. Sears, vice-president in charge of distribution for UA and one of the ompany's four directors.

Mr. Sears emphatically denied to representatives f the trade press the reports that he and Carl eserman, general sales manager for UA, were eaving the company or that Vanguard's sales organization would direct the distribution of David). Selznick's pictures.

The UA executive also explained at length the mportance of the stockholders' meeting which was be held in Wilmington, Del., Friday afternoon or the purpose of amending the UA charter, under e laws of Delaware, to make possible the adopon by majority vote instead of unanimous vote, e six resolutions submitted to the stockholders the four-man board of directors.

Mr. Sears read to the trade press a portion of e Selznick-UA distribution contract which was ade in October, 1941, for a 10-picture deal, which ipulates that Mr. Selznick, like any other UA roducer, has the right to designate a sales repreentative but must abide by UA distribution methods ithin the limits of the contract. He told the ress that Daniel T. O'Shea, president of Vanuard, and Mr. Selznick had given their assurances intention to fulfill their contractual obligations ith UA.

Right to Reject Contract

Under the deal, however, Mr. Sears explained at the producer had the right to reject any ontract made by United Artists in the sale of a cture and that after a stipulated period of 14 days, UA hadn't concluded a contract with an exhibitor the satisfaction of the producer, the producer's presentative could then affect his own deal. He dicated that "collaboration" between United rtists and Mr. Agnew "to distribute pictures to e best possible advantage" was "the prime objec-e" of both companies.

Edward C. Raftery, president of UA and one of directors, who joined Mr. Sears towards the d of the press interview, pointed out that no acn in connection with the appointment of a forgn department head or director of advertising and blicity could be taken until after Friday's meetg established the majority approval of stocklders for operational procedure of the company.

Mr. Sears indicated that no matter what the outme of the stockholders' meeting would be, it was pected that "some litigation" would be forthning from Charles Chaplin, who, with Mary ckford and David O. Selznick, is now one-third ner of the company since the purchase of Sir exander Korda's one-fourth interest.

ees Opportunity Ahead

It was reported recently that Mr. Chaplin planned go to the courts to establish the validity of the animous approval" by-law of UA's charter.

Mr. Sears also said that several important proers "have indicated a desire to come along with once our house is in order," and added that he lieved if the six proposed resolutions were opted this week, "the company has the greatest portunity it has ever had in its history to forge ad—and we will make the most of that oppority."

The UA distribution executive said UA had re pictures ready for release at this time of the son than it ever had. "We've got a number good pictures coming up," he said, pointing to ng of the Open Road," the Charles Rogers duction; "Sensations of 1944," Andrew Stone; e Hairy Ape," Jules Levy; "Summer Storm," mour Nebenzahl, and "Since You Went Away," Selznick film, which he predicted would be the gest picture of the year.

By Staff Photographer

EDWARD C. RAFTERY, United Artists president, and Gradwell Sears, vice-president, as they appeared at the interview Tuesday morning in Mr. Sears' New York office. Mr. Sears emphasized that he remained in control of home office distribution.

Court Reserves Decision In Chaplin Suit

The Appellate Division of the New York Supreme Court reserved decision last Friday on the appeal of Vanguard Films, Inc., and David O. Selznick Productions, Inc., from Supreme Court Justice Ferdinand Pecora's denial of their motion for dismissal of the complaint against them brought last July by Charles Chaplin, producer-owner of United Artists, in his stockholders' suit for $2,000,000 damages. Other defendants are Mr. Selznick, Twentieth Century-Fox and United Artists.

Dismissal was sought on the ground that both defendants did not do business in the State of New York and that they were California corporations.

Presiding Justice Francis Martin and associates Judge Irwin Untermeyer, Judge Alfred H. Townley, Judge Edward J. Glennan and Judge Edward S. Dore of the Appellate Division are expected to render a decision in a week or two.

The Chaplin suit seeks damages and accounting of profits from deals that Mr. Selznick made with Twentieth Century-Fox under which he sold to the film company three literary properties, "Claudia," "Jane Eyre" and "Keys of the Kingdom" which Mr. Chaplin alleges were purchased with a $300,000 loan to Mr. Selznick by UA. United Artists was named as a defendant because it refused to join as a party plaintiff.

Cagney Productions Set $10,000,000 Program

William Cagney, president of Cagney Productions, Inc., announced a $10,000,000 production program of six pictures for United Artists release. Mr. Cagney outlined the program in Hollywood Monday, with the announcement of the purchase of "Bugles in the Afternoon," a historical novel by Ernest Haycox.

Five of the pictures will star James Cagney: "Blood On the Sun," by Garrett Fort; "Only the Valiant," by Charles Marquis Warren; "Port Royal," "Bugles in the Afternoon" and an untitled romance-mystery. The sixth picture, "The Stray Lamb," a fantasy by Thorne Smith, will star a top-ranking comedian, the announcement said. "Port Royal" and "Only the Valiant" will be in Technicolor.

First to go before the cameras will be "Blood On the Sun," scheduled for shooting sometime this month after James Cagney's return from the USO tour of the European front. Mr. Cagney has been on an extended tour of Army camps for the past four months.

Sweden Passes "North Atlantic"

"Action in the North Atlantic," Warner Brothers story of the American Merchant Marine, has been passed by the Swedish Board of Censorship and shortly will be released in Sweden.

John Scully New District Manager For Universal

William A. Scully, vice-president and general sales manager of Universal, this week announced a number of personnel changes, effective May 8. The promotions involved, Mr. Scully pointed out, were in line with the company's policy of advancement within the ranks.

John J. Scully has been named district manager for the district comprising Albany, Boston, Buffalo and New Haven. Meyer Feltman, formerly Boston salesman, has been promoted to succeed John Scully as Boston branch manager. H. J. Martin, also salesman in the Boston office, has been advanced to sales manager in Boston. J. V. Frew, former salesman in Cincinnati and Indianapolis, has been promoted to branch manager of Charlotte, N. C.

Other appointments include the transfer of Eugene Vogel, former special representative, to Albany as branch manager; Abe Weiner, former branch manager of Buffalo, to Boston as special representative; Jerry Spandau, former branch manager in Albany, to Buffalo as manager.

Barney Rose, former supervisor of the New England district, has been transferred to San Francisco as branch manager; Lon Hoss, former branch manager in San Francisco, to Los Angeles as sales manager of the Los Angeles branch. L. Brauer, formerly manager of the Charlotte office, to Atlanta as branch manager. W. M. Richardson, formerly branch manager of Atlanta, succeeds N. Lamantia, branch manager of New Orleans, who has been called into service.

Columbia Announces Staff Changes in Exploitation

Columbia this week announced a number of changes and additions to the home office and field staffs. Frank P. Rosenberg, director of advertiseing and publicity, announced the changes.

Ted Baldwin will take charge of special promotion from the home office. Henry Spiegel has been moved up to assistant exploitation manager under Harry K. McWilliams, exploitation head. George Ettinger will handle radio publicity.

After 16 years with the New York *Times*, Paramount, Loew's and Warners, Merlin Lewis has joined the Columbia home office exploitation staff. Donald C. Spaulding will leave the *Daily Mirror* May 8, where he is assistant drama editor, to join the Columbia staff. Ronnie Ames, formerly with RKO, was recently engaged as field representative in the southwest territory with headquarters in Dallas. Samuel Siegel will become northwest field representative with headquarters in Seattle, and will assist Mike Newman in the western division. Other additions to the home office staff are Jay Burton and Dick Richman.

Erbb, Paramount New England Manager, to Succeed Owen

William S. Erbb, Paramount's New England district manager for many years, was reported this week in line for promotion as eastern sales manager for the company, the post left vacant by the recent resignation of Hugh Owen, who plans to leave Paramount June 1 to become general sales manager for Vanguard Films, Inc.

It was learned in Boston this week that Al Kane, now branch manager for Paramount in Boston, would succeed Mr. Erbb, and John Moore, office manager, would move up to Mr. Kane's post. According to reports, Mr. Erbb conferred with Charles M. Reagan, Paramount general sales manager, in New York last Friday in connection with the several contemplated promotions.

Blackford Goes to Warners

G. E. Blackford, for the past eight years dramatic and motion picture editor of the New York *Journal-American*, has joined the Warner home office publicity staff, it is announced by Mort Blumenstock, in charge of Warner Brothers' advertising and publicity in the East.

English Church Plans Wide Use of Films

Archbishop Establishes Film Commission to Cover Field of Church-Film Relation

by PETER BURNUP
in London

Cutting across J. Arthur Rank's long established Religious Films, Ltd., investigatory work in the religious field now being carried on by the British Film Institute and similar bodies, several more or less tentative experiments by interested parties of a like nature, the Church of England—the country's State-established church—announces a bold film plan.

At the instance of the Archbishop of Canterbury, it has set up a commission known as the Church of England's Films Commission, which, it is proposed, shall cover the whole field of the inter-relation of church and motion picture.

Archbishop Likes Films

His Grace the Archbishop, portly, bachelor, Dr. William Temple, has long been regarded as a leader among the Church's progressives; has often made eloquent plea for a more considered, enlightened approach by ecclesiastical authority to the changing ways of secular life; has himself confessed to a liking for the film.

Recently, the Archbishop asked the old-established, slightly evangelical Society for Promoting Christian Knowledge to examine into the questions of how best to stimulate the production of films designed to teach the Christian faith and of promoting the fullest use of the screen in the Church's work.

The newly formed Commission is a direct consequence of that request. It announces an ambitious programme of action embracing not only research, but the production and distribution of films.

On the research side, the Commission proposes to make intensive enquiry into:

(a) The production and use of religious films generally.

(b) The use of documentary and other secular film in programmes designed with a religious purpose.

(c) The film strip and film slide.

Plans Film Library

The Commission already has set up an information bureau, a booking agency and a viewing panel. It will form a film library, it is said, as soon as possible; will arrange for conferences and lectures for the clergy, teachers and students; will have advice and suggestions available to would-be producers of religious subjects.

The Commission's inquiry bureau, it is stated, will:

"Collect and distribute information about religious films likely to be of service to the Church of England; make available technical information, including expert advice on the choice and care of cinematograph equipment as well as problems of installation; issue classified lists of selected religious and secular films, together with pamphlets, to advise the clergy, teachers and others in the use of films in churches, schools and elsewhere; maintain contacts with the motion picture industry and the press, and in general undertake public relation."

The film booking agency will arrange for the hire of suitable films from all sources, will suggest programmes and will advise on special needs.

The viewing panel will approve films selected to form the Church of England film library; and will review films submitted for viewing.

It is proposed to arrange for distribution of films through the many already existing S.P.C.K. shops in London and throughout the provinces, and to afford facilities in local areas for demonstrating cinematograph equipment. Suggestions are made, too, that the services of the Commission ultimately will be made available to the church overseas.

No Details on Financing

Thus the outline of Dr. Temple's plan of harnessing screen to sacred service. No official information is to hand on the financing of the plan, or of the recruitment of the technical help necessary in its implementation.

But diligent enquiry here establishes that discussions already have taken place with the appropriate authorities of what is known as the Church's Board of Central Finance. This is the body formed some years ago to coordinate the diverse income of the Church and control its administration.

The zealous, devout efficiency which has been the prime characteristic of Dr. Temple's incumbency of the See of Canterbury is a surety that the best available technical assistance will be co-opted to the Commission's working.

New Interest in Non-Theatrical

But the disclosure of the Commission's intentions has evoked vast interest in what is known this side as non-theatrical motion picture circles, wherein considerable activity is afoot. Experiments have been in quiet progress throughout the period of the war; dramatic results have been achieved in the ultization of the motion picture in a dozen propaganda forms.

In certain exhibitor circles there is a feeling of apprehension that the Church's latest essay in disseminating its own gospels may impinge on the industry's prerogatives and revenues. Sporadically, protests are made by exhibitors that some enterprising cleric, installing a portable projector in his mission hall and showing films to his people, draws income away from the orthodox theatre.

It is fair to say that the narrow sectarian view is not shared by responsible leaders of the industry; certainly that the present effort, coming as it does with the benisons of the Episcopal Bench and, by inference, with those of responsible persons belonging to other denominations, will be welcomed.

Meeting Sponsored by SWG Weighs Alliance Attack

Investigation of the Motion Picture Alliance for the Preservation of American Ideals, and plans for the development of industry-wide public relations were discussed at a meeting Tuesday night, at the Hollywood Roosevelt Hotel, Hollywood, of representatives of guilds and unions invited to attend by the Screen Writers Guild.

Mary McCall, SWG president, presided. Among the speakers was Robert Rossen, chairman of the Hollywood Writers' Mobilization.

The Motion Picture Alliance convened last Friday at the Hollywood Chamber of Commerce. Speakers, among them Captain Clark Gable, warned against "encroachments of Communist elements" in the film industry.

Canada War Films Reach 260,000 In 16mm Circuit

Approximately 260,000 Canadian war workers are viewing 2,000 16mm war propaganda films per month made available to the 1,500 war plants in the country by the industrial division of the National Film Board of Canada. Gordon Adamson, director of the division, who was in New York this week, said that the board had 37 16mm projection operators working regularly in the industrial field and that 20 others were called on for special showings.

Only 150 of the 1,500 industrial plants had their own projection machines, Mr. Adamson said. In these instances, the National Film Board supplied films to the plants. All NFB pictures are provided free of charge by the five exchange offices of the board. In addition to pictures produced by the board, the industrial circuit makes available films from the U. S., England and Russia.

Currently, the NFB package programs consist of a 25 show, a two-reel subject and a newsreel or two one-reelers and a newsreel. The NFB operators carry their own projectors, screens and film programs and the majority of the shows are presented on company time, the actual hour varying to suit the individual plants.

Provide Report Cards

Special report cards provided for plant managers and for war workers are distributed at the showings and of the total cards already surveyed, 63 per cent, coming from the workers, ask for more war action films, Mr. Adamson said. The second greatest demand is for Canadian travelogues. These regular, preference records have made it possible, he explained, for the Film Board to produce the kind of pictures for which plant managers and war workers express a definite need.

The NFB executive said that the result of the film showings since the division began operating in January, 1943, has been the decrease in absenteeism and the decided upswing of morale, according to plant managers and labor-management committees.

In several instances, he said, the NFB circuit operators take the 16mm machines right onto a plant floor and the show goes on in the midst of work benches, assembly lines, machines and war equipment.

Operate 80 Mobile Units

Four important subjects, he observed, are "A Man and His Job," produced by the board, on the subject of unemployment insurance; "Partners in Production," another NFB film, surveying the growth of labor-management committees in England; "Before They Are Six," NFB, dealing with the subject of day nurseries to aid women war workers; "Suggestion Box," made by the film division of the U. S. Office of Information.

In addition to the industrial circuit, the NFB operates 80 mobile units in 16mm for rural districts throughout Canada.

Hanson Will Distribute British And Soviet Films in Canada

Oscar R. Hanson has acquired the Canadian distribution of the British product of Esquire Films, Ltd., Toronto, in addition to the Soviet films of the newly formed Artkino Pictures (Canada) Ltd. Both of these franchise companies will retain their identities.

Distribution, which became effective May 1, will be through a circuit of six branches across Canada but will be separate from other Hanson exchanges. British and Soviet pictures previously were distributed in Canada through Empire Universal Films.

Mr. Hanson also announced the further expansion of his activities in the formation of a company for handling Canadian rights of film recording enterprises. It will be known as Microfilm-Microstat, Ltd. George Oullahan has been appointed Canadian manager of the new company.

5726 CONTRACTS AT RELEASE DATE!

(and going strong!)

HOT AS A FIRECRACKER!

The news gets around—
Sensational reception by
Press and public!
So the contracts pile in!
Don't miss this unique attraction!
The real thing—filmed under fire!
The whole pulse-pounding story!
Invasion Fleet in action!
Storming the beaches!
Fall of Casablanca, Oran, Hill 609!
Blasting the Mareth Line!
The surprise move by the Yanks!
It's a show they cheer—a natural for
Ticket-selling showmanship!

ASK M-G-M TODAY!

"Patriots! Help Recruit WACS! May 11th thru May 17th!"

The Governments of the United States and Great Britain present "TUNISIAN VICTORY" • The Invasion and Liberation of North Africa • An Official Record Produced by British and American Service Film Units • Distributed by the British Ministry of Information

A Metro-Goldwyn-Mayer Release

Korda Moves British Offices to Denham

Metro Setup Starts Rolling; Pascal Gets Under Way with Shaw's "Caesar"

London Bureau

General marching orders have been issued to the Korda production force for the evacuation of their quarters in the classic Belgrave Place mansion here. The force was directed to take up its position at Denham immediately after the Easter holiday. The orders were welcomed by all concerned. For six months they had sat around Belgrave Place hoping for something to turn up; Sir Alexander Korda having publicly announced last autumn that shooting on the picture would start last November.

Maybe, the production—in the current Army phrase—will now get cracking.

Pascal Starts "Caesar"

Meanwhile, Gabriel Pascal is not wasting time. His—and G. B. Shaw's—"Caesar and Cleopatra" has started at Denham. Mr. Pascal had taken space at the Gainsborough Islington plant for four weeks' intensive sound and color tests. A visit to the studio confirmed an impression that "Caesar" must rank as one of the films of Britain's year. The tests are no up and at 'em affair. Mr. Pascal's associate director, Brian Desmond Hurst, takes as much pains with each test as if it were the high-spot of the picture itself.

Occasionally, Mr. Pascal himself goes on the floor, indulging in the familiar mixture of vehement invective and impish raillery, so that some actor may be incited to higher endeavor.

Mr. Pascal has agreed, under a very considerable money penalty, to release Claude Rains, the star, from his work here by next October. Which is another reason why "Caesar" may reasonably be expected to keep up to schedule.

Smuggled to Britain lately was a print of a film made in France which shows the horrors of life in Paris under the heels of the Nazis. High official authority thought well of the picture; regarded it, potentially, as a significant contribution to the present pattern of propaganda; proposed, however, that Francoise Rosay should make an appearance in a freshly edited version.

Mme. Rosay, wife of Jacques Feydor and having been rescued from German-controlled North Africa by Michael Balcon's director Cavalcanti, is now filming at Ealing for Balcon's organization. Francoise who, it should be understood, has worked incessantly since her arrival here in behalf of her exiled compatriots, agreed at once to the suggestion.

Edit Film Made in France

She viewed the film and consulted with its editor and script writer regarding the part which had been written in for her. At the conclusion of the viewing she turned to MOTION PICTURE HERALD'S reporter.

"I can't do it," she said. "I won't mix film and reality. I'll speak the commentary but I won't appear on the screen. It's too painful." So occurs the rare phenomenon of a distinguished actress permitting her voice, only, to figure in a screen presentation.

Comes news from Australia that "The Great Mr. Handel," Norman Walker's G. H. W. production, is doing well at the Athenaeum, Melbourne's favorite theatre. "Handel" has always been regarded here as one of those problem pictures. Mr. Walker made it at the direct instance of J. Arthur Rank who, being born and bred a Yorkshireman, had been nurtured in the Handelian tradition.

The finished picture had an unhappy reception at the hands of the snootier London critics accustomed to quite different film fare. Even executives of General Films, the picture's distributors, were dubious, and went about their business of selling it to exhibitors because it was Mr. Rank's pet project.

Nevertheless, "Handel" earned comfortable dividends for its makers, particularly in those family theatres in the North of England which Mr. Rank, manifestly, had in mind.

Britain's professional picture makers, currently, are privately taking a higher view than hitherto of their chief's instinct for what makes for money. Incidentally, and those same persons who think that films are a wholetime job would be surprised if they knew, Mr. Rank spent his Easter weekend in Glasgow. The Government called him into consultation, as the country's greatest flour-miller, regarding the provision of bread to the ultimately liberated European countries. Discussions are taking place with other millers in Scotland. Mr. Rank, also, is currently engaged on plans for the provision of a vast chain of wheat silos in China.

Hanbury Enlarges Plans

Cheered by Phil Reisman's praise of the British pictures he is making for RKO Radio, Victor Hanbury (in collaboration with his director, Lance Comfort) plans a considerable enlargement of his production programme. First effort will be an escapist picture, "Great Day," whose story has been written by Leslie Storm, newspaper-reporter turned novelist turned dramatist turned screen writer.

Herbert Wilcox is looking for studio-space, Britain's rarest wartime commodity. He has another picture planned for Anna Neagle; declares he will start production as soon as Miss Neagle's stage-play (produced by Robert Donat in the intervals of waiting for the start of Sir Alexander Korda's production, "Perfect Strangers," in work at the Denham studios) has been launched. Further details of the Wilcox picture are expected to be announced shortly.

Associated British Has Employee Pension Plan

Eric Lightfoot, one of the directors of Associated British Pictures, London, has announced a pension fund for the company's employees. Male employees will become pensionable at the age of 65; women at 60. Pensions payable to men range up to 50 per cent of their retiring salary, according to length of service; for women up to 37½ per cent. The entire cost will be borne by the company.

On the provisional committee appointed to administer the fund the company is represented by Sir Philip Warter, J. H. McDonald, secretary of A.B.C., and Roland Lea, head of the theatre department.

The first full annual contribution by the company to the pension fund has been made. Future contributions will be paid annually and the money invested in trustee securities. Assets of the fund, it is provided in the foundation deed, can be applied only to meeting employee pensions; once A.B.C. makes a contribution no portion of it can ever be returned to the company.

Hoyts Australian Expansion Builds Dominant Place

by LIN ENDEAN
in Sydney

The most important development on the Australian theatre scene, and one of direct American interest, is the acquisition by Hoyts Theatres, major circuit, of the Bezant circuit of some 20 houses in leading Sydney suburbs. The deal is reported to be on a shareholding basis, with no change contemplated in policy or operation in the immediate future. Hoyts is controlled by National Theatres Corporation of America, and the move adds considerable strength to 20th Century-Fox, since now not only in major cities, but in the suburbs of both Melbourne and Sydney, Hoyts houses dominate. Leading country towns are also spotted with Hoyts theatres.

Consolidation for Post-War Seen

The move indicates the individual determination of established companies to consolidation and progress to match any moves in the post-war period, as already, Greater Union Theatres, Australia's second major circuit, has acquired control of a less sizeable Sydney circuit, formerly operated by Broadway Theatres, a local organization.

Ernest Turnbull, managing director of Hoyts, further, signed an extended-term agreement for the British product handled by Gaumont-British Dominion Films and physically distributed by 20th Century-Fox. Greater Union have a selection of British product from independent producers from a subsidiary, Associated British Empire Films, which exchange also distributes Republic and Monogram pictures. Greater Union also has deals with Universal and Columbia, covering full schedules, with occasional attractions from MGM (which has its own key release houses) and Paramount, while Hoyts' bulwark is provided by 20th Century-Fox, RKO and United Artists, with occasional spot deals with Universal, Paramount and Columbia.

Fullers Set Film Policy

The abnormal runs during the wartime boom period has seen Fullers Theatres, long established as entrepreneurs in various entertainment fields, branch out strongly on a film policy in key centres, the company showing good financial results. Warners, having been out with both Hoyts and Greater Union for a long period, has a lot of big timber on the shelf, and what moves will be made by this company is a vital question.

At all events, it may be recorded that Hoyts' Sydney suburban development came as a bombshell to the trade and set the independent exhibitors to figuring how they may protect their interests if the big outfits start wielding the power their holdings provide. There is a definite feeling that J. Arthur Rank's widely publicized world plans concern this territory, but just how, is beyond conjecture at this stage.

French Government To Control Morocco Films

Strict control of the motion picture industry in French Morocco will be exercised through the establishment of a Government-owned film service, it was reported recently in *Foreign Commerce Weekly,* official publication of the U. S. Department of Commerce.

The new organization, Center Cinematographique Marocain, has replaced the Groupement de l'Industrie Cinematographique in French Morocco. A director, to be named by the Government, will be assisted by representatives of the directors of political affairs, finance and information. Funds for operating expenses will be met through a two per cent tax on gross receipts of all theatres and an additional charge of 50 centimes for each ticket costing more than 10 francs.

According to the report, American major companies, through their representatives in French Morocco, apparently will not be affected by the new legislation.

SHORT AND TO THE POINT →

Are you cashing in on M-G-M's "PATROLLING THE ETHER"

Launched with front page news! This timely 2-reel Special was selected as the first motion picture to have its World Premiere on Television from coast to coast. Book it while it's HOT!

Did you see M-G-M's rating in BESA SHORT'S 10-YEAR SURVEY

The famed Chief of Interstate Circuit's Short Subject Department gives M-G-M top ranking over all companies for past 10 years.

Have you heard about this one: PETE SMITH'S "GROOVIE MOVIE"

Here's real fun for the fans! They'll buy tickets when you book this fast-paced demonstration of the Jitterbug Joy Wave that's sweeping the country. Tops in the Pete Smith style.

M·G·M...THE LONG AND SHORT OF IT!

"Patriots! Help Recruit WACS! May 11th thru May 17th!"

Health Service to Study Handling of Sex Hygiene Films

Washington Bureau

The United States Public Health Service shortly is expected to receive suggestions for the policy to be followed with respect to the distribution of sex hygiene films as a result of a two-day meeting in Washington last week of the Surgeon General's advisory committee which is headed by Dr. H. H. Hazen.

Representatives of some 15 or more important organizations—Parent-Teacher, labor, religious and civic—appeared at the meeting to submit their views on how pictures of the type of the Walter Wanger film from which the Public Health Service last month withdrew its sponsorship, should be shown to the public.

Before reporting, the advisory committee is expected to study the testimony thoroughly and may hold sessions in other cities to receive the views of persons who could not attend the Washington meeting.

Sought National Distribution

The views of the Office of War Information were made known to the committee in a letter from Stanton Griffis, chief of the motion picture bureau, but Mr. Griffis was unable to attend the meeting. Francis Harmon, executive vice-chairman of the industry's War Activities Committee, also was unable to accept an invitation to be present.

The consideration of policy was the outgrowth of a proposal to provide nationwide distribution for the Wanger film, developed by the OWI and WAC. A Legion of Decency protest against general showing led the Public Health Service to withdraw its sponsorship, but it has been made known that the Legion was only one of a number of organizations which protested.

Heretofore, the Public Health Service sponsored films have been shown under arrangements made by the state authorities, who have been working in cooperation with the Federal Health agency, and this was the first time in which it had been proposed to cross state lines.

At the committee meeting last week, the major questions propounded to the organization representatives were whether they considered promiscuity a proper subject of discussion in films and whether theatres should be used for the dissemination of education on sex hygiene. The same questions were asked regarding the use of radio.

Objections Are Considered

Public Health Service officials stressed their desire to present their material in such a way as to obtain public acceptance and strongly disavowed any intention of thrusting it upon a public which objected to it. At the same time, they emphasized the terrific importance of the question of venereal disease, which has assumed the status of a major problem since we entered the war, and the need for getting the public cooperation in stamping it out.

All films on the subject receiving Public Health Service sponsorship, it was declared, dealt with the subject as delicately as possible, but it is realized that there may be objections to their uncontrolled exhibition to audiences ranging in age from eight to 85 who attend a theatre to see an advertised feature film.

E. K. O'Shea Holds Washington Luncheon for MGM Staff

Edward K. O'Shea, MGM eastern and southern division manager, was host at an informal luncheon in the Statler Hotel, Washington, D. C., Tuesday, entertaining Washington MGM exchange employes, the Loew's Theatres management and publicity executives and local News of the Day officials. MGM's district sales manager, Rudolph Berger, branch sales manager John S. Allen, and Loew's eastern division manager, Carter Barron, were among those attending.

C. C. MOSKOWITZ, Loew's vice-president and operating head in New York for the Loew circuit, has accepted the post of chairman in the New York area for the Fifth War Loan Drive.

RCA Net Profit for 1943 Equals $10,192,000

The Radio Corporation of America has reported net profit for 1943 of $10,192,000 equivalent to 50 cents per share on the common stock. Gross income for the year was $294,535,000. Net profit before Federal income taxes was $36,316,000. Federal taxes absorbed 72 per cent of the company's income before taxes in 1943 and were equivalent to $1.88 per share on the outstanding common stock compared with $1.37 to 1942.

Since the beginning of 1944, the consolidated gross income of RCA during the first quarter ending March 31, was $78,809,000, compared with $67,284,000 in the first quarter of 1943 an increase of $11,525,000, or 17 per cent. Net profit before taxes for the first quarter of 1944, amounted to $10,413,000. Federal income taxes amounting to $8,012,000 are provided for the first quarter of this year. This represents an increase in taxes of $1,671,000 or 26 per cent over the same quarter last year.

DuMont Earns $253,260 In 1943, Gains Sharply

Net earnings in 1943 of Allen B. DuMont Laboratories, Inc., amounted to $253,260, almost twice the 1942 figure of $130,164. Paramount has a substantial interest in the television company, which is currently devoted to the production of war goods.

Sales in 1943 totaled $4,648,345, and profits before taxes and renegotiation amounted to $757,050. The company has a backlog of orders worth $6,300,000 according to the annual report. Net assets increased $273,618 during the year to $595,640.

The annual stockholders meeting will be held in Passaic, N. J., May 1.

General Precision's Profit For Quarter Is $318,946

General Precision Equipment Corporation and subsidiaries report for the three months ended March 31, 1944, consolidated net profit of $318,946 after provision for depreciation, Federal income and excess profits taxes and renegotiation and contingencies. These earnings, which are subject to year-end adjustments, compare with net profit of $294,082 for the corresponding period of 1943.

CBS Earns $1,165,347

The Columbia Broadcasting System last week reported net income of $1,165,347 for the quarter ended April 1. It equalled earnings of 68 cents per share. In the same period of 1943 income was $1,031,671. Gross CBS income during the first quarter amounted to $14,577,635 compared with $11,688,759 last yetar.

25 Stars and 52 Feature Players On Warner List

Warner's talent roster has hit another new high, with 25 stars and 52 featured players now under contract, it is disclosed in the latest studio personnel list.

With the addition of Jack Benny, Joan Crawford, Paul Lukas, Rosalind Russell and Barbara Stanwyck, the star list includes Robert Alda, Humphrey Bogart, Jack Carson, Nancy Coleman, Bette Davis, Olivia de Havilland, Geraldine Fitzgerald, Errol Flynn, John Garfield, Sydney Greenstreet, Paul Henreid, Walter Huston, Priscilla Lane, Joan Leslie, Ida Lupino, Irene Manning, Dennis Morgan, Ann Sheridan, Alexis Smith and Jane Wyman.

Featured players include Betty Alexander, John Alexander, John Alvin, Warner Anderson, Eve Arden, Lynne Baggett, Lauren Bacall, Julie Bishop, Monte Blue, Paul Brooks, Barbara Brown, Jane Bryan, Kitty Carlisle, Dane Clark, John Dall, Helmut Dantine, Warren Douglas, Faye Emerson, Dick Erdman, Victor Francen, Angela Greene, Alan Hale, Marjorie Hoshelle, Robert Hutton, Bill Kennedy, Georgia King, Peter Lorre, Lynne Martin, Raymond Massey, Joan McCracken, Johnny Mitchell, Dolores Moran, Marianne O'Brien, Eleanor Parker, Virginia Patton, William Prince, Claude Rains, Joyce Reynolds, Stephen Richards, John Ridgely, Marjorie Riordan, S. Z. Sakall, Zachary Scott, Robert Shayne, Craig Stevens, Jean Sullivan, Ruth Tobey, Colleen Townsend, Peter Whitney, Joan Winfield, Donald Woods, George Tobias.

The 17 directors are: Curtis Bernhardt, Edward A. Blatt, David Butler, Michael Curtis, Delmer Daves, Robert Florey, Peter Godfrey, Edmund Goulding, Howard Hawks, James V. Kern, Jean Negulesco, LeRoy Prinz, Irving Rapper, Vincent Sherman, Herman Shumlin, Raoul Walsh and Sam Wood.

Fourteen producers are: Henry Blanke, Robert Buckner, Jack Chertok, Julius J. and Philip G. Epstein, Louis Edelman, Alex Gottlieb, Gordon Hollingshead, Mark Hellinger, William Jacobs Jesse L. Lasky, Wolfgang Reinhardt, Arthur Schwartz and Jerry Wald.

Four composers—Adolph Deutsch, Erich Wolfgang Korngold, Max Steiner and Franz Waxman—and 33 writers complete the personnel list.

A total of 30 former actors, directors, writers and executives are now in the armed services.

Purdue Honors J. W. Dietz With Doctorate

J. W. Dietz, industrial relations manager of the Western Electric Company's Manufacturing Department, on leave for service with the Government, has been awarded an honorary degree of doctor of engineering by Purdue University, from which he graduated in 1902. The degree was awarded in recognition of his distinctive leadership in the establishment of better industrial relations through training supervision and mutual understanding. Mr. Dietz entered the company's employ 42 years ago as an engineer. He has served as executive of the branch of the War Manpower Commission which has trained 230,000 foremen.

RKO Golf Tournament To Be Held May 16

According to the advance ticket sale, a record number of golfers will tee off May 16 in an effort to be numbered among the 13 winners of $25 War Bonds in the RKO annual golf tourney. Prizes are also being offered winners of foursomes. The tournament is being held on the twin west and south courses at the Westchester Country Club.

"SeaBees" Booked by Loew

"The Fighting SeaBees," Republic's John Wayne-Susan Hayward picture, has been booked over the entire Loew Metropolitan New York Circuit for this week.

Teachers Plan Film Stories For Education

"There will be new concepts of the relation between oceans and mountains and climates, even the stratosphere, to the daily lives of people the world over."

How to explain this, and other new concepts of science, technology, democracy, history, geography and social and economic adjustment in the schoolroom via motion pictures is occupying the attention of the Commission on Motion Pictures in Education. The group, headed by Dr. Mark May, director of the Institute of Human Relations at Yale University, met on Monday in New York to decide how it would utilize its five-year grant of funds from the Motion Picture Producers and Distributors of America, Inc.

The commission, according to Dr. May, in a release through Carl E. Milliken, secretary of the MPPDA, will study the subjects and opportunities with which the screen may aid the teacher. It will prepare story material, suitable for translation into a film script, and offer it for production to the commercial industry, and to all interested persons.

The "G.I. method" of film training is also under scrutiny. The commission will determine how the teachers, equipment and pictures produced by the Army and Navy training branches might be converted to school use. It envisages important changes in pedagogy because of the motion picture and will inform the industry what they will be and, if possible, when.

"Twain" Opens In 200 Theatres

Warners' "The Adventures of Mark Twain" was given a world press premiere Tuesday night at the Hollywood theatre, New York, in the presence of an invited audience of several hundred celebrities, including actors, social and civic figures, critics and editors. The film was opened to the general public Wednesday morning, at the theatre, and at 200 others throughout the country in what the company termed "one of the greatest first run" arrangements ever completed. The picture will be given general release July 2.

The press showing Tuesday night was for the benefit of the Madison Square Boys Club, New York philanthropic agency.

Among the invited for the showing were Fredric March, the star; Jesse Lasky, the producer; Joan Leslie, star; Mrs. Thomas A. Edison, Mrs. Thomas J. Watson, Baroness Peter Wrangel, and many others.

The New York press premiere was featured by a half-hour lobby broadcast, and one of the most extensive campaigns given a screening. Advance promotion covered all usual fields, and some new ones. In Pittsburgh, more than 100,000 boys were said to have participated in jumping frog contests sponsored by Warner theatres as a reminder of the jumping frog competition between Mark Twain and Bret Harte. There were also contests in New York, Bridgeport and New Orleans.

Warner Brothers has been presented with the annual award of the New York Teacher's Union for their picture, "Adventures of Mark Twain." The presentation was made last Saturday at the eighth annual conference of the union at the Hotel Commodore. Previous awards made by the union have been to Mrs. Eleanor Roosevelt, Dr. George Washington Carver and the teachers of Norway.

Ray Pearce Is Promoted

Ray Pearce has been appointed eastern advertising manager of Hunter Publications, Inc., publishers of *Screenland, Silver Screen* and *Movie Show.* Beatrice Adler has been appointed promotion manager of the same company.

HOST. Herbert J. Yates, center, chairman of the board for Republic, was host last week at the Masquers Club, Hollywood, to 300 wounded sailors just returned from Pacific Combat. The entertainment was at the 55th weekend dinner show of the club. Above, at a head table, James R. Grainger, president of Republic; Vera Hruba Ralston, Republic star; Mr. Yates; Edward Earle, director for the Masquers, and Mary Pickford.

Gen. Arnold Praises Trade For "Belle" Distribution

General H. H. Arnold, Commanding General of the Army Air Forces, has expressed his personal appreciation and that of the Air Forces for Paramount's efforts in achieving wide distribution of "The Memphis Belle," in a letter to Barney Balaban, president of the company. General Arnold's letter in part is as follows:

"I am informed that already definite arrangements have been made with nearly 9,000 theatres in this country for the showing of the 8th Air Force film, "The Memphis Belle." . . . As you know, I consider it an important piece of documentary history which has caught the spirit of our air and ground personnel in true and memorable fashion. I have been anxious that it be brought home to the largest possible number of our citizens on the home front to assure fullest understanding of the problems faced and the accomplishments achieved in the fighting theatres. The efforts of your organization are bringing my wish to fulfillment and I am grateful."

"The Memphis Belle," four-reel Technicolor combat report, is being distributed by Paramount on a non-profit basis for the Office of War Information through the War Activities Committee. It is currently being shown in theatres throughout the country.

Gale Joins Willard Pictures As Partner and Manager

Willard Pictures announces that Arthur L. Gale, formerly editor of *Movie Makers* magazine, has joined the firm as a partner and general manager. Editor of *Movie Makers* since 1932, Mr. Gale is experienced in the non-theatrical field, is author of several textbooks on production, and has written and directed training and advertising films.

Willard Pictures, now making training films for the U. S. Navy, educational pictures for the U. S. Office of Education, and training and public information films for industries engaged in war work, recently completed "Castaway," which tells how a combat pilot survives after he has been shot down "somewhere in the Pacific."

Among the 30-odd films now in production by Willard are eight training films for the Navy and 11 educational films for the Office of Education. General partners of Willard Pictures are now Thomas W. Willard, Theodore H. Westermann and Mr. Gale.

Leases Chaplin Studios

Sound stages at the Chaplin studios in Hollywood have been leased for the first time to an outside company for the filming of "Three of a Kind," first of the new Monogram comedy series featuring Billy Gilbert, Maxie Rosenbloom and Shemp Howard. Exterior sets are also included in the deal.

Yates Hails '44 Republic Gains At Convention

Republic's distribution during the first 16 weeks of 1944 showed an increase greater than ever before, H. J. Yates, Sr., chairman of the board, told the company's midwestern sales staff, at the meeting which began Monday in the Drake Hotel, Chicago, and ended Tuesday evening.

Mr. Yates also stressed the prestige being gained by the Roy Rogers pictures, and he added that the company planned to improve its product and continue to build its talent rolls.

Among other speakers were James R. Grainger, president; and John Leroy Johnson, publicity director. Among those present were Edward Walton, Merritt Davis, Winfield Snelson, Harold Laird, J. H. Dillon, L. V. Seichschnaydre, N. J. Colquhoun, Lloyd Rust.

May Make Projector Parts in New York

Lamphouses for projection machines may be manufactured in New York. The project was discussed at a meeting in that city Monday between Allen G. Smith, chief of the War Production Board's theatre equipment section, and officials of the International Projector Company.

Most of such equipment is now being manufactured in Chicago and Toledo. But both cities are now areas of critical labor shortage. The labor market in New York is easier. The situation is so favorable it meets the WPB approved plan for the manufacture of 340 "civilian" projectors for the third quarter of this year. Mr. Smith returned to Washington Monday.

On Tuesday, the WPB authorized not only the projectors mentioned, but manufacture of 335 in the fourth quarter of the year. It was learned manufacture definitely will be in areas of less critical labor shortage. Manufacturers in "No. 2" areas, of slightly less critical shortage, are warned they may produce the machines only if such production does not require additional employment or hold up military orders.

MGM's "Seventh Column" Wins Safety Council Award

Metro-Goldwyn-Mayer's Pete Smith Specialty, "Seventh Column," which stresses the importance of safety precautions on the home front, has won the Beyer Memorial Award presented annually by the Film Safety Awards Committee of the National Safety Council, it is announced.

One of the greatest film reviews of all

TIME

(FROM THE MAY 1st ISSUE)

"**Going My Way** . . . is one of the year's top surprises. It presents Bing Crosby as a Catholic priest, and gets away with it so gracefully that Crosby, the priesthood and the audience are equal gainers. It offers, in the performance of... Barry Fitzgerald, the finest, funniest and most touching portrayal of old age that has yet reached the screen. In so doing, it points the way to the great films which will be possible when Hollywood becomes aware of the richness and delight of human character observed for its own sake . . .

"Leo McCarey's leisured, limpid direction and Steve Seymour's splendid sets are partly responsible . . . But the best reasons are the loving attention to character, and some magnificent acting.

"Father Fitzgibbon as Fitzgerald portrays him — senile, vain, childish, stubborn, good, bewildered, stupid — is the quintessence of the pathos, dignity and ludicrousness which old age can display.

"Father O'Malley... is subtle, gay, debonair — a wise young priest whose

arresting resemblance to Bing Crosby never obscures his essential power.

"*Going My Way* is a sort of friendly contest between two diametrically different kinds of acting: Fitzgerald's, the immensely experienced, stage-wise sort which leaves mere virtuosity miles behind, and Crosby's, which is hardly acting at all, but merely the unaffected exploitation of an amiable personality. The picture shows that neither kind, at its best, can possibly be beat, and that together, they bring just about the last word in teamwork.

"It will surprise nobody who sees Crosby's performance, and the breadth of his control over the film as a whole, that he has just signed a ten-year contract with Paramount . . ."

"Going My Way"

with

BING CROSBY

BARRY FITZGERALD • Frank McHugh

James Brown • Jean Heather • Gene Lockhart

Porter Hall • Fortunio Bonanova

and

RISË STEVENS

Famous Contralto of Metropolitan Opera Association

B. G. DeSYLVA, Executive Producer

Screen Play by Frank Butler and Frank Cavett

Produced and Directed by

LEO McCAREY

Songs by Johnny Burke and Jimmy Van Heusen

"DAY AFTER FOREVER" "GOING MY WAY"

"SWINGING ON A STAR"

Paramount's

FOURTH SENSATION OF 1944 AT N. Y. PARAMOUNT

Mexican Plants Resume as Player Fight Is Settled

by LUIS BECERRA CELIS
in Mexico City

Production has resumed with good prospects of normalcy after a disruption of several weeks caused by the quarrel between the National Cinematographic Industry Workers Union and the players over the latter declaring "autonomy" in organizing their own association. This peace resulted from a ruling by the Federal Board of Conciliation and Arbitration that the producers and studio operators may engage any players they choose, whether they belong to the union or the association.

President Manuel Avila Camacho was congratulated in an open letter by the players on this ruling. The independent players had recently appealed to him to act in the conflict, which had seriously affected Mexican production.

▽

After rejecting several offers to play in Hollywood, one of them from Paramount reported to have been a single picture deal for $100,000, "Cantinflas," Mexico's leading money-making film actor, in private life Mario Moreno, has been signed by RKO-Radio for one film at $200,000, to be made in Mexico. The picture is to be in English, first such for the actor. The contract was signed here for Mr. Moreno by Santiago Reachi, president of Posa Films, S.A., producer of the Moreno pictures, and for RKO by Phil Reisman, vice-president in charge of foreign distribution. Mr. Reachi estimated the picture should gross at least $1,000,000 in the U. S. and Latin America.

▽

All branches of the industry, mostly producers, studios and theatres, were substantially financed during the first quarter of this year by the Banco Cinematografico, S.A., the industry's own bank, which was started here in 1938 by the industry and the Federal Government. Carlos Garriedo Galvan, president of the bank, reported that this year up to March 31 loans and credits had amounted to $835,000.

▽

Emilio Azcarraga, one of Mexico's leading exhibitors and radio station operators, has resigned as president of the Association of Mexican Motion Picture Theatre Operators because of the pressure of private business. He has been succeeded as the Association's president by Antonio de G. Osio.

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New rates for government cinematographic supervision, to which all pictures intended for commercial public exhibition in Mexico must be subjected, that have just gone into effect are: six pesos ($1.30) per reel, including projection costs, of film of 600 or less meters, for commercial exhibition in Mexico, and three pesos per reel of pictures of 300 meters or less for export.

▽

Clasa Films and Films Mundiales, two of Mexico's largest producers, are branching out in South America. Together, they have established exchanges in Brazil, Colombia, Chile and Peru. Mexican producers are also after Brazilian business. They recently did 14 of their best pictures in Portugese, Brazil's official language and shipped them by plane to Rio de Janiero.

Rochester Mayor Lauds Film Aid in Waste Paper Drive

In a letter to Lester Pollock, War Activities Committee city publicity chairman for Rochester, N. Y. Mayor Samuel B. Dicker of Rochester thanked the motion picture theatres for their cooperation in the waste paper collection drive.

Mayor Dicker, who heads the Rochester War Council, stated: "The Salvage Committee has brought to the attention of the Rochester War Council the splendid "trailer" your theatre ran during the week preceding the collection, and we all feel that this "trailer" contributed in a very large measure to the success of the drive.

LATE REVIEW

The Mummy's Ghost

***Universal*—Mystic Melodrama**

Lon Chaney portrays here again the mummy destroyed by fire in "The Mummy's Tomb" but back now to terrorize and murder until destroyed this time by drowning. With John Carradine, Robert Lowery, Barton MacLane for marquee company, Chaney's performance in the film advances his claim to a large following.

Produced by Ben Pivar, directed by Reginald LeBorg, from a script by Griffin Jay, Henry Sucher and Brenda Weisberg, based on a Jay-Sucher story, the picture has considerable professional polish. It is concerned with Egyptian curses effective after 3,800 years to the extent of achieving reincarnations and sustaining life in mummies.

Asking no more credulity than most of its kind, it sticks to its premises well enough. Only in the finale, which lacks spectacular incident, does the picture depart from the proven pattern developed by Universal.

Previewed at the studio. Reviewer's Rating: Mediocre.—WILLIAM R. WEAVER.

Release date, not set. Running time, 61 min. PCA No. 9704. General audience classification.
Lon Chaney, John Carradine, Robert Lowery, Barton MacLane.

Managers' Union May Be Sought at IA Meeting

A national theatre managers' union is forecast in Chicago, as the result of a movement developing there. Gene Atkinson, business manager of the projectionists' local 110, of that city, will make a plea for a national managers' union at the convention of the International Alliance of Theatrical Stage Employees, which begins in St. Louis May 29.

The information about the plea was obtained this week by circuit leaders, who have also been cognizant of recent CIO efforts in Chicago to organize managers.

In Chicago this week, also, there was speculation in union circles about a possible film salesmen's union, a move for which may be made at the St. Louis convention.

NLRB Refuses to Order Hearing on Petition

The National Labor Relations Board's regional office in New York has refused to order a hearing on the petition of IATSE film exchange workers' Local F-51, which seeks a collective bargaining election of some 30 white collar workers in the Twentieth Century-Fox New York exchange over whom the Screen Office and Professional Employes Guild, Local 109, CIO, claims jurisdiction. The only recourse now left to Local F-51 is an appeal to the NLRB in Washington, but it is not considered likely that such action will be taken in view of the fact that SOPEG now has a case pending before the board in Washington, involving these workers and others in New York exchanges on appeal by the companies from a recent War Labor Board ruling.

Chicago Ex-Union Officials Under Fire on Tax

Summonses are understood to have been issued to 400 members of Chicago motion picture projectionists's Local 110 for questioning by the Intelligence unit of the Bureau of Internal Revenue to determine whether former officials of the union paid income taxes on thousands of dollars allegedly collected as tribute or loans from projectionists. The members are being questioned at the rate of three daily.

Bookers' Benefit Held

Members and friends of the Motion Picture Bookers' Club, New York, attended the Tuesday night performance of the Theatre Guild's "Jacobowsky and the Colonel" at the Martin Beck Theatre. The theatre party was for the benefit of the club's fund.

Argentine Studios Face Suspension In Film Shortage

by NATALIO BRUSKI
in Buenos Aires

Argentine studios are faced with the possibility of having to cease production, as a result of the shortage of raw stock. The problem, which has been present for the past two years, recently has become acute.

Last week the situation came into sharp focus when the Argentine Government indicated its intention to take steps banning the importation of all American pictures unless the raw stock situation were eased in favor of Argentine producers.

This week the Argentine Film Distributors Association rejected the demand of producers that quotas be established to protect the domestic production industry. The Government had submitted to distributors the plan propsed by the producers.

Two studios, Efa and Argentina Sono Film, have indicated their intention to halt production, with Sono Film announcing that production will be discontinued when the film now in work is completed.

The distribution by the Argentine Government of about 2,000 reels of positive, sound and negative film has afforded temporary relief, and another shipment is due, but observers see these supplies as permitting production for only a few months, at most.

Prior to the start of the 1944 season, producers contacted the American Embassy here, and are reported to have been assured of sufficient raw stock from the United States for the production of 50 films. But the distribution of raw stock arriving in this country is exclusively in the hands of the Government, and has not solved the producers' problem.

An exhibition recently was held at the Alex Laboratories here of so-called "regained" or "recovered" film. Observers expressed the opinion that, although the film might be used effectively for "working" studio purposes, it lacked the essential qualities provided by new film. The Delta factory, which has been doing considerable of the reclamation work, washes the film thoroughly, cleaning off all emulsion and replacing it with new emulsion. The Army likewise is cooperating in the work.

▽

The Argentine Academy of Motion Picture Arts and Sciences has voted "Juvenilia," produced by Manuel Pena Rodgriguez, as the best Argentine picture of 1943. Warners' "Casablanca" was voted the best foreign picture.

Mario Soffici was named best director for "Three Men of the River." Amelia Bence and Francisco Petrone were voted best leading players, for "A Real Man," and Leticia Scury in "Three Men of the River" and Orestes Caviglia in "Doll House" were cited for the best dramatic performances.

Managers-Employees Lose To Brandt Circuit

The Harry Brandt circuit headquarters in New Your announced last week that the New York State Labor Board had dismissed the petition of the Motion Picture Theatre Managers and Employees Guild to have the board investigate the Brandt circuit, the petition and its resultant dismissal growing out of an attempt to force the Brandt group to employ members of the guild only.

Cleveland Exchanges Unionized

The completion of negotiations with the Universal exchange in Cleveland marks the over-all unionization of major companies in the city. Dan Cowhig, Local F-5 business manager, has said that the union next will attempt to organize independent exchanges in that city.

Ve Shall Have Delinquency Pictures

from HOLLYWOOD BUREAU

There are to be juvenile delinquency pictures quantity for the exhibitor to deal with ac-rding to his lights in the months ahead.

The chart on your right notifies about two them to come, Monogram's "Are These Our rents?" and PRC's "Delinquent Daughters." th in shooting stage.

RKO Radio has in its backlog of unreleased, previewed product another called "Look to our Children."

Columbia went on record last week regarding intention to produce not one but two juvenile linquency pictures and sell them "for exhibi-n as a double bill," adding the information at "it is not the intention of Columbia merely exploit sensational aspects of the problem. ctures planned by Columbia will endeavor to dicate solutions rather than dwell on pessimis-exposition of the situation. In producing d distributing, Columbia hopes to obtain the operation of religious organizations, P-T.A. oups and women's clubs as well as govern-ntal authorities concerned with the prob-n." Tentative titles of the Columbia double-ader are "Our Wandering Daughters" and What Price Innocence."

econd Monogram Film n Same Subject

Monogram's "Are These Our Parents?" is at company's second contribution to what may well be called the filmic literature of the nior generation under stress of war. The st was "Where Are Your Children?"

Monogram had this first picture in produc-n last autumn when Senator Robert Taft ited Hollywood, with Francis Harmon of the ar Activities Committee and a representative the U. S. Department of Education, to urge oducers to make some pictures that would b the general increase in juvenile delin-ency commanding attention of observers at t time. It will be remembered that the kids re tearing plumbing out of theatre rest rooms, shing seat cushions and in divers ways mani-ting a restiveness widely analyzed as stem-ng from the war.

Senator Taft and his party were listened to the heads of the studios and given a variety soft answers. There was nothing soft about e of the answers, from a production execu-e, which had to do with what he called the possibility of making a juvenile delinquency n without depicting delinquency in a fashion ich would not be approved by the Production de Administration, but this answer was in nature of a marginal remark. The company large decided the way to handle the problem s to treat it locally by methods fitted to the uliar conditions of the individual communi-s. Nobody promised to make any pictures.

lm Received Good Time nd Was Successful

Monogram completed production of its here Are Your Children?" and placed it on market. It got screening in good houses and de money. Whether it tended to curb the in-ase in juvenile delinquency is a matter apart m this report.

Whether there be direct connection or none ween the market experience of "Where Are ur Children?" and the subsequent decision of oducers to make now the type of picture about ich they discouraged Senator Taft last year a matter of speculation.

Fifty Films in Making

Completing eight features and starting 13 new ones, the studios wound up their week with 50 pictures in shooting stage.

The standout in the list of new undertakings is MGM's "Ziegfeld Follies", discussed at some length on this page last week, which Arthur Freed is producing, with George Sidney directing. The cast is to contain some 25 stars, ranging alphabetically from Astaire (Fred) to Williams (Esther), and the studio describes the film candidly as the greatest musical in history.

Warners Launch Two

Warner Brothers put two big productions into work. "Roughly Speaking", produced by Henry Blanke and directed by Michael Curtiz, presents Rosalind Russell, Jack Carson, Donald Woods and others. "Objective, Burma" is a Jerry Wald production, directed by Raoul Walsh, starring Errol Flynn, with James Brown, George Tobias, Henry Hull.

Paramount also launched two. "Murder, He Says" is a comedy with Fred MacMurray, Helen Walker, Marjorie Main, Mabel Paige and Jean Heather; E. D. Leshin is producing, George Marshall directing. "Two Years Before the Mast" presents Alan Ladd, William Bendix, Brian Donlevy and others under direction of John Farrow;

Twentieth Century-Fox started "Laura", marking Rouben Mamoulian's return to film direction, produced by Otto Preminger, with Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price and others.

Republic started three. "Atlantic City" is an upper-bracket enterprise, produced by Albert J. Cohen, with Ray McCarey directing; Constance Moore, Bradford Taylor, Sophie Tucker, Belle Baker, Charles Grapewin and Jerry Colona are among the musically talented principals. "Bordertown Trails" is a Smiley Burnette Western, produced by Lou Gray and directed by Lesley Selander. "Three Little Sisters" is a Harry Gray production, directed by Joseph Santley, presenting Mary Lee, Bruce Terry, Cheryl Walker.

Hunt Stromberg started production of "Guest in the House", for United Artists, with Lewis Milestone directing Anne Baxter, Ralph Bellamy, Aline MacMahon, Scott McKay, Ruth Warrick and others in the cast. It's from the play by Haggar Wilde and Dale Eunson.

Universal Comedy in Work

Universal got going on "San Diego, I Love You", an unserious entertainment, presenting Louise Allbritton, John Hall, Eric Blore and others, which is a Fessier-Pagano production, directed by Reginald LeBourg.

Columbia started "Kansas City Kitty", in the humorous vein, with Joan Davis, Jane Frazee and Bob Crosby's band principally engaged. Irving Briskin is producing this number, Del Lord directing.

PRC sent another delinquency subject into production. It's "Delinquent Daughters", produced by Al Herman and directed by Donald McKean, with June Carlson, Judy Gibson, Johnny Duncan, Fifi D'Orsay and others.

The status of production at the weekend:

COMPLETED

Monogram
Three of a Kind
Girl Next Door

RKO Radio
Mlle. Fifi
Cocktails for Two

Republic
Port of 40 Thieves
Sing, Neighbor, Sing

20th-Fox
Irish Eyes Are Smiling

Universal
Boss of Boomtown

STARTED

Columbia
Kansas City Kitty

MGM
Ziegfeld Follies

Paramount
Murder, He Says
Two Years Before the Mast

PRC
Delinquent Daughters

Republic
Atlantic City
Border Town Trails
Three Little Sisters

20th-Fox
Laura

United Artists
Guest in the House (Stromberg)

Universal
San Diego, I Love You

Warners
Roughly Speaking
Objective, Burma

SHOOTING

Columbia
Impatient Years
Crime Doctor's Rendezvous
Battleship Blues (formerly untitled Kay Kayser)

MGM
Lost in a Harem
Maisie Goes to Reno
Mrs. Parkington
Picture of Dorian Gray
30 Seconds Over Tokyo
Secrets in the Dark
National Velvet

Monogram
Alaska
Wave, Wac, Marine
West of the Rio Grande (formerly "One Man Law")
Are These Our Parents? (formerly "Are These Your Parents?")

Paramount
Dark Mountain (Pine-Thomas)

RKO Radio
Tall in the Saddle
That Hunter Girl
None but the Lonely Heart
Heavenly Days
Belle of the Yukon (International)
The Woman in the Window (International)
Sylvester the Great (Goldwyn)

Republic
Haunted Harbor

20th-Fox
Something for the Boys
Keys of the Kingdom
Queen of the Flat-Tops

United Artists
Story of G.I. Joe (Cowan)
Abroad with Two Yanks (Small)
Double Furlough (Vanguard)

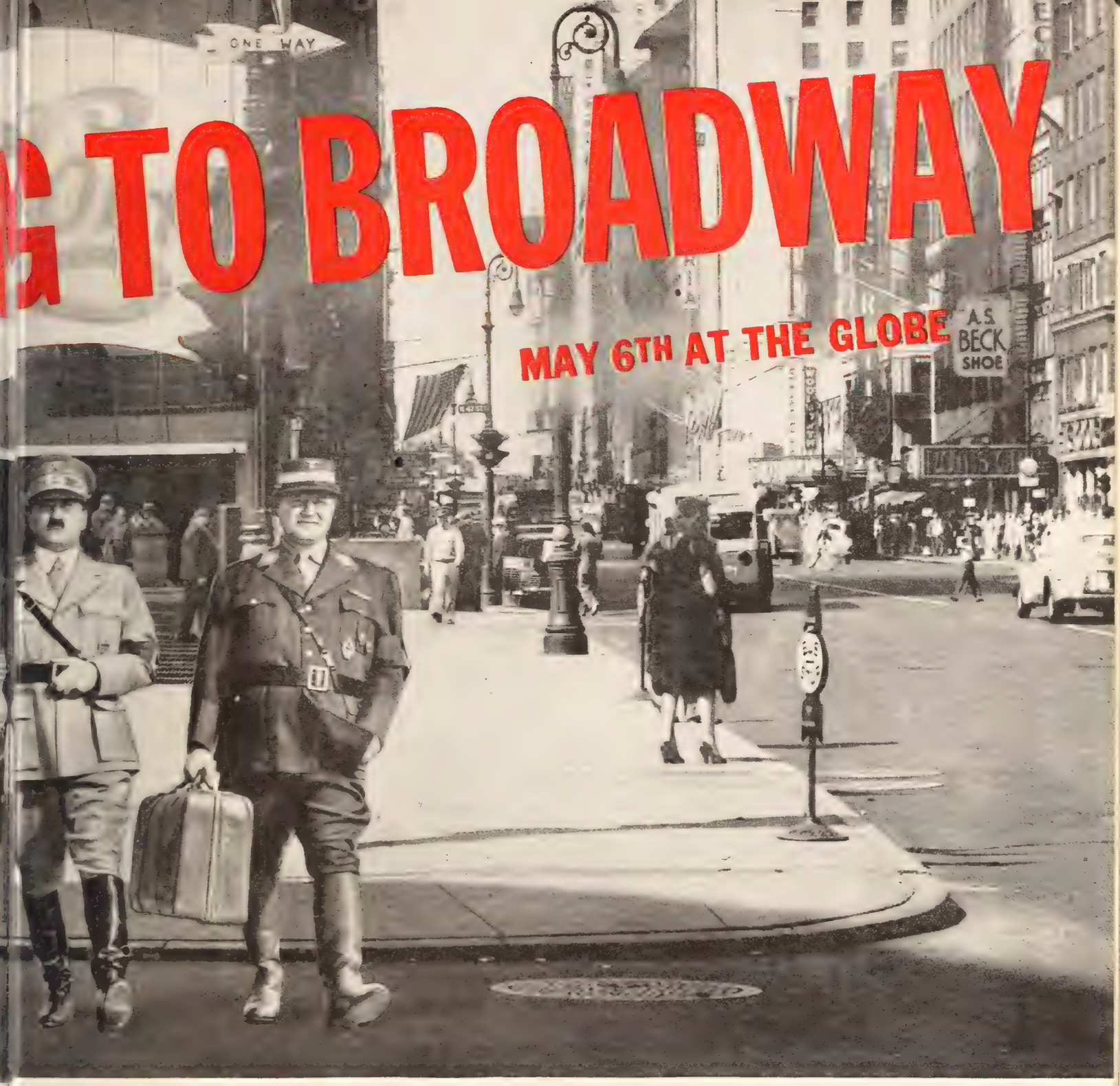
Universal
Pearl of Death
See My Lawyer
Devil's Brood
Reckless Age (formerly "Make Way for Love")

Warners
Very Thought of You
To Have and Have Not
Doughgirls
Give Me This Woman

The Hitler

B. G. DeSYLVA, Executive Producer · Directe

Written by Frances Goodrich and Albert Hack



Gang

y JOHN FARROW

"Paramount's

'The Hitler Gang' is worth a million words. If you didn't know it was all true, you wouldn't believe it."

—*WALTER WINCHELL*

"Toscanini," OWI Film, Designed For Overseas

"Arturo Toscanini," produced by the Office of War Information with the gratis cooperation of the noted orchestra leader, and the National Broadcasting Company and associated artists, was shown to a newspaper and trade press audience Thursday morning, at the OWI New York home office.

The picture runs 40 minutes; its narration is in English, its singing in Italian and English. Its distribution is to be overseas, at present only in countries in which those languages are spoken. The OWI plans to release it later in 20 more languages.

Mr. Toscanini is seen at first leading the NBC Symphony Orchestra in Verdi's "The Force of Destiny" overture. Then he is shown at home playing a record of the Garibaldi hymn, which to Italian exponents of freedom is an important symbol. The narration, in diction hardly typically American, explains that Mr. Toscanini, although here many years, remains an Italian patriot and ardent democrat. The camera shifts to other Italian expatriates, such as professors Borghese and Salvemini.

It then shows reception in American radio news centers of the information that Mussolini was deposed, and shows Mr. Toscanini preparing to conduct his tribute to the deposition, Verdi's "Hymn of the Nations," written against Italy's oppressors. The final scenes show Mr. Toscanini conducting the NBC orchestra in this hymn, which is sung by Tenor Jan Peerce and the Westminster Choir.

The hymn is in Italian. It includes fragments of the British and French anthems. The choir sings the first in English; Mr. Peerce the latter in Italian. Added are the "Internationale" and the "Star Spangled Banner," with which the film ends. Some question may be raised about the inclusion of "The Internationale," in as much as the Communist International, for which it was the anthem, has been dissolved, and Russia, for which the song was also an anthem, has anew one.

The recording is generally good, especially for voice. Camera work is very good, in lighting, stance, and depiction of Mr. Toscanini rapt in direction and contemplation. Mr. Toscanini, whose face depicts a brooding nobility, is a fascinating and cohesive thread.—F. E. S.

"Show Business" to Have Special Premiere May 9

"Show Business," Eddie Cantor's RKO Radio production, will be given a special world premiere at the RKO Palace theatre in New York, Tuesday evening, May 9, before a specially invited audience comprising notables from the industry, the theatre and prominent figures in the arts and civic affairs, it is announced. The engagement of "Show Business," Mr. Cantor's first production effort, at the RKO Palace, bears special significance for the comedian because it was in this theatre, during its hey-day as vaudeville's Mecca, that he received his first major recognition. Following Tuesday night's premiere, the picture will begin a continuous run at the Palace starting Wednesday, May 10, at 9 A.M.

Mitchell Rawson to MGM

Mitchell Rawson has joined the MGM publicity staff to handle special assignments, it is announced by Howard Dietz, vice-president in charge of advertising and promotion. Mr. Rawson was formerly director of publicity for David O. Selznick and previously was eastern publicity manager for Warner Brothers.

Release New "World in Action"

The national release date set by United Artists on the latest "World in Action" subject, "The Battle of Europe," is May 5. The picture combines official records made by American, Canadian and British aerial combat photographers of non-stop pre-invasion bombing of Europe.

Carr Pledges Studio Expansion At Monogram Luncheon

By Staff Photographer

AT LUNCHEON: Samuel Broidy, Monogram sales vice-president; Trem Carr, production chief, and Harry Thomas, Eastern sales manager.

Reinvestment of every dollar gained from current prosperous box offices was pledged by Trem Carr, Monogram production chief, at a luncheon in New York Tuesday for the trade press. The reinvestment, Mr. Carr said, would make the company stronger during the post-war period in which, it was predicted, receipts might decline.

Mr. Carr said his company had avoided the temptation to "cash-in," and that, intending to spend more than ever in production, it was exploring its market to determine how far in this direction it might go. He added that Monogram consulted its sales departments on production and talent.

Monogram was sought for purchase by many, including some exhibitors, Mr. Broidy remarked, in introducing Mr. Carr. He added that the company entered its current prosperity even before the war.

Monogram 1943-44 Program Nears Completion

More than 90 per cent of the feature films, exclusive of Westerns, on the Monogram releasing schedule for the 1943-44 season either have been completed or are now in production, according to an announcement by Trem Carr, executive director.

Of the 26 features on the program, the three still to go before the cameras are "Murder Chamber," a Charlie Chan picture to star Sidney Toler; "I Married a Stranger," to be produced by King Brothers, and an untitled picture. Five films now in production are: "The Girl Next Door," "A Wave, a Wac and a Marine," "Alaska," "Are These Your Parents?" and "Three of a Kind."

It was also announced that four Monogram pictures would go into general release in May. The releases are: May 6, "Law Men," Western comedy-drama starring Johnny Mack Brown with Raymond Hatton; May 13, "Detective Kitty O'Day," comedy with Jean Parker; May 20, "The Chinese Cat," Charlie Chan detective comedy-drama starring Sidney Toler; May 27, "Johnny Doesn't Live Here Any More," co-starring Simone Simon, James Ellison and William Terry.

Warners Re-Releasing "This Is the Army"

Irving Berlin's "This Is the Army," originally released last August, will be re-released nationally June 24, it was announced this week by Ben Kalmenson, general sales manager for Warner Brothers. A considerable number of first runs which played last year are set for new bookings.

Warners' Screening Changed

The national tradeshowing of "Make Your Own Bed," which was scheduled by Warner Brothers for May 8, has been shifted to Monday, May 15. "Between Two Worlds" will be screened May 8, as originally announced.

Young Interests Reorganized

Reorganization of the film interests of Robert Young would occur within two weeks, it was disclosed in New York this week. The reorganization contemplates the establishment of a new company, Pathe Industries, which will be the chief holding company.

The subsidiaries will be the Pathe Laboratories of New Jersey, and Pathe Laboratories of California; also PRC Pictures, which in turn will be holding company for PRC Productions, PRC Studio, and PRC Real Estate Company.

The directors of PRC are to meet in New York soon and elect directors and officers of all PRC subsidiaries.

On the directorate of Pathe Industries, it is believed, will be Mr. Young, Allan Kirby and Walter Foskett.

Bob Hope Wins Peabody Award for Camp Tours

Bob Hope was awarded the George Foster Peabody radio award for 1943, it was announced this week by Edward Weeks, editor of *The Atlantic Monthly* and chairman of the Peabody Award, and John E. Drewry, dean of the Henry W. Grady School of Journalism of the University of Georgia. The film comedian, who has presented his weekly NBC program at many training camps in this country and has visited the troops in the Aleutians, the British Isles, North Africa and Italy, was cited for his "untiring zeal and the high level of entertainment of his camp tours." The citation continued: "The joy and strengthened morale which he has given to the men and women of the armed forces can never be measured; the Peabody committee does not wish to overlook this superb contribution."

ound Engineers et Wage Rise n New Contract

Contracts between the International Alliance of eatrical Stage Employees and the Altec Service, CA, and circuit sound and projection departments re to be signed in New York this week. They e said to provide a 10 per cent general wage crease for some 500 theatre sound engineers. is will bring the weekly minimum wage scale to 2. The contract also will recognize the IATSE lls in assigning workers; embody seniority pro- sions; pay for overtime work and contain ad- stments of hours in metropolitan areas.

In the New York office of Pat Casey, producers' or negotiator, there were to be signed this week w contracts for newsreel cameramen in Chicago d New York, members respectively of locals 644 d 659. It is understood union demands for two eeks' severance pay for each year worked, delayed negotiations. The companies sought permis- on for inclusion in their staff of apprentices to the nount of 20 per cent. This was asserted to be a st-war plan. The pacts are said to give a five r cent wage increase, and run two years.

James Caesar Petrillo, president of the American deration of Musicians, and officials of the Minne- olis and Chicago locals received wires last week om the National War Labor Board directing em to appear before the board this week to show use why they should not be penalized for re- sing to end strikes in the two cities named.

The strikes were to force the use of additional usicians in radio stations to handle transcriptions.

Herald Analysis Of Tax Popular

The pamphlet made available to the trade by e Quigley Publishing Company, and explaining detail the workings of the new taxes as applied the theatre, has received wide acclaim, evidenced numerous letters from leaders not only of ex- bition but of company sales departments.

The explanation first appeared in the April 1 sue of MOTION PICTURE HERALD and was cap- oned, "What Exhibitors Must Do in Bookkeeping r New Admission Tax."

Letters of appreciation have been received by the uigley Publishing Company from Jack Sichelman, Twentieth Century-Fox, who on April 19 sent a tter to all branch, district and sales managers lling attention to the tax breakdown; from Tom onnors, the company's sales vice-president, who id it would "prove very helpful"; from Edward ay, treasurer of the C. & F. Theatre Company, rovidence, who termed the service "greatly ap- eciated"; from Rube Jackter and Max Weisfeldt f Columbia; from H. M. Richey, MGM; Tony udekum, Crescent circuit; Alvin Raymer, In- iana-Illinois Theatres, Inc.; and from Gilbert essler, of Paramount, in Minneapolis.

KAO Reports Net Profit For 1943 at $1,656,778

Keith-Albee-Orpheum Corporation and subsidi- ry companies report for the year 1943 net profit $1,656,778 after all charges, including provision or income and excess profits taxes of $1,333,600. he corresponding figure for 1942 was $2,017,433 fter all charges, including provision for income axes of $426,837.

McManus Heads Catholic Guild

Francis McManus, M & P district manager, as elected president of the Catholic Motion Pic- ure Guild at the retreat conducted by the Jesuit athers at Campion Hall, North Andover, Mass., ast week. Mr. McManus succeeds William J. oyle. More than 40 members of all branches f the industry attended. There will be another etreat in November.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 69—Heroic tales of two Russian cities. . . . British carrier planes cripple Tirpitz. . . . Crash of Liberator bomber kills 15. . . . Cruiser Amsterdam goes down ways. . . . Heroes of the week: Lieut. Childers, Sergeant Kelly.

MOVIETONE NEWS—Vol. 26, No. 70—Yanks smash Japs at Bougainville. . . . .Building air strip at Green Island. . . . Gen. MacArthur and Admiral Nimitz map Pacific moves. . . . Secretary of Navy Knox laid to rest . . . Cardinal O'Connell interred. . . . Bon Homme Richard is launched. . . . American wives of U. S. doughboys.

NEWS OF THE DAY—Vol. 15, No. 267—Yank hero home. . . . American Indian tells how he tricked Nazis. . . . Reds launch Leningrad drive. . . . Admiral King reports. . . . Army takes over Montgomery Ward. . . . .Cardinal O'Connell mourned. . . . 16 die in bomber crash. . . . All American mother.

NEWS OF THE DAY—Vol. 15, No. 268—Nation mourns passing of Secretary Knox. . . . Mississippi goes on rampage in six midwest states. . . . American war brides from down under.

PARAMOUNT NEWS—No. 70—Evacuate Miami Beach. . . . G.I. railroaders. . . . U. S. seizes Montgomery-Ward. . . . Flood. . . . Corn goes to war. . . . America's minute men. . . . Kelly comes home.

PARAMOUNT NEWS—No. 71—Tarzan. . . . Aussie wives. . . . Ornithorhynthus born in capitivity. . . . Knox dead at 70. . . . MacArthur and Nimitz confer. . . . Battle for Bougainville.

RKO PATHE NEWS—Vol. 15, No. 72—Hull and Senators meet on policy. . . . Admiral King sees victory ahead. . . . Rebuild hero city of Stalingrad. . . . Kelly comes home.

RKO PATHE NEWS—Vol. 15, No. 73—Secretary Knox burial at Arlington. . . . Build dugout hospital at Anzio. . . . Club for soldiers' Aussie wives. . . . Yanks advance on Bougainville. . . Ban best seller. . . . Teen-agers open youth canteen.

UNIVERSAL NEWSREEL—Vol. 17, No. 289—Commando Kelly returns home. . . . Tirpitz blitzed. . . . G.I. vote applications. . . . Montreal plane crash. . . . Creek receives C.M.H. . . . 1944 American mother. . . .Tornado tunnel. . . . Double "W" shift. . . . Corn crisis.

UNIVERSAL NEWSREEL—Vol. 17, No. 290—Victory in South Pacific. . . . Courts get Ward case. . . . Platypus born in captivity. . . . Yank overseas alliance. . . . Toddle derby. . . . Spirit of John Paul Jones.

ALL AMERICAN NEWS—Vol. 2, No. 80—Share-the-ride plan. . . . Depreist 15 Club meets in Washington. . . . Stone-mason makes "Pearly Gates." . . . Louisville nurse honored. . . . Col. Johnson explains draft. . . . Negro troops in Burma.

"Cover Girl" Sets New York Records

Columbia's "Cover Girl" Thursday broke the run record for musicals at the Radio City Music Hall, New York. On that day, it entered its sixth week. The picture doubled the runs at the house of "Top Hat," "Follow the Fleet" and "Swing Time" which were outstanding musicals. The picture, early in its sixth week, was expected to draw more than 750,000 persons to the theatre, it was estimated.

"Snow White and the Seven Dwarfs" is in the fourth week of an extended run at 50 London-area houses of the Gaumont-British circuit, RKO reported this week.

"The Lady and the Monster" Republic's thriller, was held a third week at the Trans-Lux, Boston.

Warners Buy Wisconsin House

Warner Brothers, who have had a financial interest in the Rio theatre in Appleton, Wis., since 1935, have announced the purchase of the building. The Rio theatre opened in November, 1929, as the Fox theatre and was operated by Fox. In September, 1935, it became affiliated with Warners. There will be no change in the operation of the theatre. Stanley Gross will remain as manager.

Cinema Lodge Elects

New officers of Cinema Lodge of B'nai B'rith, New York, were elected at a meeting at the Hotel Piccadilly Thursday night. They are: Albert Senft, president, succeeding Adolph Schimel; Bernard Goodman, William Zimmerman and Louis Weber, vice-presidents. All other officers were reelecetd. Installation will be held June 1.

Columbia Pictures announces the PREMIERE in 51 Cities ...of a most important motion picture

Portland, Me.
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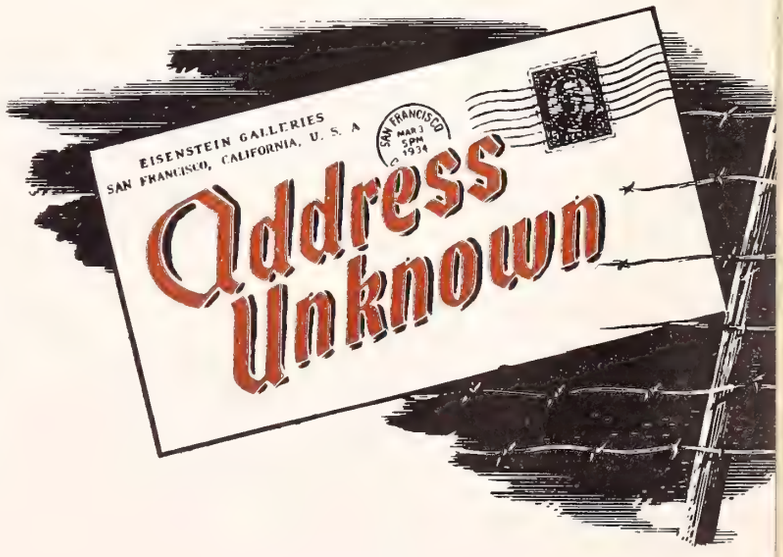
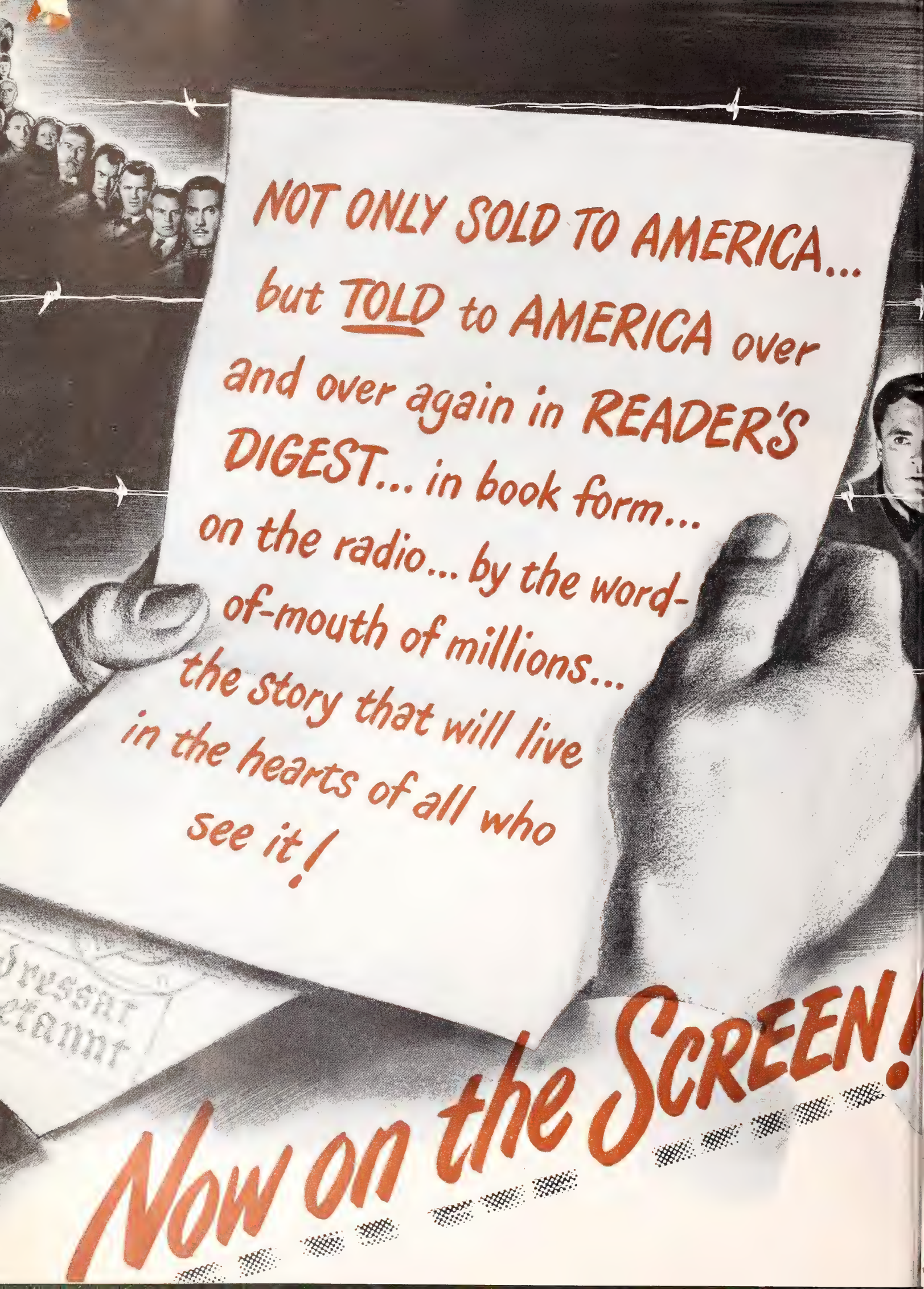
Providence
Sacramento
San Francisco
Stockton
Detroit
Boston
Springfield, Mass.
Gloucester, Mass.
Waterville, Me.
Greenfield, Mass.
Brattleboro, Vt.
Fall River
Buffalo
Lewiston, Me.
Augusta, Me.
Fitchburg, Mass.
Haverhill, Mass.
Manchester, N. H.
Nashua, N. H.
Claremont, N. H.
Keene, N. H.
St. Albans, Vt.
Rochester, N. H.
New Bedford, Mass.

Portsmouth, N. H.
Bellows Falls, Vt.
Hyannis, Mass.
Harwichport, Mass.
Chatham, Mass.
Milford, Mass.
Plymouth, N. H.
White River Jct., Vt.
Lebanon, N. H.
Hanover, N. H.
Dover, N. H.
Lowell
Burlington, Vt.
Presque Isle, Me.
Concord, N. H.
Sanford, Me.
Hartford
New Haven
Eureka, Cal.
Modesto, Cal.
Maysville, Cal.
Klamath Falls, Ore.
Fresno
Berkeley
Oakland

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on the radio... by the word-
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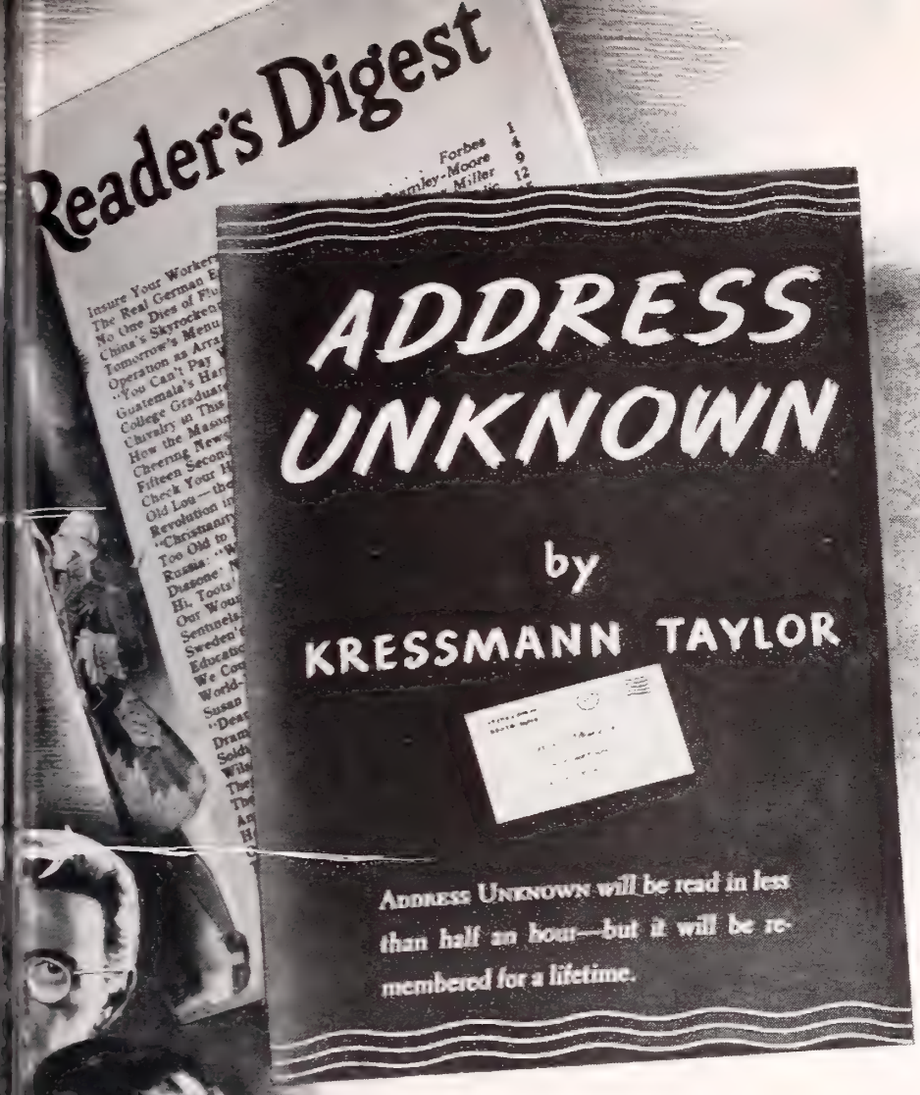
the story that will live
in the hearts of all who
see it!
Now on the SCREEN!



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PAUL LUKAS

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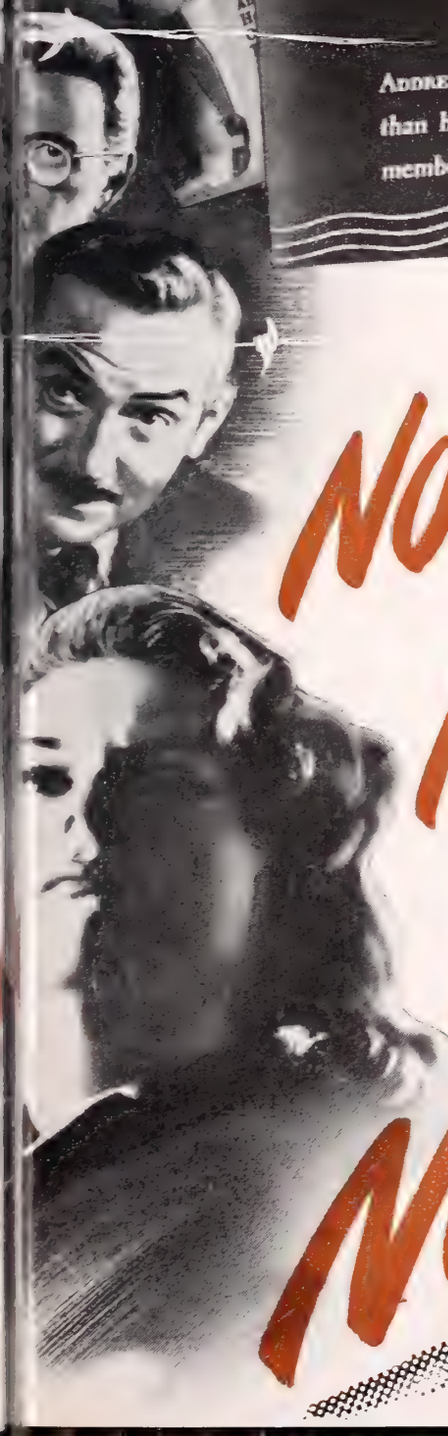
CARL ESMOND • PETER VAN EYCK
MADY CHRISTIANS • MORRIS CARNOVSKY

and introducing

K.T. STEVENS

Screen Play by Herbert Dalmas • From the best-selling book and Reader's Digest story by Kressmann Taylor

Produced and Directed by
WILLIAM CAMERON MENZIES



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Now ready to give your audiences the lift of a lifetime!

ALL women will glory in her revolt!
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The revolt of one woman against a whole nation . . . Vivid . . . Unforgettable . . . A story of soul-searing drama . . . Of a diabolical vengeance . . . Here is a memorable adventure in motion pictures!
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Screen Play by Herbert Dalmas
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A COLUMBIA PICTURE
that SOCK . . . .
RETRIBUTION!
ASTE IT! SHARE IT! REJOICE IN IT!
s one man lashes out in one glorious day of reckoning . . . at ALL the beasts who wrought a night of terror for the woman he loved . . . and ALL WOMEN!
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PAUL LUKAS
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Carl Esmond · Peter Van Eyck
Mady Christians · Morris Carnovsky
Screen Play by Herbert Dalmas
Produced and Directed by WILLIAM CAMERON MENZIES
From the best selling book and Reader's Digest story by Kressmann Taylor
Introducing the new screen sensation
K.T. Stevens
A COLUMBIA PICTURE
6,000,000 hearts beat for one man . . . one woman . . . when this glorious emotional drama appeared in READER'S DIGEST and as a book.
ADS...ADS...and more ADS
to BRING 'EM INTO YOUR THEATRE IN DROVES!
COLUMBIA PICTURES

"WHAT THE PICTURE DID *FOR ME*"

". . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20.

Columbia

CRIME DOCTOR'S STRANGEST CASE: Warner Baxter, Lynn Merrick—Here's a fine series Columbia has started which seems to please my patrons. We did average business, therefore no complaints from me. Played Saturday, March 25.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

FIGHTING BUCKAROO, THE: Charles Starrett, Kay Harris—This is the best Western to hit my town in a long time. I double billed this feature with "Lucky Legs," and we hit the jackpot from the standpoint of my audience satisfaction and the box office jingle. Played Saturday, April 15.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

JAM SESSION: Ann Miller—This is the answer to a jitterbug's dreams and they'll all turn out to see it. Not only the younger generation enjoyed it, but all who turned out to see it. The scene with Nan Wynn singing "Brazil" brought the audience to attention. For situations where a gay musical is required, this is just the thing.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn.

MY KINGDOM FOR A COOK: Charles Coburn, Marguerite Chapman—We did terrible business. My patrons don't think Charles Coburn is funny and I agree with them. Played Wednesday-Friday, Feb. 16-18.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—The weather kept us from doing any business on this one. Played Sunday, Monday, March 19, 20.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—This is Columbia's entry in the field of all-star revues and it is excellent. To mention a few—Frank Sinatra, Duke Ellington, Bob Crosby and his orchestra were excellent. Ann Miller carries the story very nicely, and her dancing is nothing less than great. She is given only one opportunity to display this talent and it was received with acclaim by our men. Played Wednesday, April 5.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

SAHARA: Humphrey Bogart, Bruce Bennett—Here is just another war picture that the public didn't go for very much, and we did just about average business. Humphrey Bogart gave an excellent performance and everyone was thirsty after seeing a desert for one and a half hours.—R. A. Pickett, Florida Theatre, Daytona Beach, Fla. Tourist patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—Even though this was great entertainment, this picture didn't do as well as I had expected.—E. A. Pickett, Florida Theatre, Daytona Beach, Florida. Tourist patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—This is only a fair production and we just got by with this feature.—Melville Danner, Kozy Theatre, Granite, Okla.

AIR RAID WARDEN, THE: Laurel and Hardy—This is just another slapstick comedy. However, the people still like Laurel and Hardy, so I guess we don't have any kick coming. It reecived quite a few laughs and on the whole was well liked by my patrons. Played Thursday, March 23.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Here is a picture that pleased all my patrons, including the ones who were always complaining about too many war pictures. We did a nice Sunday-Monday business. This feature should go over well in any community. Played April 2, 3.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

CROSS OF LORRAINE, THE: Pierre Aumont, Gene Kelly—This picture is brutal in the extreme, and the women and men walked out on it. Why, oh why, do they insist on producing war pictures that tear the hearts out of folks, most of whom have some member of their family in service. You can believe me when I say there is hardly any family in this small community that does not have some one close to them in the service. It does not make sense that they keep on producing such pictures. With such features I only fill half the house, while with a light comedy I have them hanging from the rafters.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DUBARRY WAS A LADY: Red Skelton, Lucille Ball—I can't give this feature too much credit, as the people here didn't like it. Red Skelton is not liked by my patrons and I can't say that he is such a fine comedian. It has a lot of fine scenery and Lucille Ball is good, but this did not put the feature over for us. We did just an average Sunday-Monday business. Played March 26, 27.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

HARRIGAN'S KID: William Gargan, Bobby Readick—This feature didn't meet my expenses. I should have advertised "Women at War," Warner Brothers short, a little more, so as to back up the feature. This feature is O.K. for duals.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HITLER'S MADMAN: Patricia Morison, John Carradine—This feature isn't any too good or any too bad. It just depends upon how your patrons go for this type of feature.—Ralph Raspa, State Theatres, Rivesville, W. Va.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Here's the best picture I have played this year, and I believe this feature should do business in any location. This feature rated tenth spot among my sixteen highest gross features in the last three years. Played Sunday-Tuesday, Feb. 13-15.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This is just what the doctor ordered for a spot like mine and many other small communities. They tell us that the big shots do not look for small town business, but this will appeal to all patrons of both small towns and big cities. Congratulations to MGM for this release turned out from a "B" product to the best money-maker they have released for some time. Why not more of this class of entertainment. Played Saturday, April 8.—Arthur L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—For some unknown reason, this feature did not go over so well with my patrons. Played Sunday-Tuesday, March 5-7.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

MAN FROM DOWN UNDER, THE: Charles Laughton—Here's good production, well-directed and well-produced, but it failed to click at the box office. The accent was a little too strong to catch all that was said. The climax was good. Played Tuesday-Thursday, April 4-6.—Melville Danner, Kozy Theatre, Granite, Okla.

SLIGHTLY DANGEROUS: Lana Turner, Robert Young—Here is a nice little picture that pleased the people of my town. I played this to nice weekday business. Let's have more like this one. Played Tuesday, March 14.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

STRANGER IN TOWN, A: Richard Carlson, Jean Rogers, Frank Morgan—I played this feature for a Red Cross donation and did very well with it. It's a picture that surprised every one; it was well liked and I received many favorable comments concerning this feature. Played Thursday, March 16.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—I played this feature to an average weekday business. On the whole, it was enjoyed by my patrons and I believe it should go over in any community. Played Wednesday, April 5.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—This feature is a honey. We did good business and everyone went away happy. We consider this the top box office production of the season. Personally, I would love to hear Miss Garland sing a real song for a change. Played Sunday, Monday, April 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—We did better than average business on this well balanced, well liked musical. Metro has had some fine features this year, which has enabled me to make some money. Keep them coming. Played Sunday-Tuesday, March 12-14.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—And they can keep on cheering and I'll join them. It is one top picture all the way. It has the material that people are craving and they want more of this type.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—Red is a comedian and a good one at that. We did three days of nice business. Played Wednesday-Friday, March 1-3.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—We played this picture just prior to the opening of the 1944 baseball season, with the sports pages full of talk about the Dodgers. The picture not only satisfied all my patrons who came to see it, but it drew the biggest Good Friday-Holy Saturday gross in the history of the house, and above current averages for these days. I would recommend this feature as O.K. for any community. Played April 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

YOUNG IDEAS: Mary Astor, Herbert Marshall—We enjoyed better than average business on this feature. Personally, I found it far from boring. Played Wednesday, Thursday, April 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOUNG IDEAS: Mary Astor, Herbert Marshall—This picture was thoroughly enjoyed by an above average midweek crowd. It's a sleeper that kept the audience chuckling and sent them home smiling. We need more of this type. Played Tuesday, Wednesday, April 11, 12.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

Monogram

MELODY PARADE: Mary Beth Hughes, Eddie Quillan—This is not a bad feature, but we did just average business. Played Saturday, March 11.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SILVER SKATES: Kenny Baker, Patricia Morison—We did just average business. Played Sunday, Monday, Jan. 9, 10.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

WHERE ARE YOUR CHILDREN?: Jackie Cooper, Patricia Morison—Here's a quickie with a catchy title which brought my patrons in. It is nothing big, but satisfactory.—H. Goldson, Plaza Theatre, Chicago, Ill.

Paramount

CHINA: Alan Ladd, Loretta Young—How can this picture fail with a fellow like Ladd in it? Alan Ladd always makes a hit here. With the exception of some atrocity propaganda scenes, the picture was enjoyed by all my patrons. Played Tuesday-Sunday, April 4-9.—Andrew Mayeschiba, Technical Dept., Heart Mountain, Wy.

GULLIVER'S TRAVELS: Feature Length Cartoon—I advise exhibitors to book this, if they get any child attendance at all. The adults will also come to see it. Played Friday, Saturday, March 31-April 1.—H. Goldson, Plaza Theatre, Chicago, Ill.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—This feature was a riot and we did great business. Played Friday, Saturday, April 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOSTAGES: Luise Rainer, William Bendix—Business was off about 30 per cent. Companies are producing too many war pictures lately. My patrons come to the theatre to be entertained, not to be depressed. Played Wednesday-Friday, Feb. 23-25.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HOSTAGES: Luise Rainer, William Bendix—Here's an excellent picture which I played to below average business. This picture probably suffered because of so many underground dramas that preceded it. William Bendix was at his best. Played Sunday-Monday, April 2-3.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—Here's a nice little comedy. It has quite a few relaxing laughs but it is, oh, so short. It kinda leaves one hungry because it just did not last long enough to satisfy. Played Wednesday, Thursday, April 12, 13.—Lee Guthrie, Rogue Theatre, Wheeler, Tex. Small town and rural patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—Here's a fine picture. Played Sunday, Monday, March 5, 6—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

(*Continued on following page*)

(*Continued from preceding page*)

MIRACLE OF MORGAN'S CREEK, THE: Eddie Bracken, Betty Hutton—One thing I know is that our audiences do not agree with the critics. The majority that I contacted gave their opinion that this was a terrible picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RIDING HIGH: Dick Powell, Dorothy Lamour—The salesman that sold me this feature bet me a 50-cent cigar that it would outgross "Road to Morocco." It looks like I will have to pay off as it surely did that very thing. Here's a fine picture which pleased all my patrons. Played Sunday-Tuesday, Feb. 20-22.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

RIDING HIGH: Cass Daley, Victor Moore, Dorothy Lamour, Dick Powell—This is a Cass Daley picture. Miss Daley is taking hold of and holding a good sized following. The folks want more and more of her. I wonder what a Cass Daley-Joan Davis team would do for the box office. Played Friday, Saturday, March 10, 11.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

SO PROUDLY WE HAIL: Paulette Goddard, Claudette Colbert—Here's a picture to be remembered. Its human emotions makes it one for your must see list. Played Sunday, Monday, Feb. 20, 21.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard, Veronica Lake—This epic of heroism of the nurses on Bataan is great. The three female stars are excellent in their portrayals of different types of American womanhood under fire. Sonny Tufts is very engaging as a big, good-natured, fighting Marine. The entire picture is an inspiration to us stay-at-homes. Don't miss it! Played Saturday, April 1.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—We played this feature as our Easter attraction and it not only pleased everyone, but it was a pleasant surprise at the box office. It drew as good as the best of the season and it topped last Easter's attraction, "Pride of the Yankees," by 12 per cent. I enjoyed it so much, I went to see it twice myself. Played Sunday, Monday, April 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—This is just another picture. Not good, not bad, sometimes amusing, sometimes boring. Nothing attempted, nothing done. It's time to go home and look forward to another show. Played Wednesday, Thursday, April 5, 6.—Leo Guthrie, Rogue Theatre, Wheeler, Tex. Small town and rural patronage.

PRC Pictures

CAREER GIRL: Frances Langford, Craig Woods—Here is a nice little picture that was thoroughly enjoyed by my patrons. I played this on a weekday and we did nice business. Let's have more musicals. Played Tuesday, April 11.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

HARVEST MELODY: Rosemary Lane, Johnny Downs—This did not register with my patrons. I had more walkouts on it than I care to repeat. Fortunately I had a strong feature on the other end of the double bill. It's just a bit too "corny" for these parts. Played Friday, Saturday, March 24, 25.—Harriet Pilliod, La France Theatre, Swanton, O. Small town and rural patronage.

TIGER FANGS: Frank Buck, June Duprez—Here's by far the best Frank Buck picture that has been made yet. It will please the adventure-loving fans anywhere. We did nice weekday business on this feature and everyone went home satisfied. Played Thursday, April 13.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

TORNADO IN THE SADDLE: Russell Hayden—I double-billed this feature with "Pistol Packin' Mama" to excellent weekend business. Played Friday, Saturday, April 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO Radio

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—This team may be imitating Abbott and Costello, but their brand of nonsense went over big in my community. I believe they will build up a good following. We did good business the first night, and better the second night. Played Thursday-Friday, April 13-14.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

AROUND THE WORLD: Kay Kyser, Joan Davis—This is a fine musical with the usual Kay Kyser performance in it. We did only average business on it, but it was enjoyed by all my patrons who came to see it. I would recommend this feature for any location. Played Wednesday, April 12.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

GANGWAY FOR TOMORROW: Margo, John Carradine, Robert Ryan—We did a fair business on this program picture by playing it on Pal Night.—Played Tuesday, April 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—This story about Washington was well liked by my patrons. As we did about average business, I will not complain. Played Wednesday-Friday, March 15-17.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HIGHER AND HIGHER: Michele Morgan, Frank Sinatra— I can't say much for this feature and if Sinatra has so many fans as they say, they aren't in this town. However, it is a pretty good picture and will do average business, but I didn't receive many comments on it one way or the other. Played Sunday, Monday, April 9, 10.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

HIGHER AND HIGHER: Frank Sinatra, Michele Morgan—If you haven't bought this feature then don't do it. The few people that did come to see it went out so mad I had to hide to keep away from them. Played Sunday-Tuesday, Feb. 27-29.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HIGHER AND HIGHER: Michele Morgan, Frank Sinatra—It should have been "lower and lower" in regard to the box office receipts, as they went lower and lower each day. Sinatra is all right to hear, but not to see.—R. A. Pickett, Florida Theatre, Daytona Beach, Fla. Tourist patronage.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—This picture was made to order for small towns, because it is definitely escapist entertainment with the right amount of comedy and action. We received above average Sunday-Monday receipts. Played April 16, 17.—E. A. Lindenau, Arthur Theatre, Lamont, Ill. Small town patronage.

MEXICAN SPITFIRE'S BLESSED EVENT: Lupe Velez, Leon Errol—This is the best picture of this series yet. It's always the same old story yet they always come to laugh their heads off.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NORTH STAR, THE: Walter Huston, Anne Baxter—Here is truly a fine picture and I can only give it the highest praise. It was enjoyed by everyone. Owing to a church revival, I didn't do the usual business. However, I say play it any time. Played Sunday, Monday, April 16, 17.—J. D. Leger, Royal Theatre, Lecompte, La. Small town and rural patronage.

Republic

BIG SHOW, THE: Gene Autry—I'm still doing nice business on these Autry reissues.—Played Friday, Saturday, April 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE COMES ELMER: Al Pearce, Dale Evans—This is a plenty good feature for either a one-day showing or as the second half of a double bill. We did average business. Played Saturday, March 18.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—John Wayne never disappoints me. When I have a half-way good feature I always do good business. This feature is better than that. Played Wednesday-Friday, March 22-24.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Here's a small town natural. While some got this mixed up with the stage play of about the same title, they seemed to like the picture. I would say it is one of the best Republic has ever made. Played Friday, Saturday, March 31-April 1.—Melville Danner, Kozy Theatre, Granite, Okla.

MOJAVE FIREBRAND: Bill Elliott, Gabby Haynes—This feature has a queer title, but it's a fine Western which pleased my Friday-Saturday patrons. Played April 7, 8.—Melville Danner, Kozy Theatre, Granite, Okla.

PISTOL PACKIN' MAMA: Ruth Terry, Bob Livingston—Here's a most timely picture with a corny title. It brought in our farm lads. Played Friday, Saturday, April 14, 15.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SLEEPY LAGOON: Judy Canova, Dennis Day—My patrons like Judy Canova and I can always expect a full house when I have one of her features. Played Saturday, March 4.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrae—I took a long chance by playing this feature on a Sunday-Monday date and it paid out at the box office. Very few of my patrons remembered the picture and all enjoyed it, and many told their friends to see it again. Played April 9, 10.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

BOMBERS MOON: George Montgomery, Annabella—This picture was sold about right, and while it did not do outstanding business it pleased the majority of my patrons. Played Saturday-Monday, April 1-3.—Melville Danner, Kozy Theatre, Granite, Okla.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Here's a war picture that is rough, tough and realistic. You could hear many gasps from the women folks when the bayonets were used. I played this feature on Sunday-Monday to excellent business. The cost of victory was brought home to us folks. Played Feb. 27, 28.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—I bought this feature late, but it did a very nice business for me. It's a wonderful feature that probably would have done better for me if I had played it earlier. Played Sunday-Tuesday, March 19-21.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Here is an excellent, well-produced war picture that did nice business. This was one war picture that brought them out; many don't. Played Wednesday, Thursday, April 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HAPPY LAND: Don Ameche, Frances Dee—Here is a picture that should have been called "America." It is not big from the standpoint of production, sets or story. However, it is a picture that has a common denominator for everyone who lives in America. It strikes right at the heart, the hand, the health and the home of every one of us. Yes, this picture is made up of the little things that are common in the average American's life, and it is the little things that make a picture big. Right here a number of producers should stop and do a lot of thinking; save the big scenery stuff, and pull the heart strings more. Played Saturday-Monday, April 1-3.—Lee Guthrie, Rogue Theatre, Wheeler, Tex. Small town and rural patronage.

HAPPY LAND: Don Ameche, Frances Dee—I heard more nice things mentioned about this picture than about any other show I have had in months. We did above average business. Played Friday, Saturday, April 14, 15.—H. Goldson, Plaza Theatre, Chicago, Ill.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Here's a dandy sophisticated comedy that failed to register at the box office, and it didn't even take in enough for the rental. However, it received good comments from my patrons who came to see it and we did not have one walkout. Played Tuesday, Wednesday, Feb. 29-March 1.—E. A. Lindenau, Arthur Theatre, Lemont, Ill.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—This is the third Woolley picture I have played here, and while Monty is a good actor, his pictures simply do not take in my community. We did terrible business and I cannot recommend this feature for small town exhibitors. Played Tuesday-Thursday, April 11-13.—Melville Danner, Kozy Theatre, Granite, Okla.

LIFEBOAT: William Bendix, Tallulah Bankhead—Here is an unusual story with exceptional direction and a fine cast which pleased all my patrons who came to see it. We did a little below our recent averages for Sunday-Monday, but I would consider it satisfactory. Played April 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PARIS AFTER DARK: George Sanders, Brenda Marshall—Here's another well-made underground drama, but it lost money for me. I think it is about time that the bulk of this type of picture be put underground; six feet to be exact. Played Thursday-Friday, April 6-7.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—This picture was well received by all my patrons, but I believe it pleased the women more than the men. On the last playdate the house was filled with women, but there were hardly any men present at all. I heard some complaints from the patrons who had read the story—they were disappointed because Tyrone Power didn't die the way he was supposed to. Played Tuesday-Sunday, April 11-16.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

WINTERTIME: Sonja Henie, Jack Oakie—Sonja Henie has lost her box office appeal. Her stories are similar and would have worn off if it was not for her skating scenes. We did only normal business. Played Monday, Tuesday, April 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

United Artists

COLT COMRADES: William Boyd—Hopalong Cassidy films always draw a good crowd in my community. This feature was played with "Whistling in Brooklyn" to above average business, and it pleased all my patrons. Played Friday, Saturday, April 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day—This is an excellent picture, but it's a bit deeper than the ones we have been playing lately. My patrons can't seem to understand pictures when the characters speak with an English accent. I received some complaints from my patrons who don't care for this type of deep picture, but we can't please everybody. Played Tuesday-Sunday, April 4-9.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

HI DIDDLE DIDDLE: Adolphe Menjou, Martha Scott—Use this as second feature material where you need laughs. The cast is superior to the story. It gets very silly at times and will try the patience of an average audience. It played second fiddle to "Gung Ho" to average Friday-Saturday business. Played April 14, 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JOHNNY COME LATELY: James Cagney, Grace George—Jimmy must learn the hard way that he still cannot produce pictures himself. This feature was a disappointment at my box office. Played Sunday, Monday, April 16, 17.—H. Goldson, Plaza Theatre, Chicago, Ill.

Universal

ALI BABA AND THE 40 THIEVES: Jon Hall, Maria Montez—Excellent! And that for a costume picture is high praise for the cast and the director.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

BAD LANDS OF DAKOTA: Anne Rutherford, Robert

(*Continued on following page*)

(Continued from preceding page)

lack—Here is a Western as big as its cast. It has action d plenty of comedy as all Westerns should have.—Ralph spa, State Theatre, Rivesville, W. Va.

CRAZY HOUSE: Olsen and Johnson—We did a fair siness on this feature, but some folks thought it was o crazy. Played Sunday, Monday, April 9, 10.—E. M. eiburger, Paramount Theatre, Dewey, Okla. Small n patronage.

FRONTIER BAD MEN: Diana Barrymore, Robert ige—I was late running this feature and only did fair siness. Played Wednesday-Friday, March 8-10.—W. C. llin, Linden Theatre, Columbus, O. Family patronage.

GUNG HO: Randolph Scott, Grace McDonald—This is gripping action-full story of the Marines in the Pacific; ens up like a training film, winds up with more blood d thunder than your screen has presented in years. ere's never a dull moment. It's red meat for an action se. Excellent cast, excellent production. This picture l average business in my community. Played Friday, turday, April 14, 15.—Thomas di Lorenzo, New Paltz eatre, New Paltz, N. Y. Small town patronage.

HI YA SAILOR: Donald Woods, Elyse Knox—Here's fine one-day feature which did top business and satisfied my patrons. Played Saturday, Feb. 19.—W. C. Pullin, nden Theatre, Columbus, O. Family patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot ne—We did very good business and the public enjoyed ery minute of this performance. It sure has some good ghs and some very pretty songs by Miss Durbin.—R. Pickett, Florida Theatre, Daytona Beach, Fla. Tour- patronage.

YOU'RE A LUCKY FELLOW, MR. SMITH: Allan nes, Evelyn Ankers—This picture is not up to the andard of most Universal musicals. It has music and ughs, but it lacks story value.—Ralph Raspa, State eatre, Rivesville, W. Va.

Warner Brothers

CONSTANT NYMPH, THE: Charles Boyer, Joan Fon- ine—Here's a high allocated feature which will certainly t do business in a small town. It's too long, dry and awn out, and I would advise small town exhibitors not play it. Played Saturday-Monday, April 8-10.—Mel- lle Danner, Kozy Theatre, Granite, Okla.

DESERT SONG, THE: Dennis Morgan, Irene Manning This is a welcome change from the average available ctures of these times. This show went to town for us d rolled up one of the best grosses of the season. I lieve everyone who came thoroughly enjoyed the show d I heard no complaints. The Technicolor and songs e wonderful. Played Sunday, Monday, April 16, 17.— homas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. mall town patronage.

DESERT SONG, THE: Dennis Morgan, Irene Manning -This picture is in beautiful Technicolor and we did good siness as this is the kind of feature my people like to e these days.—R. A. Pickett, Florida Theatre, Daytona each, Fla. Tourist patronage.

DESTINATION TOKYO: Cary Grant, John Garfield— his picture received plenty of raves from a big crowd. rom my customers' comments, I would consider it the est war picture of the past two years. Too bad we ex- ibitors haven't a say in the passing out of Academy wards. Played Thursday-Saturday, March 16-18.—E. . Lindenau, Arthur Theatre, Lemont, Ill. Small town atronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop— his feature received a poor rating from most magazines, et it drew very well. People must have liked it, other- ise they wouldn't have gone through snow on Sunday nd rain on Monday to see it.—Ralph Raspa, State Thea- re, Rivesville, W. Va.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop— While my town was surrounded by water during a Spring lood, we did average business on this action picture Played Wednesday, Thursday, April 12, 13.—E. M. Frei- urger, Paramount Theatre, Dewey, Okla. Small town atronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop— Here is a pretty fair outdoor drama with a little action in t. I played this feature to just an average Sunday-Mon- lay crowd who showed little interest in the goings-on. One-man commando Flynn, winning the war all by him- self, drew some snickers. Played March 5, 6.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town pat- onage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop— Here's an excellent feature. Played Sunday, Monday, Jan. 23, 24.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins —Here's an excellent picture which I played to below average business. It pleased all the women, but we did not have enough of them to break even. Played Tuesday- Wednesday, March 28-29.—E. A. Lindenau, Arthur Thea- tre, Lemont, Ill. Small town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—I didn't do so well with this picture. Played Sunday, Monday, Feb. 27, 28.—Willard Moore, Lido Thea- tre, Providence, Ky. Small town patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue —This is a picture made for Hollywood only. The stars probably got a kick out of their amateur night frolics, but my crowd would rather see their favorite stars do something they can do well. We did terrible business. Played Tuesday-Thursday, March 7-9.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

SHORTS PRODUCT PLAYING BROADWAY

Week of May 1

ASTOR

Screwball Squirrel	MGM
Home Maid	MGM
No Alternative	WAC
Feature: See Here, Private Hargrove	MGM

CAPITOL

Tale of a Dog	MGM
Along the Cactus Trail	MGM
No Alternative	WAC
Feature: Broadway Rhythm	MGM

CRITERION

Fish Fry	Universal
Feature: Follow the Boys	Universal

GLOBE

Little Red Riding Rabbitt	Vitaphone
No Alternative	WAC
Feature: Address Unknown	Columbia

HOLLYWOOD

Our Frontier in Italy	Vitaphone
Rudy Vallee's Coast Guard Band	Vitaphone
The Swooner Crooner	Vitaphone
No Alternative	WAC
Feature: The Adventures of Mark Twain	Warner Bros.

MUSIC HALL

The Irish Question	20th Cent.-Fox
Feature: Cover Girl	Columbia

PARAMOUNT

Popular Science, No. 3	Paramount
Cilly Goose	Paramount
Heroes on the Mend	Paramount
Feature: Going My Way	Paramount

RIALTO

The 500 Hats of Bartholomew Cubbins	Paramount
Crash Goes the Hash	Columbia
No Alternative	WAC
Feature: The Whistler	Columbia

ROXY

Mailman of Snake River	20th Cent.-Fox
The Frog and the Princess	20th Cent.-Fox
No Alternative	WAC

STRAND

Feature: Buffalo Bill	20th Cent.-Fox
Jungle Thrills	Vitaphone
Gun to Gun	Vitaphone
The Weakly Reporter	Vitaphone
No Alternative	WAC
Feature: Uncertain Glory	Warner Bros.

THANK YOUR LUCKY STARS: Warner Stars Revue —The majority of my patrons enjoyed this feature very much and we did better than average business. Played Sunday, Monday, Feb. 13, 14.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy—I had built this feature up very high and expected to hang up the standing room only sign, but it rained all day and this ruined business. The next day was the same because of the continued storm.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THIS IS THE ARMY: George Murphy, Joan Leslie— What a show! It has everything for bang-up entertainment and the Negro Minstrel Act in this production is worth the admission alone. More power to the boys who put out such entertainment. I can add nothing to write-ups already in this magazine. Played Saturday, April 15. —A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

War Activities Committee

REPORT FROM THE ALEUTIANS: Documentary—I used this as the second half of a double bill and we did excellent business. The photography was excellent and the subject matter very interesting. Where did they get the voice used in the trailer? Played Friday, Saturday, April 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Columbia

BUSY BUDDIES: All Star Comedy—This is a fine cartoon which was well received by my patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DUMB CONSCIOUS MIND, THE: Phantasy Cartoon —Here's an excellent cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VITAMIN G MAN, THE: Phantasy Cartoon—Here's an entertaining cartoon in black and white.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

LITTLE MISS PINKERTON: Our Gang Comedy—This type of comedy is a tradition with us at holiday time, and our Easter show would not have been complete without an "Our Gang Comedy." It's as fine as the others before it, and it pleased the youngsters. Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PRACTICAL JOKER: Pete Smith Specialty—This is a little different from the usual Pete Smith reels, and we thought it lacked the humor usually expected of this series. It's a little shocking in some scenes and certainly won't do with a murder picture.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WAR DOGS: Technicolor Cartoon—This cartoon uses the off-stage voice to carry its action, and while it's funny at times, it doesn't measure up to the others of this series from Leo.—Thomas di Lorenzo, New Paltz, N. Y.

Paramount

CARIBBEAN ROMANCE: Musical Parade—Here is an excellent two-reeler in gorgeous Technicolor. We billed it as an attraction and gave it the benefit of display in the street. It pleased all my patrons and you won't go wrong in playing it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JASPER GOES FISHING: Madcap Model—If you've been running these cartoons, you won't be disappointed in this one when the scarecrow and crow bring Jasper down under the water to meet the fish. My patrons liked it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

ARCTIC PASSAGE: This is America—This short tells about the new Alaska Highway. It's interesting and entertaining and a welcome addition to a program where we needed something just like this short.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HOW TO PLAY BASEBALL: Walt Disney Cartoon— We played this short with "Whistling in Brooklyn" to the biggest laughs in months. This short went over very well in my community.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NOT ON MY ACCOUNT: Edgar Kennedy—This is a better than average two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STARS AND STRIKES: Sportscope—Here's a good sport reel on bowling.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

T-BONE FOR TWO: Walt Disney Cartoon—This short is with Pluto and everyone here enjoyed it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

FROG AND THE PRINCESS, THE: Terrytoon—Here is a fine Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POST-WAR JOBS: March of Time—This is a usual March of Time short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

FLASHING BLADES: Variety View—This is an excellent short. It shows the development, as well as the point, to which figure skating has risen. Some beautiful skating scenes.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

Vitaphone

BAA BAA BLACK SHEEP: Sports Parade—Here's an excellent Technicolor short which tells the story of the sheep ranchers. It takes you on a trip through the sheep ranches of Montana. This short proved very interesting to my farm patrons.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

BUGS BUNNY AND THE THREE BEARS: "Bugs Bunny" Special—Here's a fine cartoon which I believe was enjoyed by all my customers.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

PASSAGE TO MARSEILLE (WB)

Final Reports:

Total Gross Tabulated	$833,000
Comparative Average Gross	756,400
Over-all Performance	110.1%

BALTIMORE—Stanley . . . 118.5%
BUFFALO—Buffalo . . . 121.8%
BUFFALO—Hippodrome, MO 1st week . . . 97.9%
CINCINNATI—RKO Capitol, 1st week . . . 160.7%
CINCINNATI—RKO Capitol, 2nd week . . . 142.8%
CINCINNATI—RKO Shubert, MO 1st week . . 83.3%
CLEVELAND—Warner's Hippodrome . . . 108.5%
CLEVELAND—Allen, MO 1st week . . . 108.2%
DENVER—Denver . . . 73.7%
(DB) Hat-Check Honey (Univ.)
DENVER—Esquire . . . 66.6%
(DB) Hat-Check Honey (Univ.)
DENVER—Aladdin, MO 1st week . . . 111.6%
(DB) Hat-Check Honey (Univ.)
DENVER—Rialto, MO 2nd week . . . 138.0%
(DB) Hat-Check Honey (Univ.)
INDIANAPOLIS—Indiana . . . 120.6%
(DB) The Memphis Belle (Para.-WAC)
INDIANAPOLIS—Lyric, MO 1st week . . . 102.0%
(DB) The Memphis Belle (Para.-WAC)
LOS ANGELES—Warner's Downtown, 1st week . 139.0%
LOS ANGELES—Warner's Downtown, 2nd week . 126.2%
LOS ANGELES—Warner's Downtown, 3rd week . 102.6%
LOS ANGELES—Warner's Downtown, 4th week . 75.8%
LOS ANGELES—Warner's Hollywood, 1st week . 148.8%
LOS ANGELES—Warner's Hollywood, 2nd week . 131.7%
LOS ANGELES—Warner's Hollywood, 3rd week . 102.9%
LOS ANGELES—Warner's Hollywood, 4th week . 67.6%
LOS ANGELES—Warner's Wiltern, 1st week . . 136.8%
LOS ANGELES—Warner's Wiltern, 2nd week . . 122.2%
LOS ANGELES—Warner's Wiltern, 3rd week . . 103.2%
LOS ANGELES—Warner's Wiltern, 4th week . . 75.6%
MILWAUKEE—Warner, 1st week . . . 136.8%
(DB) My Best Gal (Rep.)
MILWAUKEE—Warner, 2nd week . . . 108.8%
(DB) My Best Gal (Rep.)
NEW YORK—Hollywood, 1st week . . . 217.7%
NEW YORK—Hollywood, 2nd week . . . 129.8%
NEW YORK—Hollywood, 3rd week . . . 109.7%
NEW YORK—Hollywood, 4th week . . . 92.7%
NEW YORK—Hollywood, 5th week . . . 85.0%
NEW YORK—Hollywood, 6th week . . . 68.3%
NEW YORK—Hollywood, 7th week . . . 68.3%
NEW YORK—Hollywood, 8th week . . . 71.7%
NEW YORK—Hollywood, 9th week . . . 52.4%
PHILADELPHIA—Mastbaum, 1st week . . . 156.4%
PHILADELPHIA—Mastbaum, 2nd week . . . 105.5%
PHILADELPHIA—Arcadia, MO 1st week . . . 88.2%
PITTSBURGH—Stanley . . . 83.7%
PITTSBURGH—Warner, MO 1st week . . . 88.2%
SAN FRANCISCO—Fox . . . 122.5%
(DB) Smart Guy (Mono.)
SAN FRANCISCO—St. Francis, MO 1st week . 118.9%
SAN FRANCISCO—St. Francis, MO 2nd week . 103.4%
SEATTLE—Orpheum, 1st week . . . 125.9%
SEATTLE—Orpheum, 2nd week . . . 79.3%
ST. LOUIS—Fox . . . 96.2%
(DB) Hi Good-Lookin' (Univ.)

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RATIONING (MGM)

Final Reports:

Total Gross Tabulated	$317,500
Comparative Average Gross	308,200
Over-all Performance	103.0%

BALTIMORE—Century . . . 100.5%
BUFFALO—Buffalo . . . 101.1%
(DB) Passport to Suez (Col.)
BUFFALO—Hippodrome, MO 1st week . . . 84.5%
(DB) Passport to Suez (Col.)
CHICAGO—Apollo, 1st week . . . 149.1%
(DB) Henry Aldrich, Boy Scout (Para.)
CHICAGO—Apollo, 2nd week . . . 122.8%
(DB) Henry Aldrich, Boy Scout (Para.)
CINCINNATI—RKO Albee . . . 104.7%
(SA) Vaudeville)
CLEVELAND—Loew's State, 1st week . . . 94.3%
CLEVELAND—Loew's State, 2nd week . . . 50.0%
DENVER—Orpheum, 1st week . . . 112.6%
DENVER—Orpheum, 2nd week . . . 67.5%
DENVER—Broadway, MO 1st week . . . 158.9%
(DB) Lost Angel (MGM)
INDIANAPOLIS—Loew's . . . 104.3%
(DB) Woman of the Town (UA)
KANSAS CITY—Midland . . . 72.9%
(DB) Woman of the Town (UA)
PHILADELPHIA—Stanton . . . 79.7%
PITTSBURGH—Penn . . . 82.0%
PROVIDENCE—Loew's State . . . 119.9%
(DB) Hey, Rookie (Col.)
PROVIDENCE—Carlton, MO 1st week . . . 87.5%
(DB) Hey, Rookie (Col.)
SAN FRANCISCO—Fox . . . 93.7%
(DB) Lost Angel (MGM)
SEATTLE—Fifth Ave . . . 115.3%
(DB) Lost Angel (MGM)
ST. LOUIS—Loew's State . . . 103.1%
(DB) Hey, Rookie (Col.)
ST. LOUIS—Loew's Orpheum . . . 105.6%
(DB) Hey, Rookie (Col.)
WASHINGTON—Loew's Capitol . . . 98.1%
(SA) Vaudeville
WASHINGTON—Loew's Columbia, MO 1st week 73.1%
(SA) Vaudeville

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THE UNINVITED (Para.)

First Reports:

Total Gross Tabulated	$293,800
Comparative Average Gross	287,900
Over-all Performance	102.0%

BALTIMORE—Keith's, 1st week . . . 115.1%
BALTIMORE—Keith's, 2nd week . . . 97.1%
BUFFALO—Buffalo . . . 146.5%
(SA) Vaudeville
CHICAGO—Chicago, 1st week . . . 87.3%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week . . . 106.7%
(SA) Vaudeville
LOS ANGELES—Paramount Downtown, 1st week 108.3%
LOS ANGELES—Paramount Downtown, 2nd week 73.4%
(DB) Henry Aldrich, Boy Scout (Para.)
LOS ANGELES—Paramount Hollywood, 1st week 127.2%
(DB) The Memphis Belle (WAC-Para.)
LOS ANGELES—Paramount Hollywood, 2nd week 104.5%
PHIILADELPHIA—Aldine, 1st week . . . 104.1%
PHILADELPHIA—Aldine, 2nd week . . . 104.1%
PITTSBURGH—Stanley . . . 81.3%
PITTSBURGH—Ritz, MO 1st week . . . 140.7%
PITTSBURGH—Ritz, MO 2nd week . . . 111.1%
TORONTO—Shea's, 1st week . . . 118.5%
TORONTO—Shea's, 2nd week . . . 104.8%

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THE SULLIVANS (20th-Fox)

Final Reports:

Total Gross Tabulated	$671,700
Comparative Average Gross	727,100
Over-all Performance	92.3%

BOSTON—Fenway, 1st week . . . 104.8%
(DB) Timber Queen (Para.)
BOSTON—Fenway, 2nd week . . . 87.1%
(DB) Timber Queen (Para.)
BOSTON—Paramount, 1st week . . . 126.3%
(DB) Timber Queen (Para.)
BOSTON—Paramount, 2nd week . . . 126.3%
(DB) Timber Queen (Para.)
BUFFALO—Buffalo . . . 106.3%
(DB) You Can't Ration Love (Para.)
CINCINNATI—RKO Grand, 1st week . . . 194.9%
CINCINNATI—RKO Grand, 2nd week . . . 118.6%
DENVER—Denver . . . 90.1%
(DB) The Whistler (Col.)
DENVER—Esquire . . . 77.7%
(DB) The Whistler (Col.)
DENVER—Aladdin, MO 1st week . . . 180.0%
(DB) The Whistler (Col.)
DENVER—Rialto, MO 2nd week . . . 70.0%
(DB) The Whistler (Col.)
INDIANAPOLIS—Indiana . . . 116.3%
(DB) Timber Queen (Para.)
INDIANAPOLIS—Lyric, MO 1st week . . . 118.3%
(DB) Timber Queen (Para.)
LOS ANGELES—Carthay Circle . . . 60.2%
LOS ANGELES—Chinese . . . 87.0%
LOS ANGELES—Loew's State . . . 109.9%
MILWAUKEE—Wisconsin . . . 90.2%
MILWAUKEE—Strand, MO 1st week . . . 154.8%
(DB) Swing Fever (MGM)
MILWAUKEE—Strand, MO 2nd week . . . 120.9%
(DB) Swing Fever (MGM)
NEW YORK—Roxy, 1st week . . . 81.3%
(SA) Martha Raye and others
NEW YORK—Roxy, 2nd week . . . 104.5%
(SA) Martha Raye and others
NEW YORK—Roxy, 3rd week . . . 67.7%
(SA) Martha Raye and others
NEW YORK—Roxy, 4th week . . . 61.0%
(SA) Martha Raye and others
OMAHA—Paramount . . . 86.3%
OMAHA—Omaha, MO 1st week . . . 115.1%
(DB) Timber Queen (Para.)
PHILADELPHIA—Fox . . . 108.7%
PITTSBURGH—Fulton, 1st week . . . 172.8%
PITTSBURGH—Fulton, 2nd week . . . 117.2%
PITTSBURGH—Fulton, 3rd week . . . 98.7%
PROVIDENCE—Majestic, 1st week . . . 123.9%
PROVIDENCE—Majestic, 2nd week . . . 82.6%
PROVIDENCE—Carlton, MO 1st week . . . 75.0%
SAN FRANCISCO—Fox . . . 114.5%
(DB) Gildersleeve on Broadway (RKO)
SAN FRANCISCO—St. Francis, MO 1st week . 100.0%
(DB) Gildersleeve on Broadway (RKO)
SAN FRANCISCO—St. Francis, MO 2nd week . 90.5%
(DB) Gildersleeve on Broadway (RKO)
SEATTLE—Paramount . . . 79.6%
ST. LOUIS—Fox . . . 98.9%
WASHINGTON—Capitol . . . 88.7%
(SA) Vaudeville

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BROADWAY RHYTHM (MGM)

First Reports:

Total Gross Tabulated	$423,800
Comparative Average Gross	404,000
Over-all Performance	104.9%

BALTIMORE—Century . . . 97.7%
CINCINNATI—RKO Palace . . . 108.9%
CINCINNATI—RKO Shubert, MO 1st week . . 120.3%
CLEVELAND—Loew's State . . . 94.7%
CLEVELAND—Loew's Stillman, MO 1st week . 100.0%
CLEVELAND—Loew's Ohio, MO 2nd week . . 100.0%
LOS ANGELES—Carthay Circle . . . 93.7%
(DB) Rosie the Riveter (Rep.)
LOS ANGELES—Chinese . . . 100.0%
(DB) Rosie the Riveter (Rep.)
LOS ANGELES—Loew's State . . . 128.6%
(DB) Rosie the Riveter (Rep.)
LOS ANGELES—Uptown . . . 101.9%
(DB) Rosie the Riveter (Rep.)
NEW YORK—Capitol, 1st week . . . 121.6%
(SA) Ginny Simms, Mitzie Mayfair, Arthur Lake
NEW YORK—Capitol, 2nd week . . . 99.2%
(SA) Ginny Simms, Mitzie Mayfair, Arthur Lake
PHILADELPHIA—Stanley, 1st week . . . 133.5%
PHILADELPHIA—Stanley, 2nd week . . . 86.0%
PHILADELPHIA—Stanley, 3rd week . . . 71.0%
PROVIDENCE—Loew's State . . . 113.0%
PROVIDENCE—Carlton, MO 1st week . . . 100.0%
SAN FRANCISCO—Paramount . . . 99.4%
(DB) Tunisian Victory (MGM-MOI)

•

THE LADY AND THE MONSTER (Rep.)

First Reports:

Total Gross Tabulated	$66,500
Comparative Average Gross	59,200
Over-all Performance	112.3%

BALTIMORE—Valencia . . . 116.6%
BOSTON—Translux, 1st week . . . 164.7%
(DB) The Chinese Cat (Mono.)
BOSTON—Translux, 2nd week . . . 143.8%
(DB) The Chinese Cat (Mono.)
CINCINNATI—RKO Lyric . . . 140.6%
(DB) The Curse of the Cat People (RKO)
LOS ANGELES—Hawaii, 1st week . . . 100.0%
(DB) Trocadero (Rep.)
LOS ANGELES—Hawaii, 2nd week . . . 104.8%
(DB) Trocadero (Rep.)
SAN FRANCISCO—Warfield . . . 107.7%
(SA) Vaudeville

•

KNICKERBOCKER HOLIDAY (UA)

First Reports:

Total Gross Tabulated	$94,600
Comparative Average Gross	99,000
Over-all Performance	95.5%

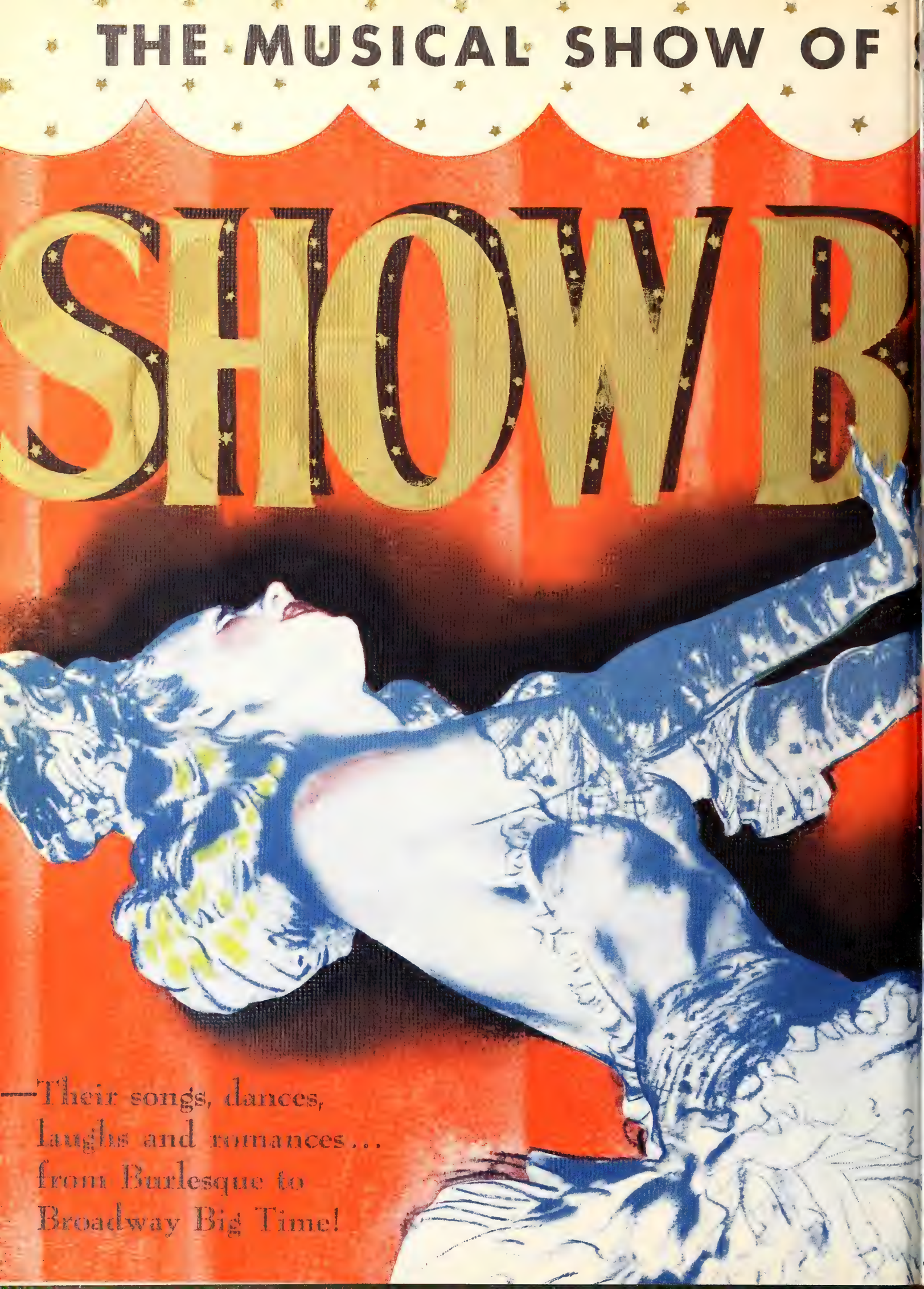
BUFFALO—Hippodrome . . . 103.0%
(DB) Jeannie (British)
CINCINNATI—Keith's . . . 135.4%
(DB) The Memphis Belle (WAC-Para.)
CLEVELAND—Loew's Stillman . . . 80.0%
PHILADELPHIA—Earle . . . 89.0%
(SA) Vaudeville
PROVIDENCE—Loew's State . . . 90.3%
(DB) Two Man Submarine (Col.)
SAN FRANCISCO—United Artists, 1st week . . 112.7%
(DB) Men on Her Mind (PRC)
SAN FRANCISCO—United Artists, 2nd week . . 100.0%
(DB) Men on Her Mind (PRC)
SAN FRANCISCO—United Artists, 3rd week . . 86.3%
(DB) Men on Her Mind (PRC)

you'll
learn
about
SHOW
BUSINESS
from
RKO RADIO

right he

THE MUSICAL SHOW OF

SHOWB



—Their songs, dances, laughs and romances... from Burlesque to Broadway Big Time!

OWS AND SHOW FOLK!

ISINESS

WITH

EDDIE CANTOR
GEORGE MURPHY
JOAN DAVIS
NANCY KELLY
CONSTANCE MOORE
and DON DOUGLAS

Directed by
EDWIN L. MARIN
Produced by
EDDIE CANTOR

SCREEN PLAY BY
JOSEPH QUILLAN AND DOROTHY BENNETT
STORY BY BERT GRANET

. . . And the One Appropriate Spot in all the World for the Gala Opening . . .

THE PALACE

WORLD PREMIERE ENGAGEMENT BEGINS
WEDNESDAY, MAY 10,
~~THURSDAY, MAY 11~~, at New York's most famous theatre...storied mecca of show folk for generations...where an appearance was the zenith of success for more headline stars than any one person can remember!

DANCES!

GAGS!

GLAMOUR!

The stardusted story of American entertainment... told through the laughs, loves and adventures of the famous people in the world's maddest, funniest profession!

"SHOW BUSINESS"

SONGS YOU CAN'T FORGET:
"It had to Be You" • "Whoopee" "I Don't Want to Get Well" "Dinah" • "I Want a Girl" • "Alabamy Bound" • "They're Wearing 'Em Higher in Hawaii" and that new hit "You May Not Remember"

RKO RADIO PICTURES

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Resting on Past Laurels

The other day we had a visit from a manager who for many years enjoyed the reputation of being one of the outstanding theatre exploiteers in the country.

On a week-to-week basis, this manager could turn out campaigns which were sure-fire business stimulants, the pride of his circuit heads and the envy of his competitors.

His ingenuity and consistency won for him numerous honors in the Quigley Awards. He was equally formidable in other competitions of national scope.

For the past two years this manager has been operating a first-run house in a key city which has been enjoying the full effect of peak war production. During this period, our friend has not availed himself of nor utilized his great talent for constructive advertising and promotion.

Answering our query as to why we have not been hearing from him, we were given two reasons.

First, he felt that, despite all the publicity he received through his activities, he had never achieved the high position which his efforts merited—in his opinion.

Second, our friend has been so staggered by long and arduous hours, beset with added difficulties of personnel shortages and shortcomings, that he has not had the time to bother with exploitation.

Past performance proves that the industry has little sympathy and less compassion to waste on any individual who elects to fall into the well known rut—and permits the parade to pass him by.

Yet, here we have the perfect formula for such an instance. The pity of it is that this same condition is evident in far too many situations.

Frustrated ambition, self-pity and misguided substitution of hope and determination with the attitude of "what's the use of trying" have been the first steps to the grave of many a bright career.

It is only natural that a course of least resistance will follow. The showman merely reaches into his bag of alibis and places the blame for curtailed promotional activity on the need for increased house supervision. Then he points to increased business and tries to justify his claim by saying "business is so good we don't have to advertise".

The unfortunate part of the whole situation is that too many circuit heads and supervisors are coming to believe this propaganda and tolerate it. The scarcity of trained personnel has forced many of the circuits and theatre operators to condone managers who could never measure up to standard under normal conditions. But there is no excuse for the "old timer" who knows his stuff and permits himself to fall into a lethargy.

We believe that the manager who during this lush boom period maintains his standard of theatre operation and makes the time to keep up his promotional efforts will have a greater chance for survival than the fellow who merely tried to be a good housekeeper.

The day of reckoning and reorganizing may not be too far distant.

When the eruption does start, we suspect that the boss-man is going to be a lot more interested in what the managers have been doing of late rather than what they did a few years ago.

△ △ △

Jay Williams, manager of the Liberty theatre, Sharon, Pennsylvania, a comparative newcomer to these pages, writes:

"Received my certificate of membership to the Round Table . . . also my Quigley Award Citation and, believe me, I sure am proud of both. They are framed and hanging on the wall of my office.

"The manager of a theatre is in some ways the 'fall guy' of the business, considering the headaches he has with the public and with his company by comparison with the little credit he gets for anything worthy of note he may accomplish. That is why the Managers' Round Table is such a great idea. It provides an incentive and gives a guy something he can be proud of.

"I think the Round Table does a great job and I never fail to read the HERALD from cover to cover each week. There is no trade paper can touch the HERALD and it should unquestionably be elected the exhibitor's 'bible'. There is certainly need for one—as few of us will be going to Heaven, anyway."

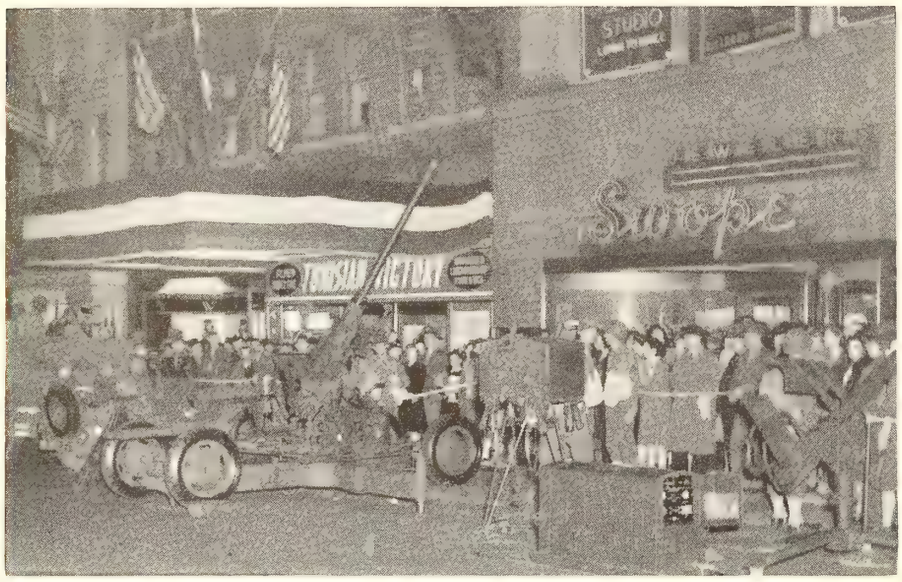
Alert Manager

For preventing a fire panic and saving the lives of his audience, estimated at 1,000 children, G. L. Carter, manager of the Strand theatre, in Woburn, Mass., has been commended by the local Safety Council.

When the blaze was discovered, Mr. Carter walked to the stage and announced that he wished to have a fire drill to test the theatre's escape system.

Soon after the theatre was vacated without disorder, the entire building burst into flames. —CHESTER FRIEDMAN

SHOW-SELLING DEVICES

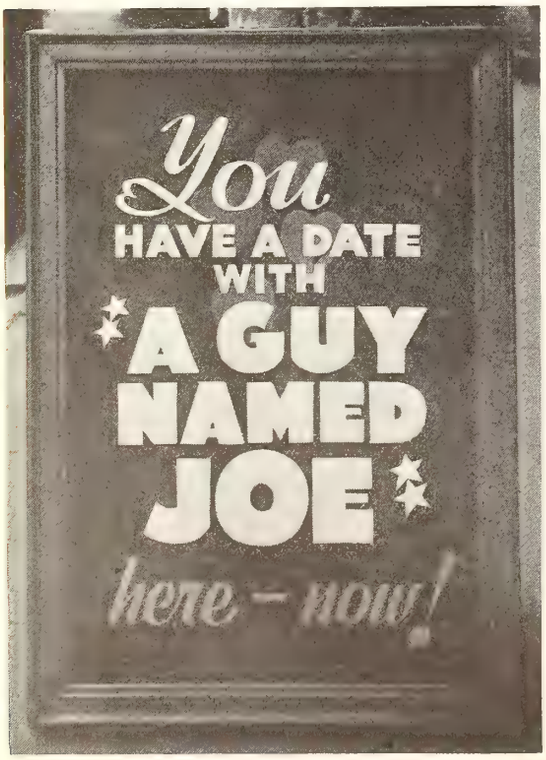


Crowds inspected the Army equipment promoted by Jack Foxe for the opening of "Tunisian Victory" at Loew's Columbia in Washington, D. C.

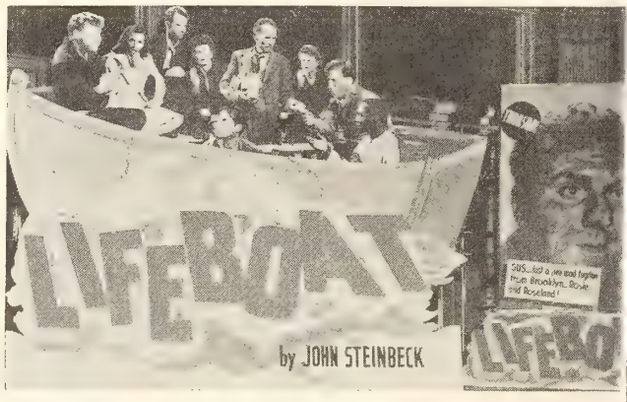
Effective lighting was utilized for "The Lodger" display at the Lincoln in Washington, D. C., by Bill Hoyle. Title was set in red flasher with gag line atop backed by green fluorescent light. Entire setpiece was spotted by green lights.

A sure-fire eye-attractor in the form of an upright 24-sheet was employed by Harry Rose at the Majestic in Bridgeport, as part of his advance campaign on "Song of Bernadette".

Doors and walls of the New York Astor theatre are used fo art work during the engagement of "Private Hargrove".



Arnold Gates at Loew's Stillman in Cleveland used a sidewalk A-Board with special copy to sell "A Guy Named Joe". The display was made from a stock one-sheet.



John Musselman, Rialto, Louisville, Ky., featured a serie of large lobby displays for "Lifeboat", as evidence by photo above.

WARNER BROS.' TRADE SHOWINGS OF

"MAKE YOUR OWN BED"

starring

JACK CARSON • JANE WYMAN
IRENE MANNING

MONDAY, MAY 15th, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
			Time
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	10:00 A.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	1:30 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Vitagraph Sc. Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	1:30 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	2:00 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

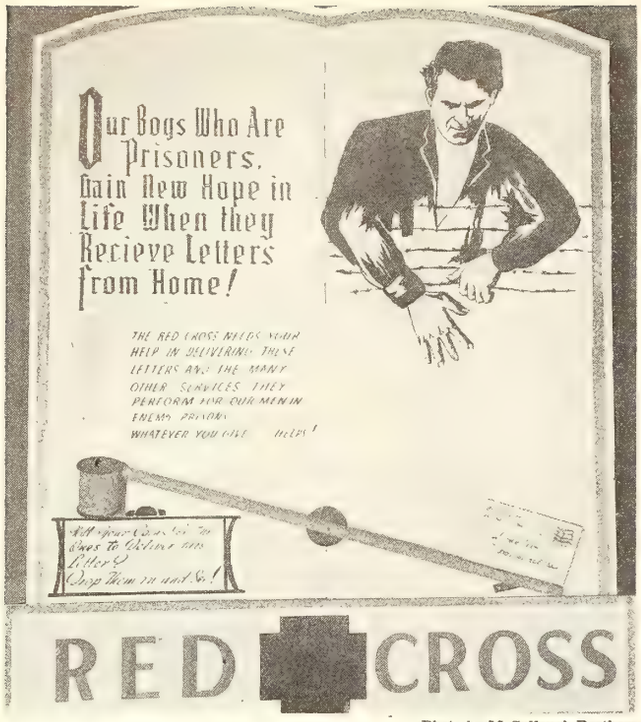


Photo by McCullough Brothers

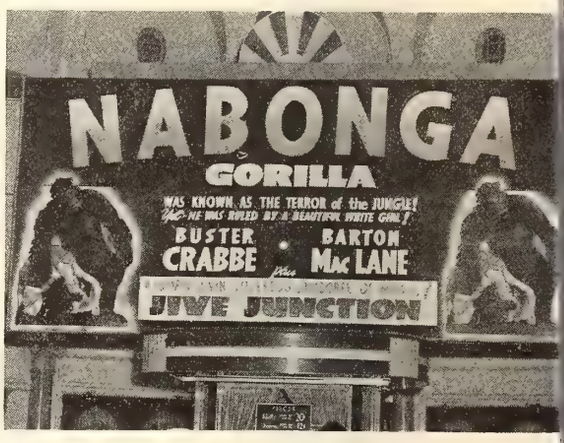
Good for a repeat when the occasion arises was Vaughn Taylor's Red Cross display at the Rialto in Phoenix, Ariz. As patrons put coins into the can, it tipped the stick gradually down, which automatically raised the letter until it reached the prisoner's hand.

For "Bernadette" at the Fox, Detroit, Dave Idzal planted cards on all street cars and buses in the city to advertise the date.

For "Lady in the Dark" at the Malco, Memphis, Elliott Johnson used green metallic sides with silver flitter cut-out title letters.

Photo by Dementi Stu

Jumping the gun a couple of weeks ahead of the national WAC driv George Peters at Loew's in Richmond constructed this display which manned by WAC officers.



Louie Charninsky employed this shadow box effect for his date on "Nabonga" at the Capitol, in Dallas.

Photo by Be

A large prop telescope, with a translite film of Hedy Lamarr ensconced on theatrical moon, was used as a lobby display for "Heavenly Body" by Ed Fishe and Howard Burkhardt at Loew's State in Cleveland.

a Picture that is OUT OF THIS WORLD

REPUBLIC brings you
a Box Office CHILLER!

"The Lady and the Monster"

with

VERA HRUBA RALSTON ★ RICHARD ARLEN ★ ERICH VON STROHEIM

HELEN VINSON ★ SIDNEY BLACKMER

GEORGE SHERMAN, Director

Screenplay by Dane Lussier • Frederick Kohner Based on the novel "Donovan's Brain," by Curt Siodmak

Exploiting the New Films

How the recent pictures are being sold a the first run and pre-release date showing

LADY IN THE DARK

A campaign that covered every possible angle was placed behind "Lady in the Dark" when it played Shea's Great Lakes, in Buffalo, by Charles B. Taylor, director of advertising and publicity.

One of the outstanding tieups was with the Hengerer Co., through which their entire Main street display space of four large windows was devoted to a flash, each window featuring an eight foot square background in the form of a painting of a scene from the picture, all done by the store art staff. The tie-up was with Dorothy Gray "Lady in the Dark" perfume, and Adrian gowns. In addition the company also used more than a half page ad on the tie-up.

Berger's also used both their Main street windows, on a complete spring ensemble tie-up, featuring the slogan, "Be as fascinating as 'Lady in the Dark'."

Flint & Kent, another big department store, featured a Dorothy Gray perfume display, as did other large stores. One of the city's big drug store chains, featured some splendid windows on cosmetics, tying in the attractive set of color stills made available by the Paramount home publicity office.

Some excellent ad tie-ups were made, one of these a 45-inch display in the *Evening News*, in the form of a tie-up with Paul's Pies with this theme: "Two prize winners—Paul's Pies and the glorious, glamorous Ginger Rogers in 'Lady in the Dark', now at Shea's Great Lakes," and featuring a large photo of Ginger in her $20,000 costume. Another smash display ad was that used by the Kleinhans company in what was close to a full-page and which featured a large cut of Ray Milland. The tie-up line was "Deservedly Popular." The ad featured a splendid photo of Milland in an attractive spring suit.

There are close to 100,000 Poles in the Buffalo area and so a full-page of scenes from the picture in the Polish *Everybody's Daily* as well as daily stories and cuts undoubtedly helped tack up the big returns at the box office. The full page was used in the Saturday tabloid edition of the paper, which has a national circulation.

Beauty Shops Cooperate With Ads and Stills

The beauty angle was well covered, every prominent beauty shop in town displaying card distributed by the theatre. The Edwards department store Beauty Shop also used an attractive two-column ad with a photo of Ginger in an attractive hair-do.

Tents and coasters were used in night clubs and restaurants. Heralds were placed in stations along the western New York route of the New York Central. Signs were used on newsdealer trucks tying in with current movie magazines. The city and surrounding area was covered with twenty-four sheets and special 22 x 28 cards. All the Buffalo radio stations carried special advance and current announcements.

Richard Peffley at the Paramount theatre, in Fremont, Ohio, carried a special box above each of his ads with copy reading: "The greatest motion picture that has ever been shown at this theatre." In addition, Peffley distributed 2,000 tinted programs house-to-house, the front of which carried a large cutout of Ginger Rogers.

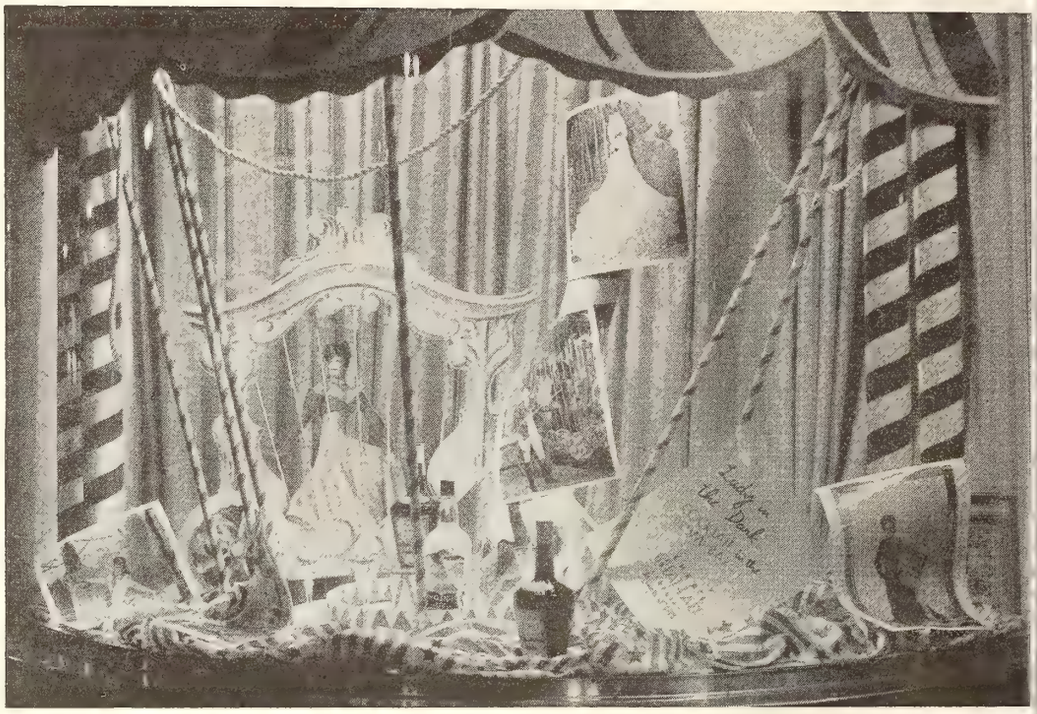


Photo by J. N. Erhar

One of the four large main street windows promoted by Charles B. Taylor for th engagement of "Lady in the Dark" at Shea's Great Lakes, Buffalo, N. Y.

TUNISIAN VICTORY

A precedent was recently established in Washington, when Jack Foxe at the Loew Columbia theatre, for his premiere of "Tunisian Victory," obtained permission from the District Commissioner to locate a mammoth military display in the street directly in front of the theatre. Col. Curtis Mitchell of the War Department furnished motorized equipment including a large 40 mm. anti-aircraft gun and range finder in complete action demonstration. Trucks and jeeps were also on exhibition.

Another precedent was established when four of the local dailies ran stories on the same contest. This was for highschool students, who were eligible to win a $100 War Bond for the best essay on "How the combined operations of the American and British forces were combined to effect the 'Tunisian Victory' in North Africa." Picture of the winner receiving the Bond from the chairman of District Commissioners was run in the papers together with complete details.

Advance Screenings Held For Commentators

Spot announcements were landed on the radio, advance screenings were held for all local and national commentators in Washington and a cocktail party was held, at which Col. Frank Capra was the guest of honor. Two-color cards with appropriate copy were used on street cars, and Army uniform window displays together with production stills were landed at five of the more important downtown department stores.

McCarthy Hosts "Snow White And the Seven Dwarfs"

"Snow White's Seven Dwarfs," in perso proved to be top attention-getters for Jam McCarthy at the Strand theatre, Hartford, fo the reissue of "Snow White." They were give feature notice in all newspapers in the souther Connecticut area and were interviewed ov radio station WTHT. This troupe of circu midgets has covered nine states, selling wa Bonds and Stamps, sponsoring salvage driv in schools, entertaining soldiers and sailors, et

The troupe was entertained at luncheon the Hotel Bond in Hartford by a delegation theatremen and newspapermen headed by M Carthy of the Strand and David R. Daniel *The Hartford Times*. Later they appeared, full costumes and masks, in an entertainme for the Newington Home for Crippled Chi dren, and made personal appearances in th lobby of the Strand theatre for picture publi ity tie-ups.

Theatre Party Arranged For "Memphis Belle"

To plug his current showing of "The Men phis Belle" manager Lou Cohen, Loew's Pol Hartford, arranged a special theatre party fo the Memphis Belles, a girls' club of Hartford main USO Center. The Memphis Belles wer formed at the USO in Hartford about a yea ago when the Fortress for which they wer named was on a War Bond tour in Hartford The girls take care of the USO Canteen onc a week, make candy and scrap books for so diers at Bradley Field Hospital, and sell Bond and Stamps. Cohen's invitation to the girl landed in the local press and has been cited bot as a patriotic gesture and good showmanshi

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

UP IN MABEL'S ROOM (United Artists): Based on the stage success bearing the same title, this hilarious farce is replete with marquee names, since the cast includes Marjorie Reynolds, Dennis O'Keefe, Gail Patrick, Mischa Auer, Charlotte Greenwood, Lee Bowman and others. Contests can abound on this one along such angles as an "Able Mabel" slant, tied to a defense plant; the girl who turns in the best production record for the week previous to the opening would be designated the "Able Mabel" of the plant. In addition to winning a small War Bond, she and her family would see the picture as guests of the management. The inquiring photographer or radio quiz programs are a natural here, too. Gag questions for men would be along the line of "If an old sweetheart appeared out of your past, as happened to Dennis O'Keefe, would you tell your wife about it?" or, for the gals, "What would you do if you found three men under your bed, as Gail Patrick does in," etc., etc. A search through the local daily could be conducted to find the prettiest Mabel in town. When she has been selected through snapshots submitted to the newspaper, rent a room in the local hotel and throw a party for newspaper people "Up in Mabel's Room". Register the title via a local radio program, newspaper or throwaway a few days ahead of the opening by offering guest tickets to those who can remember five or more titles of pictures in which the word "room" appears, such as "Room Service". A newspaper natural would be to organize a "Society for the Prevention of Cruelty to Mothers-in-law". The search for the ideal mother could be conducted through a poll in the local newspaper or a ballot-box set up in the lobby a few weeks ahead of opening. Presentation of a Bond to the winner would take place on the opening night of the picture.

FOUR JILLS IN A JEEP (Twentieth Century-Fox): This one is wide open for spot announcements on the radio, since Kay Francis, Carole Landis, Martha Raye, Mitzi Mayfair, Alice Faye, Betty Grable, Carmen Miranda, George Jessel, Jimmy Dorsey and Dick Haymes, who regularly appear as guest radio stars, are all in the picture. Watch the radio columns of the local papers for the appearances of these players on the air's topnotch shows and arrange for spots, calling attention that any one or more of these stars are coming to your theatre in the picture. Since the preselling campaign got under way months ago with the publication in the SEP of Carole Landis' own story of the adventures of Kay Francis, Martha Raye, Mitzi Mayfair and herself in taking their show to the fighting fronts, contact your territorial distributor and arrange for the bannering of their trucks with copy: "You read it in the Post; now see it on the screen," etc. Make enlargements of the Post pages (issues December 18 through January 15) for lobby, newsstand and window display purposes. Five of the topflight tunes, "How Many Times Do I Have To Tell You?", "It's the Old Army Game", "How Blue the Night", "You Send Me", "Crazy Me" and "Ohio", are being published by Robbins Music Company, 799 Seventh Avenue, New York City. The debut of Dick Haymes in the picture is an important event. Let his fans know he will be on your screen. Record stores are a key point for tieups on the favored singing star, window and counter displays are in order, in addition to credits on local juke boxes featuring his recordings.

Spud Peeling Contest Used For "Private Hargrove"

Approaching McCrory's five and dime, located on one of the busiest corners of Baltimore, Gertrude Bunchez promoted them for a window to hold a spud guessing contest in connection with the opening of "Private Hargrove" at the Century. A lad dressed in G.I. dungarees peeled potatoes in the window, guest tickets going to those correctly guessing how many he would peel within a designated period.

"Buffalo Bill" Relics Displayed at Macy's

Through a tieup made between Twentieth Century-Fox and Macy's Department Store, Broncho Charlie Miller, oldest living friend and associate of "Buffalo Bill" Cody, will supervise an exhibit of rare western relics in the children's section of Macy's. The exhibition of memorabilia of the old West will remain on display during the current engagement of the picture, "Buffalo Bill," at the Roxy theatre, New York.

Twice daily, Broncho Charlie Miller, who is 94 years old, will address adults and children, relating anecdotes and little-known information concerning Buffalo Bill together with his own experiences during early pioneer days.

The relics have been loaned through the courtesy of Mary Jester Allen, niece of Buffalo Bill and at present Curator of the Buffalo Bill Museum at Cody, Wyoming. In addition, many well-known New Yorkers, including W. R. Coe of this city, present owner of Buffalo Bill's hunting lodge, have loaned their private collections to be included in the exhibit.

Holds "Alexis Smith Week"

Harry Black, manager of Famous Players' Capitol theatre, in Penticton, B. C., promoted an "Alexis Smith Week" to exploit consecutive bookings of "The Constant Nymph" and "Thank Your Lucky Stars." Both films feature the Penticton-born actress.

NO RAILROADS ran west of the Missouri in 1849, but the Nation's goods and gold went gallantly and steadily through. The Overland Stage Coaches and the Pony Express kept their perilous schedules. Through those means, Express service sped up America's growth, united her far-flung borders and served our young democracy.

Today, nearly a century later, Railway Express is serving America with the same undaunted spirit. Twenty-three thousand express offices are the Trading Posts of 1944. Fast express trains and airplanes follow the stage coach trails. The goods are mostly war materiel now. In peace time they will again encompass every conceivable personal item as well as the products of industry and agriculture.

You can help us carry our share of America's war time shipping load and serve you better by doing two simple things: Pack your shipments securely . . . address them clearly. Our century of experience proves that "a shipment started right is half-way there!"

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

ANTONIO BALDUCCI
Regent, Syracuse, N. Y.

ROBERT BOWMAN
Warner, Erie, Pa.

LEWIS BREYER
Strand, Holyoke, Mass.

SAM DAVIDSON
Surf, Brooklyn, N. Y.

MAURICE DOYLE
Runnymede, Toronto, Ont.

ROSCOE DRISSELL
State, Norfolk, Va.

ARTHUR EGBERTS
Loew's, White Plains, N. Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

LOU B. FORDAN
Memorial, McKeesport, Pa.

SAM GILMAN
Regent, Harrisburg, Pa.

S. W. GOULD
Manos, Greensburg, Pa.

GEORGE KEMP
Paramount, Stapleton, S. I.

JOHN M. LEVITT
Court, Newark, N. J.

CLIFF LOTH
Uptown, New York City

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

BEN MINDLIN
Valley Stream, Valley Stream, L. I.

GEORGE PETERS
Loew's, Richmond, Va.

BILL PHILLIPS
State, Newark, N. J.

JAMES R. NAIRN
Famous Players, Toronto, Ont.

ROBERT ROSEN
Sheridan, New York City

MATT SAUNDERS
Poli, Bridgeport, Conn.

GERARD A. SAVOIE
Paramount, Brattleboro, Vt.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

Kraska Covers Boston Opera with "Song of Russia" Heralds

George Kraska at Loew's State, in Boston, for his date on "Song of Russia" had heralds made up for exclusive distribution in those circles where the people are most interested in Russia. Since there was a capacity house at the Boston Opera house to hear Leland Stowe speak, Kraska distributed 4,000 heralds there, which was made possible through a special screening which he had arranged.

The executive members of the club, who were running the Stowe meeting, were highly enthusiastic after the screening and promised to do all in their power to put the pictures across. This they proceeded to do, according to Kraska, who says the picture did top business.

Kenosha Joins Hunt for "Cinderella Cover Girl"

Fame and fortune as a Cover Girl was offered to girls of Kenosha, Wis., by F. B. Schlax of the Kenosha theatre via the "Cinderella Cover Girl" contest which he is sponsoring in cooperation with the Lepp Department Store.

Tied in with the showing Schlax landed publicity in the *Kenosha News* and ads devoted to the contest, paid by the cooperating department stores. The store turned over one of its prominent windows to a display of the contestants and art work. Various departments in the store urged the customers to enter the search. In addition to the prizes offered by Columbia Pictures to the national winner, the store offered a number of further inducements to the local winner.

Scouts Sell War Bonds for "Henry Aldrich, Boy Scout"

On the feature, "Henry Aldrich, Boy Scout," Gerard A. Savoie at the Paramount, in Brattleboro, Vt., tied up with the local Boy Scouts and had them act as a cleanup squad on the recent Fourth War Loan drive. Every scout that sold one or more Bonds was given a citation from the American Legion, and Savoie reports they did a swell job and sold over $15,500 worth of series E Bonds.

On the closing night of the picture, the Boy Scouts were awarded their citations from the stage and the commander of the local Legion Post, together with the Finance Officer of this post, awarded the citations.

Receives School Cooperation

Sydney J. Poppay, manager of Warners' Majestic theatre at Gettysburg, Pa., received permission from school authorities to place notices on all school bulletin boards to highlight his campaign for "Where Are Your Children?" In addition he plugged the picture at a juvenile delinquency forum sponsored by the local Chamber of Commerce. He distributed also 3,000 special tabloids and placed teaser ads on the picture in the local newspapers.

Palmeri Plants Radio Forum

A half-hour radio forum to discuss the possible punishment of Axis war criminals was staged by Manager Vincent Palmeri of the Warner and Merritt theatres, Bridgeport, Conn., in advance of the opening of "None Shall Escape." The broadcast went on the air over Station WICC.

Eshelman Gives "Cover Girl" Big Campaign in St. Paul

The W. T. Grant Department Store tie-up arranged by Columbia's exploitation department for 282 cities was put to showmanly application by manager James Eshelman of the Paramount theatre, in St. Paul, who didn't miss an opportunity to sell his showing of "Cover Girl" in and about the cooperating store.

In addition to three 75-inch newspaper ads giving full credit to the picture and theatre, Eshelman furnished additional material to embellish the window displays called for in the national tie-up. Counter cards and other inside accessories were generously used to keep telling the many thousands of customers about the picture. The Golden Rule Department Store came through with an extra large "Cover Girl Fashion" ad and devoted a full window on the tie-up. The Jerome Kern-Ira Gershwin music was plugged on the air and in night spots with theatre mention.

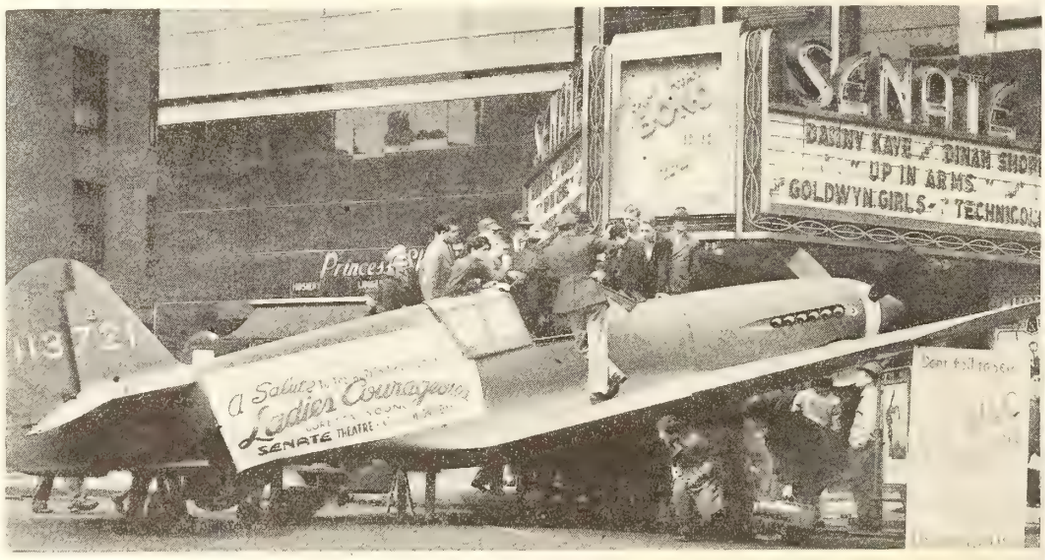
Radio Coverage Increased For "Lady in the Dark"

One of the heaviest radio campaigns ever accorded a picture locally was that arranged by George E. Planck for "Lady in the Dark" at the Palace theatre, in Marion, Ohio. Ten days in advance there were four one-half minute spots for five days; five days ahead there were four one-minute spots for five days; three days ahead a Hollywood commentator's 15-minute review on the picture plus theatre tiein copy was had and two days before opening a second Hollywood commentator review was landed.

Heralds were distributed house-to-house, the best department store window in town was secured on the circus jewelry type and in addition to the ads in the local paper, Planck took small advance ads 10 days ahead in seven rural weeklies.

"Who Is King of Crooners?" Inquires Berkley

When Wayne Berkley at the Majestic theatre in Madison, Wis., recently booked Bing Crosby in "Dixie" and Frank Sinatra in "Ship Ahoy," he planted a contest in one of the local dailies. Directing a letter to the bobby-sock brigade, readers were asked "Who is the King of the Crooners?" Much resultant publicity was accorded the date.



For his date on "Ladies Courageous" at the Senate in Harrisburg, Pa., Bill Gerst promoted the Air Wacs for a P-40 Warhawk plane which was placed in front of the theatre. Lt. Brent, who had 50 bombing missions to his credit, answered questions of people who were reviewing the plane. Credit card was prominently displayed on the plane.

Russian Relief Program Held On "North Star"

In connection with the opening of "North Star" at the Fabian Ritz theatre, in Staten Island, Edgar Goth tied in the Russian War Relief and at the same time cooperated in a war activity by aiding the campaign to obtain household kits for destitute Russians in stricken areas retaken by the Nazis.

Among the highlights of Goth's promotions was the cooperation of a local merchant who sponsored the entire cost of a three-column by eight and a half inch ad devoted entirely to the special show, which was held opening night of the film. A large set-piece was planted in the window of a store on the main stem, promoted heralds were distributed through the War Relief mailing list, house-to-house and in stores, and Goth further promoted Russian talent for the stage show to augment the screening opening.

The entire staff of usherettes were dressed in peasant costumes for the occasion, the lobby display consisted of Russian banners and war photos, and special newspaper stories and publicity were landed.

Jap Souvenirs Used for Lobby Display on "Tarawa" Date

Reynold Wallach at the Strand, Cumberland, Md., ahead of his date on "With the Marines at Tarawa" discovered that a local resident had received numerous Japanese souvenirs taken by her son at Tarawa, he promoted the use of them for an eye-arresting lobby display. The items were displayed in advance and during the run of the picture and broke in the local papers with story and art.

In addition, when one of his patrons remarked that he had recognized his son in the picture, Wallach immediately hopped on it and again broke the newspapers with a story.

Quiz Broadcast Conducted In Theatre by Daley

"Did I Say That?," Alka-Seltzer quiz show, heard locally on CFRB five nights weekly, in Toronto, gave its entire period recently to questions and answers on "The Shining Future," the Canadian Motion Picture War Services Victory Loan film, made recently by Warners.

The program was staged in the lobby of the Famous Players Imperial theatre there, with members of the audience, who had just seen the picture, participating. Tom Daley, theatre manager, set the show with the producer, Ken Soblee of Metropolitan Broadcasting. Harvey Dobbs acted as master of ceremonies for the session.

Local Boy Angle Used On "Memphis Belle"

Since Major Morgan is a local man, Frank LaBar, Jr., for his date on "Memphis Belle" at the Imperial theatre, in Asheville, N. C., capitalized on this angle with newspaper breaks, etc. Two days prior to the opening, the picture was screened for Major Morgan and his family. Inserts and one-sheets were displayed in all hotels and uptown windows two weeks ahead and war plants were also covered. When the picture opened its regular run, all employees of the two plants were admitted at special reduced rates.

Brien Holds Community Sing

One of the highlights of Lige Brien's campaign on "As Thousands Cheer" at the Warner Enright, in Pittsburgh, was a community sing, which was advertised in the local paper. Johnny Mitchell, the theatre organist, played hit tunes from the picture. Imprinted paper bags were promoted, numerous window displays landed, and to catch stragglers, Brien used two streamer surgees out front on the playing days.

Allan Opens New Serial

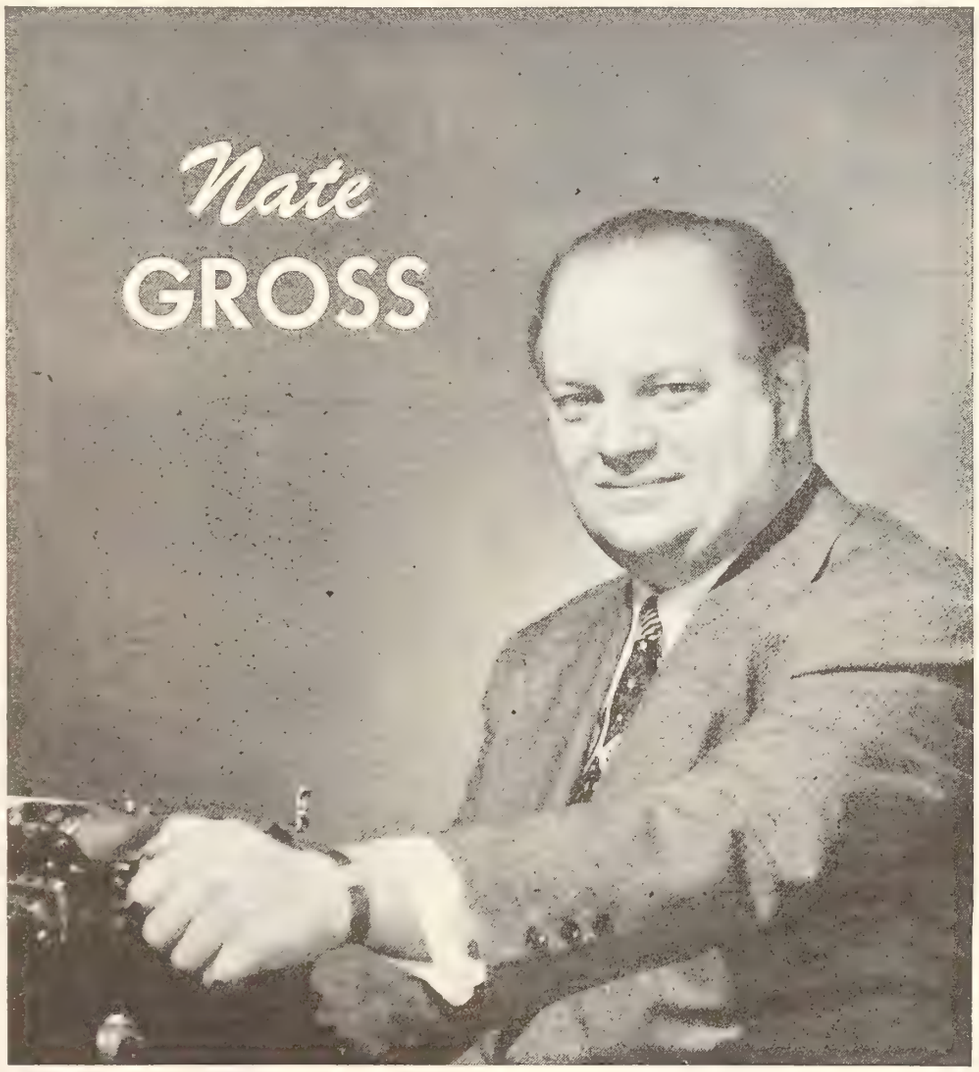
To start off his new serial "The Masked Marvel" at the Oakwood theatre, in Toronto, Al Easson distributed 7,000 application cards to schools in his district, membership cards being issued at the theatre. A three-sheet panel was made up for the front together with a one-sheet hand-lettered card.

Theatre Promotes War Work Contest

When Bud Silverman and Reeves Espy recently took over the Majestic theatre, in Santa Monica, Cal., they promoted Gladys Escabedo, who had been cashier for the past seven years, to the post of manager. One of the first campaigns put over by Miss Escabedo was a contest to discover the city's champion war effort woman. This was done as a means of introducing the new owners to the neighborhood.

A $50 War Bond was awarded to the winner and the rules of the contest were simply that readers were asked to write a 50-word letter extolling some woman's activities in war work. War Savings Stamps and guest tickets were awarded to the runnersup.

Silverman reports an avalanche of contestants. The cooperating newspaper ran stories and art work on the contest.



Known to hundreds of thousands of Chicagoans as the "Town Tattler," rotund Nate Gross was the first consistently successful columnist of his ilk in Chicago. For many years a daily feature in the Chicago HERALD-AMERICAN, his column is one of many reasons why this newspaper leads the nation in amusement advertising.

Chicago HERALD-AMERICAN
EVENING and SUNDAY

Nationally Represented by HEARST ADVERTISING SERVICE

ATTRACTIVE DISPLAY ADS

Jack Leewood and Ben Adler collaborated on a set of ads, of which this in one, for Rocky Mountain territory, with big openings resulting. Mats are available at Warners' home office, in New York.

Jack McLennan, manager of the Capitol theatre in Brookville, Ontario, created this special ad for the engagement of "The Shining Victory" as a runner-up for Canada's Sixth Victory Loan Drive.

This small ad was run on the radio pages of the New York dailies coincident with the "Mark Twain" radio promotion series.

When "See Here, Private Hargrove" opened at the Center theatre in Salt Lake City, the management hopped on the fact that Robert Walker, star of the picture, is a local boy, and included copy to that effect in their ads.

SHOWMEN PERSONALS

In New Posts: Harry Gans, Skouras' Vic-y, Bayside, L. I. Lee Harvey, Towers, Camden, J. Lou Colantueno, Warner's Stanton, Phila-phia. Howard Kummerle, Warner's Lane, iladelphia. Eddie Bergin, Warner's State, ester, Pa. Harvey Detweiler, Warner's Center, iladelphia. Charles Slemmer, Warner's Savoy, iladelphia. David Weinstein, Cedar & 56th eet, Philadelphia. Jack Allen, Warner's Fern-k, Philadelphia. Gus Hartman, Warner's Cle-nton, Clementon, N. J. Sam Teitelman, War-'s Roxy, Philadelphia. Arthur Swanke, Strand, arksville, Ark. Milton Brown, Great States city nager, Freeport, Ill. Robert Hall, Apollo, inceton, Ill. Haywood Hanna, Jr., Imogene, lton, Fla. George Gordon, Liberty, Libertyville, Roger Willy, Camden, Camden, Maine. win O'Connell, Regal, Franklin, N. H. . S. Carroll, Criterion, Dunham, N. C. Charles llins, Riviera, Detroit. Stanley Celmer, Rex, De-it. James Feeney, Kingston, Kingston, Pa. M. hitman, Senate, Chicago. Braz Alderman, Bay, nama City, Fla. Billy Wilson, Athens & Drake, land, Fla. James Salmans, Lincoln, Massilon, io. Dick Cohen, Lincoln, New Haven, Conn. ome Shinbach, RKO Lyric, Cincinnati. Edward gan, Family, Cincinnati. Fred Delaney, Para-unt and Orpheum, Cincinnati. Mort Fordhan, z, Pittsburgh, Pa. Russell A. Bovim, Loew's dland, Kansas City, Mo. Bill Elder, Loew's io, Columbus, Ohio. Edward Selette, Warner's rand, Pittsburgh, Pa. Tom Fahrs, Aris, Erie, . Nat Mutnick, Warner's, Ambridge, Pa. Fred ost, RKO Temple, Rochester, N. Y. Bill Dug-n, Winter Garden, Seattle, Wash.

Assistant Managers: Leonard Carlson, Embassy, Lewiston, Pa. Mrs. Sidney Kleper, College, New Haven, Conn.

In the Service: Robert Ireland, Warners' Clementon, Clementon, N. J. Harry Clemens, Warner's Imperial-60th Street, Philadelphia. Ralph Armstrong, Liberty, Chicago. Leonard Klafta, Great States city manager, Peoria, Ill. George Smyth, United Artists theatre, Chicago. T. Mallett, Apollo, Chicago. J. C. Nelson, Strand, Clarksville, Ark. Floyd B. Peek, Main theatre, Stonewall, Okla. Ray Seaman, RKO Temple, Rochester, N. Y.

Happy Birthday: Paul M. Hooven, Al Reh, Clifford T. Deane, Bill Bohling, Joseph J. Caras, Earl Keech, Carl Baumgarten, Charles Steinman, Cliff H. Swick, Gilbert G. Lamkin, David S. Rubin, Clarence E. Golder, Sam F. Roth, William E. Gibson, John W. Shively, Leonard Grossman, Fred H. Sourberck, Jr., J. E. Gladfelter, Ray B. Martin, A. B. Jeffris, Truman Moulder, Arthur S. Murch, Ernest G. Paschoal, Frank G. Foresman, William H. Whyte, Clayton E. Jones, Fred C. Souttar, W. J. Fawcett, E. Herbert Fults, Carlo Grilletto, Jr., T. O. Tabor, Jr., E. Bill Nye, Jack D. Harris, Carl Hughes, Theodore E. Ruth, Merton Harrington, Ray Baker, Marshall Jones, Fred C. Heniser, Charles Holtz, Sherman Lee Hart, Harry Nat Witty, Clarence Steppe, P. A. Boone, Kenneth O. Sweet, Charles Winchell, James E. Ayres, Edward W. Krapf, Don Glover, Russell Payne, David Goerlitz, Harry Sweet, H. S. Twedt, Bob Rosen, George MacKenzie, Carter S. Troyer, L. V. Collins, Boris L. Rex, James T. Willis, Noyes C. Starr, Al Weiss, Jr., George Van Buskirk.

Sid Holland, manager of the Palace theatre, in Akron, was a recent visitor to the Round Table office while vacationing in New York.

alducci Ties Ration Board o "Prices Unlimited"

When Antonio Balducci at the Regent thea-, in Syracuse, N. Y., booked in "Prices Un-nited," he contacted the local Rationing ard, which put on quite a campaign for the cture. This netted the theatre a coverage, ecially on the radio stations. Dates on the ort and the main features were announced on OPA programs for a week in advance and wspaper plugs were netted, having been set the OPA.

An essay contest was planned in all English sses with the teachers acting as judges, for which regular academic credits were given. Two first, second and third prizes were awarded in order that the two winning essays could be planted in the Syracuse *Herald-Journal* and the *Post-Standard*. The contest winners had their names announced on WSYR's OPA program.

eutenant and Mrs. Jack Braunagel visit the ound Table. Mrs. Braunagel until recently s city manager for Intermountain Theatres Logan, Utah, having succeeded her husband en he entered the service. The Lieutenant now stationed at Camp Roberts, California.

Feldman Plants Book Displays For "Jane Eyre" Opening

Ahead of "Jane Eyre" at the Keith theatre, in Syracuse, Dick Feldman promoted counter tieups in Howards Book Store, Edwards Book Store, Dey's and Mundy's, with stills from the picture and tiein copy. The local main library and its eleven branches also used stills and tie in copy. The giant book, three-sheeted, was used on the curb in front of the theatre.

On "Up in Arms," Feldman covered all record and sheet music stores in town, receiving prominent front window displays of music and records appropriately tied into the picture. The orchestras in the Hotel Syracuse and Onondaga played the hits from the picture and gave the theatre, stars and picture occasional plugs.

The YWCA was contacted to run a blind date party on the opening day with a few girls from the "Y" inviting soldiers to see the picture as guests of the management, with the resultant newspaper breaks.

Discharged from the Army, Reenters Showbusiness

Jay G. Williams, manager of the Warner Liberty theatre, in Sharon, Penna., was born in Massachusetts, September 21, 1914. Jay started in showbusiness in 1933 as an usher and worked his way up to manager in independent theatres through the south. Williams left theatres in 1940 to join the Army and after serving three and one-half years was discharged last December and reentered showbusiness as manager for Warner Brothers.

Lentz Rises from Ranks With Schine Theatres

Fred C. Lentz, manager of Schine's Medina theatre, in Medina, Ohio, started his theatre career as head doorman at Schine's Athena, in Athens, Ohio, in 1939. After five months at that job, he was promoted to student assistant manager in charge of Schine's Ohio, there, and shortly thereafter was advanced to assistant manager. From that post Lentz was given the managership of Schine's Memorial and also assistant at the Vernon theatre, in Mt. Vernon, Ohio. And in August, 1942, was promoted to his present post.

Effective Lobby Display

A special lobby display was erected for "None Shall Escape" at the Elgin theatre, in Ottawa, Canada, by Steve McManus, who used it for 10 days in advance of opening, and moving it out front during the run. Obtaining several discs from Columbia for radio purposes, Steve used them on Station CKCO, running three one-minute spots.

Spurs WAVES Enlistments

To spur the enlistment of WAVES in Cleveland, Gertrude Tracy, manager of Loew's Ohio, has a special booth erected in her lobby with a black back drop on which the words "Women Join the WAVES" is printed in white letters. Alongside the booth is a large easel on which are tacked the photos of Cleveland girls in the Navy, together with their names.

"FEW MEN IN THE EXHIBITION FIELD HAVE HAD A MORE VARIED AND PRACTICAL CAREER IN SHOWMANSHIP" *Showmen's Trade Review*

THE SERVICES OF

LIONEL KEENE

THEATRE EXECUTIVE

are

NOW AVAILABLE

IF INTERESTED, PLEASE ADDRESS

906 Briarcliff Rd., N.E., Atlanta, Ga.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

FOR SALE OR TRADE: MODERN THEATRE, SMALL Wisconsin town, commercial rentals pay over $100 per month. BOX 386, WAUSAU, WIS.

THEATRES FOR LEASE ON PROFIT-SHARING basis for man and wife. Must be good operator and wife to act as cashier. Also must have unusual letters of recommendation. None others need apply. Earnings for two about $75 weekly. FRED T. McLENDON THEATRES, Union Springs, Ala.

THEATRES WANTED: WE ARE INTERESTED IN purchasing or leasing theatres or theatre situations in Texas. Must stand rigid investigation. Give full details first letter. Strictly confidential. M & M THEATRES, 702 Indiana Ave., Wichita Falls, Tex.

SMALL THEATRE, INDIANA CITY 15,000, BEST location, established 30 years, forced sale via Army. Write CLAIR McTURNAM, Attorney for owner, 1008 Oddfellows Bldg., Indianapolis, Ind.

FOR SALE THEATRE, WELL PAYING NORTHeast Missouri town of 800. Good equipment A-1 condition. Big rural trade. Have two houses, must dispose of one. $6,000 cash. BOX 1732, MOTION PICTURE HERALD.

WANTED TO LEASE SECOND RUN THEATRE IN good condition and located on busy street. P. MOSER, Bordentown, N. J.

POSITIONS WANTED

THEATRE MANAGER NOW EMPLOYED DESIRES change. Draft exempt. Can buy films. Will buy theatre. BOX 1730, MOTION PICTURE HERALD.

MANAGER, INDEPENDENT AND CIRCUIT, EXPEriienced, references. Would lease Washington or Oregon. BOX 1733, MOTION PICTURE HERALD.

BOOKS

CAMERON'S LATEST "MAINTENANCE GUIDES Covering Sound Picture Equipment." 4 books to this set, all for $3.50; "Projectionists Guide Servicing Sound," $8.50; "Motion Picture Projection," $8.50. ABELES ADVERTISING SERVICE, 453 West 42nd Street, New York 18.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

WANTED TO BUY

WANTED 2 SECTIONS NATIONAL CASH REGISTER Company ticket machine. BOX 1726, MOTION PICTURE HERALD.

THEATRE EQUIPMENT FOR WEST COAST THEAtre, complete or any part, 700 cushion seats, Projectors, Lamps, Sound, etc.; give full information. W. ALLEN, Room 1515 So. La Salle St., Chicago, Ill.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

HELP WANTED

WANTED: MANAGER—ASSISTANT MANAGER—operators for permanent positions with good futures. Men draft exempt with mechanical and maintenance experience preferred. Advise age, experience, draft status, references, salary expected. Send photograph if convenient. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

HONEST, SOBER, INDUSTRIOUS MANAGER, EXperienced in buying and booking for small town theatre. State age, salary expected and references. CHARLES R. SCOTT, 3721 Homewood Road (Mariemont), Cincinnati, Ohio.

STUDIO EQUIPMENT

16MM. CUSTOM BUILT BERNDT-MAURER STUDIO recorder with latest variable intensity Galvanometer; portable amplifier; AC noiseless amplifier; B supply; three 400' magazines; RCA inductor microphone; cables, battery, all trunks. Worth $3,000, now $1,995; sunspots, 5000 watt on casters, $165; optical reduction printer, $395. Ask for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

MOTION PICTURE CAMERA, AKLEY 75, TELEscopic lens, etc. Flood Lamps, Cable and Miscellaneous Equipment, Tripod, etc. Will sacrifice, $1,000. F. M. SWIGER, 118 West Main, Oklahoma City, Okla.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

JEWELLED AISLE LIGHTS, $3.95; LOBBY PICKUP pans with brooms, $1.59; latest Johnson lighting coin changers, $126; screen and ceiling brushes, extension handle, $4.95; Philco inter-communication systems, master and 3 substations, $74.75; Black velourette masking, 79c yard; steel core curtain cable, 12½c ft.; crystal beaded sound screens, 39½c. sq. ft.; Flextone washable, 30½c; rear shutters for Simplex, $77.50; rechargeable flashlight batteries, $2.20. Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, Box 838, Atlanta 1, Ga.

USED EQUIPMENT

GOLD SEAL AUTOMATICKET REGISTER, 3 UNIT, reconditioned, $375; Typhoon reversible blowers, rebuilt, from $111; Brenkert combination effect—flood—double dissolve machine, rebuilt, $595; Ashcraft E. Suprex lamphouse, $225; Simplex SI latest type mechanisms, $475; Simplex SP 2000' sound projectors, $325. Spring bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

2 STANDARD SIMPLEX PROJECTION MECHANISM Serial No. 50753-50755 complete with rear shutters; 2 Projex Superlite projection lenses 4½-inch focal length Series No. 2; 2 Thyde changeover assemblies (Dowsers only, no foot switches) 110 volt A. C. for Standard Simplex; sixteen 15-inch wire film reels; 2 Strong Model H.M. 4 Suprex type projection lamphouses Serials No. 7890 and No. 7901 equipped to burn 7mm. positive and 6 mm. negative Suprex carbons. Will accept written offers to buy all, subject to approval of price. Write or call MR. MacMURRAY, 768 Bergen Ave., Jersey City 6, N. J. Telephone, Bergen 4-8503.

232 AMERICAN SEATING HEAVY 7-PLY BACK, 5-ply seat chairs, reconditioned, $4.50; 102 American 5-ply veneer back, reupholstered padded cushion chairs, rebuilt, $4.50; limited quantities full upholstered and panel back spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY, SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

18,000 Picture Shares Traded During March

Washington Bureau

More than 18,000 shares of motion picture company stocks were involved in transactions of officers and directors in March, it was reported last weekend by the Securities and Exchange Commission in Philadelphia.

The largest single transaction was the purchase of 9,896 shares of Loew's Boston Theatres common stock by Nicholas M. Schenck, president of Loew's, giving him an interest of 10,913 shares while another 345 shares were acquired by Loew's Inc., giving it a total of 120,982 shares.

Several transactions were reported in Universal Pictures, where Charles D. Prutzman, vice-president, exchanged 1,000 common voting trust certificate warrants for an equal number of certificates of which he held 6,000 at the close of the month and disposing of another 500 warrants by gift leaving him with 13,400, while William A. Scully vice-president, disposed of 6,000 warrants by gift leaving him with 12,000. In the same company Preston Davie, director, sold 200 voting trust certificates, reducing his interest to 3,500.

The monthly summary also showed the sale of 500 shares of Warner Brothers common stock by Joseph Bernhard, vice-president, reducing his interest to 6,000 shares; the purchase of 500 shares of Radio-Keith-Orpheum common stock by George H. Shaw, director, representing his entire interest, and the purchase of 100 shares of Paramount Pictures common stock by Stephen Callaghan, director, giving him a total of 200 shares.

Reports on the transactions of the Setay Company, Inc., New York, in Consolidated Film Industries over a period of 26 months also were carried in the summary, showing that between April 1, 1941, and May 31, 1943, through a steady buying program interspersed with only a few sales, it acquired 31,250 shares of part preferred stock.

A report on Columbia Broadcasting System showed the purchase of 134 shares and the sale of 600 shares of Class A common stock by Paul W. Keston, who held 743 shares at the close of March.

ITOA Nominates Brandt For Reelection

Harry Brandt, president of the Independent Theatre Owners Association of New York, was nominated for reelection at last Thursday's luncheon at the Hotel Astor. Others nominated for reelection were: David Weinstock, first vice-president; Max A. Cohen (new candidate), second vice-president; Leon Rosenblatt, treasurer; Abraham Leff, secretary, and John C. Bolte, sergeant-at-arms. Nominated for the directorate were Hyman Rachmil, Abraham Shenk, A. H. Eisenstadt, J. J. Goldberg, Gilbert Josephson, Jack Hatten, Rudolph Saunders, Emanuel Hertzig, Samuel Freedman, Leo Brecher, Samuel Seelen, Ray Rhonheim, A. Erickson, Charles Steiner and Isadore Gottlieb.

Legion of Decency Lists Eight Films Reviewed

The National Legion of Decency this week reviewed eight pictures and classified them as follows: In Class A—Section I, Unobjectionable for General Patronage are: "The Man From 'Frisco," "Silent Partner," "Three Men in White." In Class A—Section II, Unobjectionable for Adults: "Cobra Woman," "Hot Rhythm," "Seven Days Ashore," "Show Business" and "This Is the Life."

Army Assigns "Burma" Advisor

Major Charles Scott Galbraith has been assigned by the U. S. Army to serve as technical advisor on "Objective Burma" for Warner Brothers. The picture will star Errol Flynn. Henry Hull has been signed to play the role of a war correspondent in the film, which started shooting this week.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

THE RELEASE CHART

The Adventures of Mark Twain

Warner Bros.—Humorist Lives Again

This picture, which chronicles the outstanding events in the life of Samuel Langhorne Clemens (Mark Twain), from the cradle to the grave, is one of the screen's outstanding biographical stories and characterizations. In addition to the very human story written by Alan LeMay and Harold M. Sherman, the production by Jesse L. Lasky has been enhanced by a large corps of technical experts who have spared nothing. It was directed by Irving Rapper, and should find ready audience appreciation.

A tender love story, which can bring tears and sympathy, is woven through the film. This basic theme of the unswerving loyalty to and confidence in him shown by Mr. Clemens' wife, offers special opportunity of appeal to the attention of the feminine audience. The humor, gaiety and spirit of adventure which pervades the film has an appeal to all ages. Youngsters and oldsters alike will live again their "Huckleberry Finn" days in the life of their hero, Mark Twain. The acting by Fredric March in the star role is one of the screen's most successful characterizations.

To this reviewer, who as a boy saw Mark Twain many times, when in his twilight years he lived in the old red house on the corner of Fifth Avenue and 9th Street, New York, Fredric March seemed to be the embodiment of the great humorist. He lives again.

Scenes on the Mississippi River, the life of the pilots, including the initiation of young Clemens, and at maturity, his stirring run through fog and dangerous river shoals, as chief pilot, are highlights of the presentation. Other scenes at the western mining camps, where, an unsuccessful placer miner, he becomes a newspaperman, his presence at public lectures, dinners, and finally at Oxford where he receives the highest literary honors, give the picture a variety of locales and range of action.

Outstanding performances are given by Alexis Smith as "Livvy Langdon" the wife of Mark Twain; by young Jackie Brown and Dickie Jones, as the youthful Mark Twain; by Donald Crisp as J. B. Pond, his manager, and by Alan Hale as his partner, Steve Gillis. An extensive cast contributes in full measure.

The music which runs throughout the picture is by Max Steiner, much of it based on old Mississippi River songs, including the famous "Mark Twain" or "mark between" sung out by the leadsmen in sounding the depths as they go, and meaning "safe water."

Seen in the company projection room before a group of reviewers who were impressed. Reviewer's Rating: Excellent.—JULIAN BOWES.

Release date, May 6, 1944. Running time, 130 min. PCA No. 8602. General audience classification.

Samuel Clemens ..... Fredric March
Livia Langdon ..... Alexis Smith
J. B. Pond ..... Donald Crosp
Steve Gillis ..... Alan Hale
Oxford Chancellor ..... C. Aubrey Smith
Bret Harte ..... John Carradine
Jervis Langdon ..... Walter Hampden
Whitford Kane, Dickie Jones, Jackie Brown, Creighton Hale, Frank Reicher, William Henry, Robert Barrat, Joyce Reynolds, Nana Bryant, Eugene Holland, Michael Miller, Frederick Spencer, Joseph Crehan, Brandon Hurst, Rosina Galli, Monte Blue, Pat O'Malley, Chester Conklin, and 94 others.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Hey, Rookie

Columbia—Musical Comedy

What might have been merely a morale-musical, as indicated by its title, is in fact a strong musical comedy so embellished with comedy and singing "names" that it is one run of solid laughs and music. The bulk of the comedy is carried by Joe Besser, as an effeminate rookie—a familiar routine, one easy to misplay, but in this picture at times screamingly funny. Ann Miller and Larry Parks do the star song and dance routines.

They are aided by Hi, Lo, Jack and the Dame, the Condos Brothers, the Vagabonds, Johnson Brothers, Jack Gilford, Judy Clark and the Solid Senders, Bob Evans and Jerry, and Hal McIntyre and orchestra. Generally, the photography is excellent, and the film is well mounted. In effect, it is a musical comedy running evenly and rapidly from one routine to another.

The story was produced originally on the stage by the Original Yard Bird Club of Fort McArthur. It shows Larry Parks as the stage producer now in the Army and sore at Ann Miller because she walked out of a show. Parks is called upon by the C. O. to produce a musical show for the huge induction center. He abandons ideas of grand expenditure, using local talent. Meanwhile, Ann, musical comedy star, visits with a USO troupe. First, he thinks she is "grandstanding"; then he realizes she is really serving, and they are reconciled. When Parks' show comes it, too, is a success.

There are many tuneful songs, including "You're Good For My Morale," "It's a Swelluva Life in the Army" and "It's Great to Be in Uniform."

The film was produced by Irving Briskin and directed by Charles Barton. The screenplay by Henry Myers, Edward Eliscu and Jay Gorney was adapted from the musical play by Zeke and Doris Colvan.

Seen at the Jefferson theatre, New York, with a matinee audience which responded to Joe Besser's comedy with screams of laughter. Reviewer's Rating: Good.—FLOYD E. STONE.

Release date, March 9, 1944. Running time, 77 min. PCA No. 9642. General audience classification.

Pudge Pfeiffer ..... Joe Besser
Winnie Clark ..... Ann Miller
Jim Lighter ..... Larry Parks
Sergeant ..... Joe Sawyer
Jimmy Little, Selmer Jackson, Larry Thompson, Barbara Brown, Charles Trowbridge, Charles Wilson, Syd Saylor, Doodles Weaver, Hi, Lo, Jack and the Dame, Condos Brothers, The Vagabonds, Johnson Brothers, Jack Gilford, Judy Clark and the Solid Senders, Bob Evans with Jerry O'Leary and Hal McIntyre and his Orchestra.

Three Men in White

MGM—Assistant Is Named

The latest offering in MGM's "Dr. Gillespie" series places the emphasis on the personal relations between the aging physician and the two young men who hope to succeed to his practice, rather than on case histories. This offers opportunities for ingratiating performances by Van Johnson and Keye Luke, as well as Lionel Barrymore's popular characterization of the gruff but kindly doctor.

Each of the young men is asked to pick a case which will test his knowledge and ability. On their performance, Dr. Gillespie will select his assistant. Luke has a charming six-year-old patient suffering from a vitamin deficiency, while Johnson takes on a case of incurable arthritis. Both solve their problems, with some carefully disguised assistance from the old doctor, and both find they will continue to work for him. Johnson will be his assistant, while Luke is assigned to work with him as a lieutenant in the Chinese medical corps.

Two girls are prominently featured, in spite of the old doctor's attitude that marriage and medicine don't mix. Only one of them, Marilyn Maxwell, is a romantic complication. The other, effectively played by Ava Gardner, is the devoted daughter of an invalid woman to whom Johnson gives a new chance in life.

Willis Goldbeck continues as director of the series. The screenplay by Martin Berkeley and Harry Ruskin retains the humor of its predecessors but with fewer moments of serious drama.

Seen in a New York projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, June, 1944. Running time, 85 min. PCA No. 9939. General audience classification.

Dr. Leonard Gillespie ..... Lionel Barrymore
Dr. Randall Adams ..... Van Johnson
Dr. Lee Wong How ..... Keye Luke
Marilyn Maxwell, Ava Gardner, Alma Kruger, "Rags" Ragland, Nell Craig, Walter Kingsford, George H. Reed.

Allergic to Love

Universal—Romantic Comedy

Universal comes up with a new device for keeping the happy bride and groom apart. This time it's allergies, and the resulting comedy is a frequently happy change from the usual bedroom farce. Warren Wilson, who produced the film,

wrote the screenplay and had a hand in the original story, was equally versatile in his story ideas, but not all of them are equally entertaining.

The young couple are the son and daughter of an aircraft industry and a motor company, a fact of small moment to them but of great importance to stock brokers and their families. When they run out on a splendid wedding to elope, the ticker tape jiggles with fury. When they separate on their honeyroom the future of the airplane hangs in the balance.

Meanwhile the bride discovers active symptoms of hay fever whenever her husband approaches. The husband suspects the doctor of ulterior motives, the doctor suspects love allergy, but nobody suspects the shaving cream which turns out to be the source of the trouble.

Noah Beery, Jr., and Martha O'Driscoll are appropriately youthful and confused as the young pair. David Bruce, as the doctor, handles a thankless role with ease. Representing the harrassed stockholders, Franklin Pangborn fluctuates between elation and despair for the length of the film with no change of pace. "Slapsie Maxie" Rosenbloom appears briefly as a plug-ugly, and some musical entertainment is supplied by Antonio Triana and Montes, Spanish dancers, and the Guadalajara Trio with Chinita.

Direction by Edward Lilley maintains a brisk pace through many changes of scene. Situations are carefully built up, although the outcome is rarely a surprise.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, not set. Running time, 66 min. PCA No. 10029. General audience classification.

Kip Henderson.....Noah Beery, Jr.
Pat Bradley.....Martha O'Driscoll
Dr. J. Roger Mace.....David Bruce
Steward Ives III.....Franklin Pangborn
Slapsie Maxie Rosenbloom, Fuzzy Knight, Marek Windheim, George Chandler, Olin Howlin, John Hamilton, Henry Armetta, Grady Sutton, Olive Blakeney, Paul Stanton, William Davidson, Dudley Dickerson, Lotte Stein, Edna Holland, Antonio Triana and Montes, Chinita, Guadalajara Trio.

Shake Hands with Murder

PRC Pictures—Mystery Drama

Due to a script sagging with trite dialogue, coupled with the inability of direction to obtain smooth and credible performances, this mystery number emerges indifferently.

The story concerns Iris Adrian and Frank Jenks, partners in a bail bond business. Jenks bails out Douglas Fowley, accused of embezzlement. Afraid he will skip and thereby break the firm, the girl partner follows him to a mountain lodge, following the murder of the investment firm head for which Fowley is sought. Convinced of his innocence, she and her partner help him find the stolen securities. They set a trap for the five remaining board members. One gives himself away as the murderer, but a ruse by the girl prevents him from killing Fowley and escaping.

Donald C. McKean and Albert Herman produced. The latter also directed from a screenplay by John T. Neville, based on an original story by Martin Mooney.

Seen in the Vogue theatre, Hollywood. Reviewer's Rating: Mediocre.—JACK CARTWRIGHT.

Release date, April 22, 1944. Running time, 62 min. PCA No. 10047. General audience classification.

Patsy Brent.....Iris Adrian
Eddie Jones.....Frank Jenks
Steve Morgan.....Douglas Fowley
Jack Raymond, Claire Rochelle, Herbert Rawlinson, Juan De La Cruz, Stan Jolley, Forrest Taylor, George Kirby, Gene Stutenroth.

One Inch from Victory

Scoop Productions—Library Collection

This is more than several inches from success. It would have been more successful had it depicted what the film's advertising asserts it depicts, German armies on the threshold of victory. The German part has been rendered almost minuscule by narration which in effect is an exposition of Soviet history and effectiveness, and which attempts to give meaning to obscure and irrelevant fragments of old Russian films dragged in for the purpose, and possibly for padding.

The German newsreels also have been subordinated by the inclusion of other digressions, such as the Teheran and Moscow conferences, and the funeral of Reinhard Heydrich. The first, with the narration, are urgings to victory; the latter is irrelevant curiosa. The German newsreel fragments are themselves poorly depictive and incompletely assembled, and in only a few instances are they of historically dramatic importance. These instances are the Alpine troops in the Caucasus, in their easternmost attainment; Stalingrad as it looked from German vantage points, and an airport reception and railway car conference between Finland's Marshal Mannerheim and Hitler.

Generally, the German and Russian films seem poorly photographed and printed. Quentin Reynolds' narration, from his script, is replete with pedestrian sarcasms and rejoicings. The tenor and the general assemblage are suitable for houses in which Russian pictures score.

Noel Meadow supervised the film for Scoop Productions, with David Fine serving as technical adviser.

Seen at the Stanley theatre, New York, showcase for Russian and other foreign films. A matinee audience predominantly male loudly applauded glimpses of Stalin, Voroshilov, Roosevelt, and Molotov, but ignored Churchill. Reviewer's Rating: Fair.—F. E. S.

Release date, April 25, 1944. Running time, 67 min. General audience classification.

Pardon My Rhythm

Universal—Musical High Jinks

Universal has sparked its latest program musical with the popular orchestra of Bob Crosby, adding a song and a small role for the leader. The cast is an attractive one, combining Gloria Jean, Patsy O'Connor and Mel Torme from the younger set with Patric Knowles, Evelyn Ankers, Marjorie Weaver and Walter Catlett from the studio veterans. But the plot attempts the same combination of juvenile and adult capers without ever achieving a smooth blend.

Young Gloria Jean, inspired by love and a determination to win the state band contest, engineers most of the mix-ups. She induces her father to break up the romance between her beloved drummer and the pretty singer who is trying to win him over to Bob Crosby's band. Since her father is a playwright and the girl has stage aspirations, the climax comes when her father's fiancee walks in on the rehearsal of a badly-played love scene. This clears the air for everyone but the drummer, who needs a knockout blow before he will appear in the state finals.

Several pleasing songs in varied tempos are occasions for vocal specialties by the principals and some solid swing by the bands.

Felix Feist directed, and Bernard W. Burton acted as associate producer. The screenplay by Val Burton and Eugene Conrad was based on a short story by Hurd Barrett.

Seen in the home office projection room. Reviewer's Rating: Mediocre.—E. A. C.

Release date, May 19, 1944. Running time, 61 min. PCA No. 10040. General audience classification.

Jinx Page.....Gloria Jean
Tony Page.....Patric Knowles
Dixie Moore.....Marjorie Weaver
Ricky O'Bannon.....Mel Torme
Evelyn Ankers, Walter Catlett, Patsy O'Connor, Ethel Griffies, Jack Slattery, Bob Crosby and his orchestra, Saul Grauman and his Musical Stairatone.

Beautiful Michoacan

Clasa-Mohme—Mexico's "Voice"

This Mexican film is not suitable fare for general American audiences, but should make its appeal to the Spanish-speaking trade. It is an awkward combination of drama, slapstick and musical, with a familiar pattern of romance trying to hold it all together.

When it is drama it misses fire. When it is musical it is at its best, for the star of the film is Tito Guizar, whose voice ranks high among the tenors of the North American continent.

But its romance, in spite of bolstering by the Latin pulchritude of Gloria Marin, cannot overcome a plot that bogs down with time and repetition. It's the old familiar plot of Westerns: the hero, the heroine, the villain, the mortgage, the timber land, all loosely put together and adding up to numerous dull sequences, over-long and extraneous.

Foreign language film houses running this film should devote exploitation to the music, Senor Guizar's voice and Senorita Marin's beauty.

Seen at the Belmont theatre in New York. Reviewer's Rating: Mediocre—BERT HICKS.

Release date, April 25, 1944. Running time, 106 min. General audience classification.

Fernando.....Tito Guizar
Gloria Marin, Evita Munoz, Victor Mendoza, Angel Garasa.

This Is the Life

Universal—Life and Love at 18

The stage play by Sinclair Lewis and Fay Wray, called "Angela Is 22" has been cut down to size for Susanna Foster and Donald O'Connor. Angela is now 18, still thinking herself in love with a man about twice her age, and ready to give up a singing career for woman's rightful place in the home. Donald, alias "Jimmy," is also 18, but quite willing to take the future in daily doses, so long as it includes Angela.

The story is allowed to take precedence over the attendant jitter and jive provided by Peggy Ryan—as pert and agile as ever—Eddie Quillan, Frank Jenks, Ray Eberle and the Bobby Brooks Quartette. But it is to the credit of Bernard Burton and Felix Feist, producer and director, that musical relief is rushed in whenever the plot begins to lag.

There are several top comedy routines, notably Donald's struggle with a double lemonade, and Frank Jenk's "Chestnut Street" number, which raise laughs to a climax. O'Connor and Peggy Ryan do a Wild West song and dance with more than their usual exuberance. And, of course, Miss Foster shows the unusual range and power of her voice in several selections, from opera to an old favorite, "With a Song in My Heart."

Patric Knowles and Louise Allbritton engage in a very secondary romance, which provides the "old" major, who has been the understanding object of Angela's youthful affections, with a suitable reward.

The large O'Connor following may feel that he could have been spotted more often to better advantage, but they may be assured that what they get is in his best style.

Wanda Tuchock wrote the screenplay.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, June 2, 1944. Running time, 87 min. PCA No. 9506. General audience classification.

Jimmy Plum.....Donald O'Connor
Angela.....Susanna Foster
Patric Knowles, Louise Allbritton, Dorothy Peterson, Peggy Ryan, Jonathan Hale, Frank Puglia, Eddie Quillan, Maurice Marsac, Otto Hoffman, Frank Jenks, Ray Eberle, Virginia Brissac, Bobby Brooks Quartette.

(*Review reprinted from last week's* HERALD.)

SHORT SUBJECTS

AVIATION EXPERT DONALD DOUGLAS (Univ.)

Person-Oddity (8377)

The president of Douglas Aircraft, Donald Douglas, is a seaman and boatbuilder by avocation, with some smart fishing on the side. A Klamath Falls, Ore., farmer goes in for black and white in equipment and livestock. A dog in Miami Beach is an expert at opening coconuts. Two railroad men complete the reel; one, the builder of a logging track in East Lempster, N. H., and the other, the owner of a private miniature railway in Denver, Col.

Release date, March 20, 1944 — *9 minutes*

HOBO NEWS (Univ.)

Variety View (8358)

With spring in the air, the life of the men on the road takes on added attractions. This is a sidelight of their broad organization. The subject is the newspaper which keeps the hoboes up to date on field news and personnel, *The Hobo News*. All members are reporters and subscribers as well.

Release date, March 27, 1944 — *9 minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1868-1869.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1848-1849.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	72m	Apr. 29,'44	1866	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	May 6,'44	1877	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1847
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Not Set	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	.....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	.....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	.....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	.....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	.....	....	1806	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color) (formerly Mr. Co-Ed)	MGM	....	Red Skelton-Esther Williams	Not Set	....	.....	....	1635	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	.....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	.....	....	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	316	John Garfield-Paul Henreid	May 20,'44	....	.....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	.....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	....	John Carradine-Bela Lugosi	May 4,'44	....	.....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	.....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1847
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	.....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	.....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	.....	....	1695	....

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Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	.....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
Contender, The	PRC	....	Buster Crabbe-Arline Judge	May 10,'44	....	.....	....	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	1847
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	.....	....	1835	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	.....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	.....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	.....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	.....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	.....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	.....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	....	.....	....	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 30,'44	....	.....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	.....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	....	.....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Give Me This Woman (formerly The Conspirators)	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	.....	....	1850	....
Going My Way	Para.	....	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	.....	....	1849	....
Good-bye, My Love (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Not Set	....	.....	....	1747	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	....	Bob Livingston-Ruth Terry	Not Set	....	.....	....	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766

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Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	.....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	.....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1847
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	.....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	.....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	.....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	.....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	.....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	.....	....	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	.....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1847
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Not Set	...	.....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	....	.....	....	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Not Set	....	.....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	....	.....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	May 27,'44	....	.....	....	1826	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowell	Not Set	....	.....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies in Washington	20th-Fox	....	Ronald Graham-Trudy Marshall	Not Set	....	.....	....	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	....	Russell Hayden-Dub Taylor	June 22,'44	....	.....	....	....	....

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Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	....	.....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	Apr. 29,'44	1867	....	....
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Not Set	....	.....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1847
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	1850	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	....	.....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	.....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	.....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	.....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	.....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	.....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	July 1,'44	....	.....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	.....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	....	.....	....	....	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	.....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	June 1,'44	....	.....	....	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	.....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	June 15,'44	....	.....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	.....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Barn Dance	Para.	....	Jean Heather-James Brown	Not Set	....	.....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	....
•Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	1847
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	.....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	.....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	.....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time	Col.	....	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	....
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	.....	....	1850	....
One Exciting Night	RKO	....	Tom Conway-Jean Brooks	Not Set	....	.....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	.....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	.....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	....	.....	....	1826	....

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Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
QUEEN of the Flat-Tops (formerly Wing and a Prayer)	20th-Fox	....	Don Ameche-Dana Andrews	Not Set	....	.....	....	1835	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	June 24,'44	....	.....	....	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1847
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 17,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	....	Charles Starrett-Shirley Patterson	May 18,'44	....	.....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command (formerly Pilebuck)	Col.	....	Pat O'Brien-Ruth Warrick	June 1,'44	....	.....	....	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	.....	....	1746	....
Seven Days Ashore	RKO	....	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	62m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	....	Beulah Bondi-Nina Foch	June 22,'44	....	.....	....	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Show Business	RKO	....	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	.....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
•Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1847
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1847
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Not Set	93m	Apr. 29,'44	1866	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	....
Song That Lived Forever (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	.....	....	1715	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	....	.....	....	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	....	.....	....	....	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1847
Stars on Parade	Col.	....	Lynn Merrick-Larry Parks	May 25,'44	....	.....	....	....	....
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	.....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
•Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	.....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....

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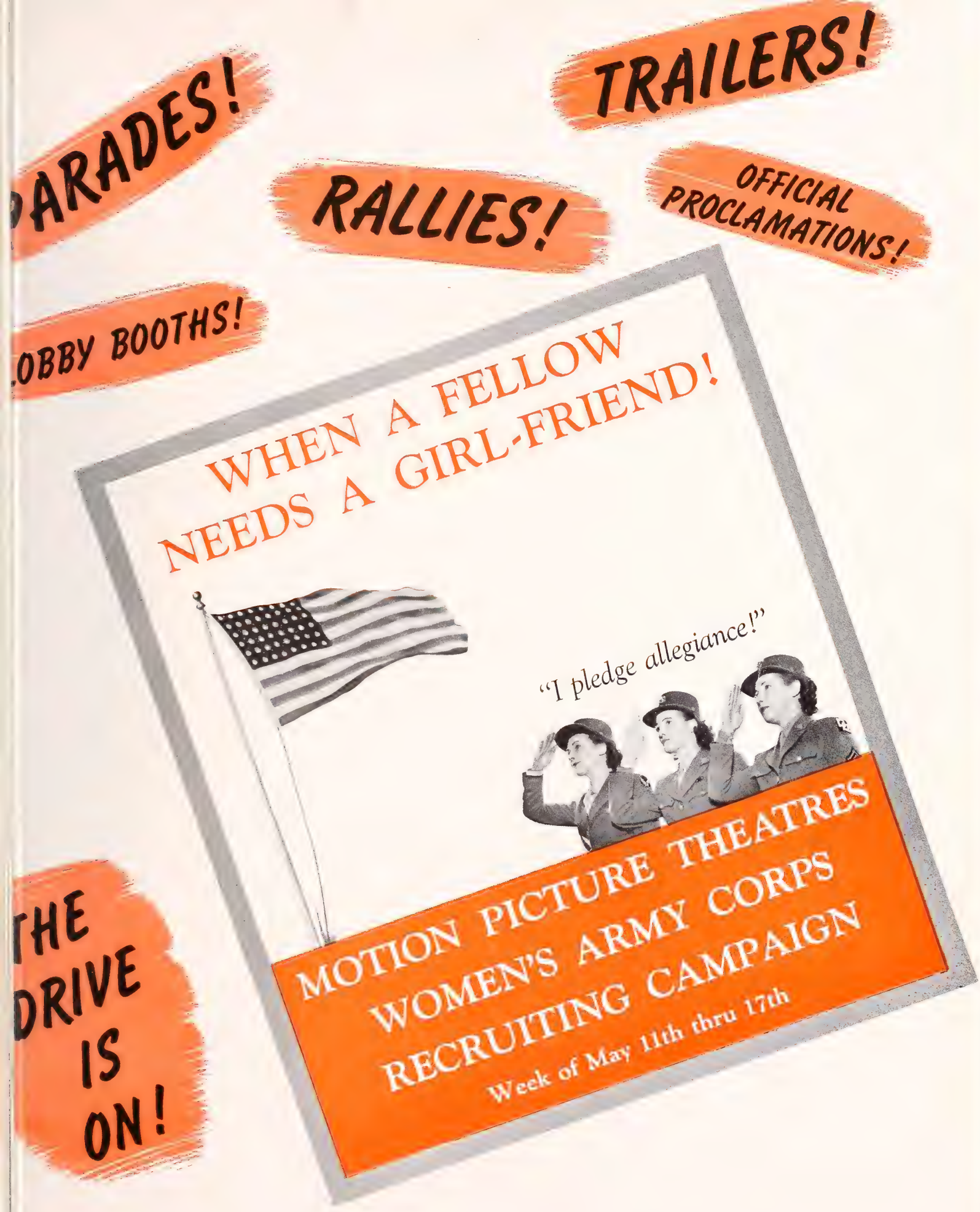
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	.....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	..
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1847
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	....	Otto Kruger-Clifford Severn	June 8,'44	....	.....	....	1882	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	.....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	.....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	.....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	.....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
•Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucille Browne	Dec. 1,'43	58m	.....	....	....	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	....	.....	....	1746	...
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
UKRAINE in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	....
Underground Guerrillas (British)	Col.	....	John Clement-Mary Morris	May 18,'44	....	.....	....	....	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	1847
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Not Set	76m	Mar. 25,'44	1813	1695	....
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	....	.....	....	....	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	.....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	May 24,'44	....	.....	....	1850	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	.....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	.....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	...
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1848.



Again the loyal, untiring theatre men of America win the praise and gratitude of their beloved country. The response to the Army's desperate call is answered magnificently with showmanship throughout the land.

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

THE ALMIGHTY SOCK

Sock that old apple for a Texas-leaguer —in receipts . . . Clean those bases—and bring in the ticket-buyers . . . Hits are what count—in show business too . . . This game is just as exciting as baseball . . . Only there's more chance to foul out —with cockeyed showmanship . . . Or get caught off base —by careless promotion . . . Or get beaned—by a bum ad . . . So pile up a champ batting average—with fool-proof Advertising . . . Bust that old house record over the fence . . . Knock the cover off . . . Win your game . . . Win it the way all smart players in this business win—with good Advertising.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES • TRAILERS • SPECIAL ACCESSORIES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Gaslight

Between Two Worlds

The Canterbury Tale

Johnny Doesn't Live Here Any More

Jam Session

Range Law

The Contender

The Whistler

Wyoming Hurricane

Two-Man Submarine

Waterfront

Top "A" Product set for summer release

Distributors anticipate peak business on basis of last year

Talent becomes major Television issue while Engineers argue Standards

Freon off to war as Theatres face cooling Conservation Problems

VOL. 155, NO. 7

MAY 13, 1944

[illegible] Post Office, at New York City, U. S. A., under the act of March 3, 1879. Pub- [illegible]

Brightest name!

Met**R**o-Goldwyn-Mayer

Capit**O**l-World Premiere Sensation "Gaslight"

8TH Record Week **A**stor-" See Here, Private Hargrove"

Big! Ra**D**io City Music Hall "White Cliffs of Dover"

Preview at Loe**W**'s Ziegfeld-" Two Girls and a Sailor" Wow!

St**A**te-" Andy Hardy's Blonde Trouble" Big!

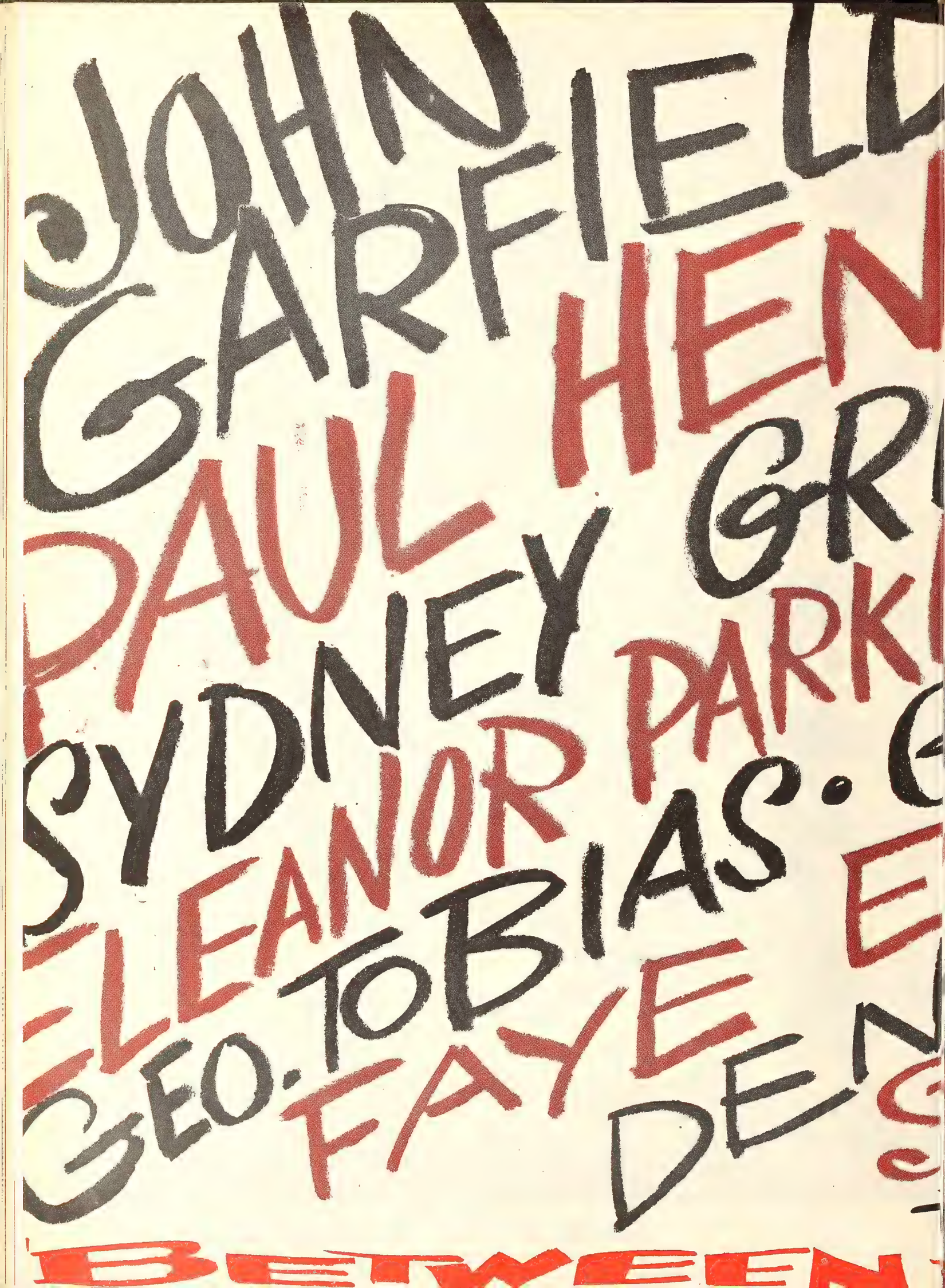
Year after year after year!

FIGHTING SHOWMEN,
JOIN THE FIGHTING
5th WAR LOAN!

ERROL FLYNN IN **'UNCERTAIN GLORY'**

with JEAN SULLIVAN • PAUL LUKAS • LUCILLE WATSON • Directed by RAOUL WALSH • Screen Play by Laszlo Vadnay and Max Brand • From an Original Story by Joe May and Laszlo Vadnay • Produced by ROBERT BUCKNER

JACK L. WARNER
Executive Producer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GARFIELD
PAUL HEN
SYDNEY GR
ELEANOR PARK
GEO. TOBIAS
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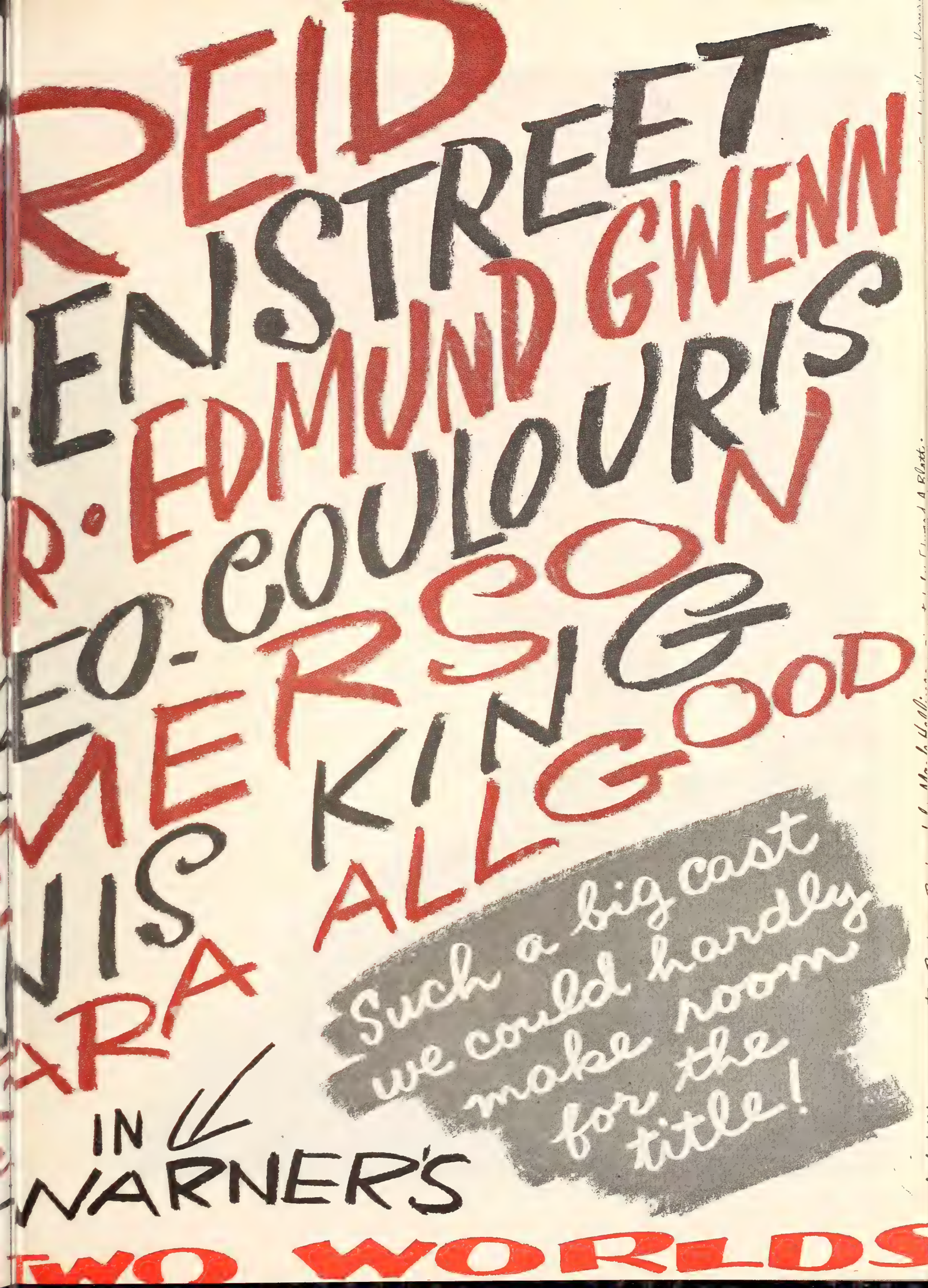
REID
ENSTREET
R. EDMUND GWENN
EO-COULOURIS
MERSON
NIS KING
ARA ALLGOOD
Such a big cast we could hardly make room for the title!
IN
WARNER'S
TWO WORLDS

THE MOST

IMPORTANT

EVENT IN

THE 50 YEARS

OF MOTION

PICTURE

ENTERTAINMENT

IN TECHNICOLOR

20TH CENTURY-FOX

PRESENTS

DARRYL F. ZANUCK'S

PRODUCTION

WILSON

DIRECTED BY HENRY KING

WRITTEN BY LAMAR TROTTI

COOPERATE WITH UNCLE SAM. WAC RECRUITING WEEK MAY 11th THRU 17th.

MOTION PICTURE HERALD

COLVIN BROWN, Pubisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 155, No. 7

May 13, 1944

BELLE FOURCHE REPORTS

THE repute of the motion picture consists of the total of a lot of little opinions, even as the beach is made of grains of sand. The basic status of this industry is determined chiefly by the unquoted, inarticulate millions in the America which is the country west of New York and east of Hollywood.

A happy evidence in point is presented in an editorial from *The Daily Belle Fourche Post*, out in South Dakota. It came to the eye of Mr. Leo Peterson, who has eight houses in the region. "I take it for the editorials," he writes. "They are written by the editor's wife and they have a homey sort of human feeling."

"The motion picture, from the producer to the small town theatre owner, has always been classed as the sleek cat of the nation's economy—fabulous salaries, quick rises to fame and a following that will pay money for theatre tickets though they might not meet other obligations," she writes. "Sleek industry—sleek and selfish.

"That was a general picture of the nation's picture industry before the war.

"The sleek salaries remain, and the quick rises to fame. Audiences still buy tickets whether they have anything else or not.

¶ "But as an industry the motion pictures have shown a higher responsibility for the nation's welfare than any other industry, taken as a whole.

¶ "Actors were among the first to enlist, making no attempt to gain rank through a big name . . . actresses have used their personalities to sell war bonds, for the Red Cross and war funds . . . they have followed the troops to every post in the world to entertain them . . . producers have filmed pictures for relief, giving every cent above expenses. . . .

¶ ***"And the local theatre men—their share is perhaps the greatest of all. They take advantage of the patron who has come to their show to be amused—take advantage of him in an unselfish cause. While a patron waits for entertainment, the manager shows the trailer. . . . The trailer makes it clear that, if the patron can spare money for amusement, surely he can spare money for this great cause. Then the ushers turn on the lights and pass the collection plate.***

"Sleek fat industry—yes. But not selfish. . . . "

When it looks like that to the editor's wife at Belle Fourche, up in South Dakota, this industry is getting along fairly well with the people.

■ ■ ■

BUILDING for TOMORROW

A PLEASANTLY modest success story was presented at a luncheon gathering by Mr. Trem Carr for Monogram Pictures Corporation the other day. He told of a policy of ploughing back profits of these more abundant box office days into the future and strengthening of the company. "We are looking ahead toward the days to come, preparing to meet and serve the opportunities and the developments of the period that will follow the war."

The expression reflects from this particularized sector a process that has been under way among motion picture enterprises for a considerable period. The financial structure, as well as the production machine, of the industry in general has been showing continuous betterment. The general credit of the motion picture industry and its status among industries has never been so healthy as it is today.

This status is the more remarkable in that it has been achieved in a world preparing for war and making war, with the rising walls of nationalism hampering the industry's international markets, and against the continuously disturbing influences of innumerable litigations and Government pressures at home—from the Blue Eagle of the National Recovery Administration to the Consent Decree and related controversies.

■ ■ ■

"MAKE THEM FORGET"

WHEN Mr. James Warnack of the *Los Angeles Times* found Mr. David Wark Griffith in Los Angeles the other day, he asked the famed producer for his formula for longevity. "One secret," said the maestro, "is maintaining an interest in life, developing the capacity to live in the past, the present and the future."

That, it may be observed, is just about what Mr. Griffith, with his original exploration of screen syntax, achieved to make him the first great dramatist of the screen, with his capacity to make the camera, in the Wellesian sense, a real "Time Machine", with running narrative, cutback and vision, telling a story of past, present and future.

"What makes a good picture?" the interviewer asked him.

"One that makes the public forget its troubles."

■ ■ ■

FOR ENTERTAINMENT, TOO

WHEN you arrive in this issue at Mr. Red Kann's "On the March", you will be finding an eruditely statistical and analytical discussion of performance, trends and categories of material in production. It will show that Hollywood in its various opinions looks at the picture making job, with a more mature view of the war.

It is interestingly germane, in that connection, to note the recently expressed judgment of Mr. William Goetz, president of the new International Pictures, Inc., who appears to have the customers much in mind.

"At the theatre the public is offered government documentaries, newsreels, and special War Activities distributed films carrying messages necessary to our war effort and, when the time comes, messages for our post-war efforts.

"To round out such programs, which they pay their money at the box office to see, they need good feature entertainment—comedies, musicals, dramas, mysteries, westerns, light short subjects, and cartoons. The producer of commercial motion pictures must provide that—with feature pictures that will entertain without making them feel that someone is trying to use that particular story to sell a bill of goods with a very thin layer of sugar coating."

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Post-War Color

COLOR photography is to supersede black-and-white to a greater extent and more swiftly than is generally realized, when the war's over, according to Paul Hesse, known in his field as "Hollywood's photographic Ziegfeld," who'll be celebrating his twentieth year behind the color camera next month.

The Hesse list of firsts in the province of color photography includes, say his intimates, the photographing of the first star in color (Marion Davies), the first use of transparency backgrounds, the first introduction of color photographs as magazine cover material and ditto as national advertising.

"Since the beginning of World War II," says Mr. Hesse, "there have been many revolutionary changes in camera and film. These will open a new world to the art of photography when the war is won. Cumbersome techniques will be things of the past, and the camera itself will take on a new simplicity and flexible adaptability. Color film will need less light. Make-up will require less attention. New and smaller cameras will be in use all over the world."

Nickel for News

THE price of news in the evening jumped to a nickel for New Yorkers on Monday when all evening newspapers went to five cents a copy. The upward trend started over a year ago when the New York *Post* went to tabloid size and increased its rate to a nickel. The *Journal-American* followed soon afterwards.

The *Sun* and *World-Telegram* held at three cents until Monday when the Scripps-Howard *World-Telegram* appeared at a five-cent price, without prior announcement. The *Sun* jumped its rate in mid-edition, announcing the change "to meet additional costs," in a box on page one of the final editions. The morning *Times* and *Herald-Tribune* still sell for three cents, the *Mirror* and *Daily News* for two. But there were reports of contemplated increases.

The evening papers would not comment on the effect the change had on circulation. But large dealers expressed doubt that there was much of a decrease. They pointed out that they had not been able to obtain enough papers to meet demand for some time now, as a result of newsprint restrictions.

Black Market Corn

A PROPOSAL has been made in the midwest that exhibitors declare a moratorium on popcorn. The proposal is the result of widespread black market activities involving large sums of cash.

Ceiling prices on popcorn are $11.50 to $12.50 for each 100-pound bag, but the OPA is of the opinion that some exhibitors whose patrons hunger for popcorn the while they view the film, are paying as high as $16 and $20 in Chicago, and in the southern states, particularly in Florida, have been reported officially as paying as high as $25.

The OPA and civic law enforcement bodies have endorsed the proposal for a cornatorium, in the name of patriotism. They also promised investigations and actions similar to that which resulted in a $15,000 fine imposed upon a black market offender in Omaha.

Major circuits in Chicago have stopped buying and only independent theatres are featuring popcorn stands in foyers or lobbies. Managers of some small circuits say they are helpless to combat the evil because the popcorn concession is leased to outside concerns.

COMPANIES to offer 26 big pictures during summer Page 13

PLANS completed for film coverage of invasion of Europe Page 14

ON THE MARCH—Red Kann discusses pictures with war themes Page 16

MAJOR companies take new interest in Spanish market Page 17

TALENT is prepared to jump on television bandwagon Page 25

REGIONAL meetings launch industry drive for Fifth War Loan Page 26

"HONORED Hundred" receive awards at Washington ceremonies Page 27

AUSTRALIAN exhibition is holding its own despite war Page 30

FREON off to war, as theatres face cooling system problem Page 31

"LITTLE Three" are dismissed from Schine trust action Page 34

RELEASE of British studios by Government must wait armistice Page 36

BRITISH producers leaning toward occult themes for pictures Page 40

SERVICE DEPARTMENTS

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Showmen's Reviews Page 1885

Short Subjects Page 1887

Release Chart by Companies Page 1888

Advance Synopses Page 1889

The Release Chart Page 1890

No Dog Races

THEATRE men in western Iowa and Nebraska won't have to worry about competition from the dog races this summer. W. A. Byers, the new Mayor of Council Bluffs, declared that he would have no racing bow wows in his bailiwick. Operators of the track abandoned plans for the 14-week season which previously has attracted thousands nightly from Iowa and Omaha, just across the Missouri River.

The Nebraska State Fair will be in full swing in September however. E. J. Miile, of Lincoln, the secretary, announced this week that the Army had turned back fair buildings used for storage and said that the Fair, from September 3 to 8, would be on pre-war scale. Horse racing will be conducted.

Scratched

FOR the first time in many months there were no first run holdovers in Louisville, Ky., last week. Anticipating peak attendance, which they had, all theatres in the city had booked new releases for the Derby Day crowds, as numerous and gala as ever in spite of travel restrictions. Pensive won at 7 to 1. Remember?

Country Club Casualities

CLUB life in Hollywood suffered two serious setbacks in less than a week when fires razed two of the film colony's better golf and sporting centers. On Sunday 350 film figures and guests fled at the dinner hour from the exclusive Hillcrest Country Club, across Pico Boulevard from the Twentieth Century-Fox studios, when a three-alarm blaze caused $140,000 worth of damage. The Marx and Ritz brothers, Danny Kaye, Mack Gordon and others escaped with dinners intact. Earlier in the week the Midwick polo club in Burbank was leveled by fire. It was the scene of polo triumphs by Darryl Zanuck, Victor McLaglen and other horsemen from the film set.

Sues Hughes

TROUBLE greeted Bettyjane Greer, 19, the wife of Rudy Vallee, when she arrived in Superior Court, Los Angeles, last week for the start of her contract suit against Howard Hughes. She was 20 minutes late and Judge I. W. Bull put the case off the calendar.

The young actress alleges that Mr. Hughes put her under contract in March, 1943, for a tentative picture production. But, she charged, she had never been given a promised screen test, nor had she been cast for any Hughes pictures. She held that the contract should be nullified inasmuch as it was signed when she was a minor and never was approved by a court.

Action before the cameras or freedom to seek film roles elsewhere are demanded for Bettyjane by her lawyers.

'roadway to Hollywood

ICHAEL TODD, the Broadway impresario, s taken the leap from stage production to m production, and not with one production mpany but with two. He has filed papers of corporation in Albany for Michael Todd oductions. The Leahcim Corporation, also rmed for the purpose of producing pictures, owned 100 per cent by Michael Todd of ichael Todd Productions.

Mr. Todd's production plans for either or th companies are as yet unknown. He has o hits on Broadway, "Mexican Hayride" d "Pick-Up Girl," the first a musical and e second a drama concerning juvenile delinency, and he may put either one or the other both before the cameras, although it has en reported that "Mexican Hayride" has been cretly purchased by one of the major Hollyood companies.

Shortly, the producer's "Catherine Was eat" will come to Broadway. The play stars ne other than Mae West.

ough Talk

VEDISH industrialists were scheduled to get stern talking to about their trade with Nazi ermany this week from Stanton Griffis, who rived in Stockholm this week in behalf of e Government's Foreign Economic Administation.

The mission of the investment banker and aramount executive who is on leave for Govnment service, is to persuade Swedish manuctures, principally those in the ball bearing dustry, that they had better stop shipping ross the Baltic. The Stockholm dispatches dicated that Mr. Griffis would be tough in his eart to heart" talks with Swedish executives. r. Griffis is on temporary leave also from his st as film liaison for the Office of War Inforation.

A post-war black list, and stringent econom pressure on such Swedish companies have en promised by semi-official spokesmen folwing the Swedish Government's refusal to tervene officially in business deals with Gerany.

efense

. WARD MARSH, in charge of the motion cture department of the Cleveland *Plain ealer,* in the May 7 issue of the newspaper, se to defend films against the recent attack unched by Dorothy Thompson, wherein the lumnist charged that pictures were largely sponsible for juvenile delinquency, mainly beuse sex is ubiquitous therein.

Mr. Marsh is of the opinion that sex goes ck to the horse and buggy days, and even fore that. He points out that educational ms of the nature Miss Thompson craves for ungsters, have been tried without success. e says no matter what the age, the public ants first of all entertainment.

The cinema editor and writer also points t that special films for youngsters will not eet with success any more than "children's matinees" do now, and that "children will have none of such films." He says many Cleveland schools show specially selected films for children and that the students invariably frown upon any picture that attempts to be educational in character. And he tells Miss Thompson that any way, the Ohio board of censors has the situation well in hand.

In this issue

RED KANN in ON THE MARCH

discusses Hollywood and the production of war films, present and future . . .

On page 16

Soap Plugs

WIVES and families of service men who stay home to listen to radio's "soap opera" daytime serials heard about the industry's contribution of 16mm film for exhibition of the latest pictures to soldiers overseas on five different programs recently. A notation from the desk of Francis S. Harmon, executive vice-chairman of the War Activities Committee, estimated that this story of the Overseas Motion Picture Service was heard by between 16 and 20 million listeners. Programs mentioning the 16mm films, and specific pictures, in the course of their continuity included "Amanda of Honeymoon Hill," "David Harum," "Young Widder Brown," "Lorenzo Jones" and "Just Plain Bill." All are heard over nationwide CBS and NBC networks.

Surplus-for-Sale

Washington Bureau

PHOTOGRAPHIC equipment and supplies which may become surplus in the hands of the Army, Navy or other Government agencies will be disposed of by a surplus consumer goods disposal division set up Wedneday by the Treasury Department. The new division will be directed by Ernest L. Olrich, Munsingwear executive, who has taken on the task of disposing of millions of dollars worth of material.

It was not at first decided whether any photographic equipment, supplies or chemicals were among the first group of $35,000,000 to $40,000,000 worth of goods, now declared surplus but not yet inventoried. Before anything can be declared surplus-for-sale, Mr. Olrich explained, 21 days must be given Government agencies in which to acquire it. Thereafter, it may be sold by negotiation, bid, or auction, as deemed most advisable.

Screen Responsibility

"MOTION pictures, like any institution which touches the lives of millions of people, must walk hand in hand with religion and those who teach it," and Hollywood not only recognizes but is practicing this principle, declared Jack L. Warner, executive producer for Warner Brothers, in an address Wednesday before more than 700 churchmen at a testimonial dinner to Dr. Norman Vincent Peale, pastor of the Marble Collegiate Church, in the Hotel Roosevelt, New York. "Our pictures, to be sure, are designed first to provide sound entertainment," Mr. Warner said. "But there is something more than that. We aspire to make pictures which will help preserve our traditional freedom of religion, which teach tolerance, which build sound morals and which foster faith in God and respect for our religious institutions."

The dinner, also attended by members of Rotary Clubs, the Union League and various civic organizations both local and out of town, was sponsored by the Men's League of Marble Collegiate Church.

New Contracts

CONTRACTS between MGM and exhibitors are to be simplified. Sidney Bromberg, of the Metro legal staff in New York is currently rewriting the standard MGM sales form.

The objective is a direct and easily readable sales agreement, according to one Loew executive. He expressed doubt that there would be much change in basic provisions but promised that the agreements would be unified and made much simpler. The company hopes to have the new form ready for the start of the new season.

This is the first time that a major company has subjected contracts to a complete overhaul since the basic standard agreement was drawn up at the 5-5-5 conference in 1928.

Now It's Official

PRIOR to his departure for the west coast last Friday, Darryl F. Zanuck, production head at Twentieth Century-Fox studios, said that Wendell L. Willkie had withdrawn all objections to the filming of his book, "One World."

"We are definitely going ahead," Mr. Zanuck said. "Mr. Willkie has given his approval, along with several suggestions." On April 25 Mr. Willkie and Mr. Zanuck lunched together and proceeded with discussions of the production of "One World" in the manner of two men concerned with the inevitable.

Censorship

BECAUSE Mexican censors object to what was once a good old Mexican custom, all the scenes showing characters kissing the hand of Gen. Porfirio Diaz in the picture "Mexico de mis Recruedos" have been eliminated. The film, in which the general, who was dictator of all Mexico from 1880 to 1910, is the protagonist, is doing well in Mexico City.

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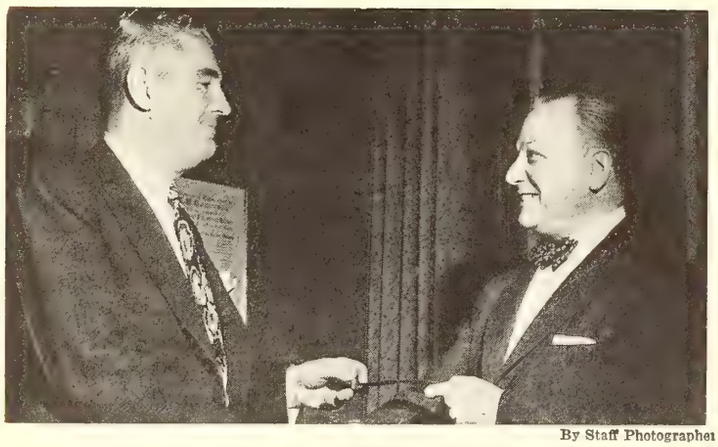
THIS WEEK the Camera reports:

THERE ARE two seasons on Guadalcanal: rainy and wet. But the soldiers enjoy the motion pictures, provided by the industry, in all weather. Above is an outdoor night scene. The men must listen carefully because the sound of raindrops upon helmets and ponchos is often louder than the soundtrack.

BEHIND THE WHISKERS is Smiley Burnette, Republic's western comedian, who is celebrating his tenth year in films and has been promoted to stardom.



By Staff Photographer

WINNER, left. Fred Meyers, Universal eastern division manager, right, receives an award check from William A. Scully, vice-president and general sales manager. Mr. Meyers won the recent company sales drive held in honor of Mr. Scully.

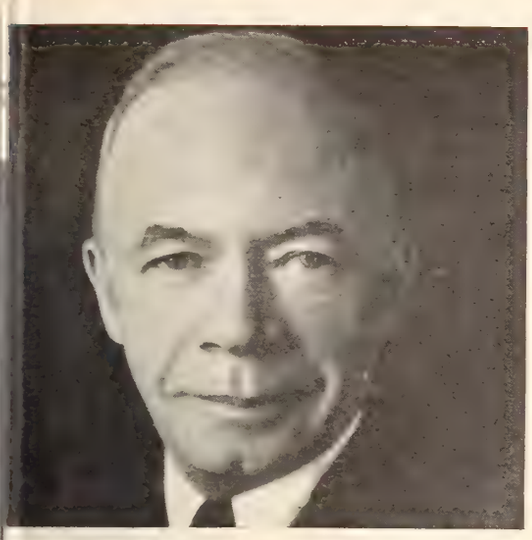
By Staff Photographer

WALTER BROWN, recently appointed assistant to Francis Harmon, WAC executive vice-chairman, is installed in his new office in New York. He is a newspaperman of many years' experience, and was secretary to Governor Lehman of New York.

By Staff Photographer

TWENTY-FIVE YEARS with Paramount. John Hicks, Jr., foreign sales manager, was honored on his silver anniversary at a surprise luncheon in New York last Friday by associates. Above, at the head table, are Adolph Zukor, Mr. Hicks, Russell Holman, Barney Balaban, Y. Frank Freeman, Austin Keough. Foreground, A. J. Richard.

TOGETHER, the three Warner brothers, and their London managing director, Max Milder, visiting the New York home office. Left to right, Jack, Harry, Mr. Milder, Major Albert Warner.



). C. COLLINS, who on May 1 was advanced rom eastern manager to manager of Western Electric's Electrical Research roducts Division.

PREMIERE of W. R. Frank's "The Private Life of Dr. Paul Joseph Goebbels" was in Mr. Frank's Orpheum theatre, Minneapolis. The trade must wait for showings elsewhere. Above, in the lobby, are: Paul Andor, who plays the star role; Lou Golden, theatre manager; Claudia Drake, feminine lead; Mr. Frank. Dr. Goebbels was unable to attend because of business pressure.

JACK CHALMAN, publicity director for the Interstate Circuit n San Antonio, has been inducted nto the Navy. He was in publicity 23 years.

THE ASSOCIATED Motion Picture Advertisers, New York, has elected new officers. At the right, David Bader, secretary; Jacques Kopfstein, treasurer; Martin Starr, president; Vincent Trotta, retiring president; James Zabin, reelected vice-president. The elections were at the Hotel Piccadilly.

By Staff Photographer

By Staff Photographer

A CHECK for $536,918, from New York theatres for the March of Dimes, was presented Tuesday to Basil O'Connor, National Foundation for Infantile Paralysis president, by Fred Schwartz. The watchers are David Weinstock, Samuel Rinzler, Oscar Doob, Commissioner D. Walker Wear, Max A. Cohen, Charles C. Moskowitz, Harry Brandt, and Leo Brecher.

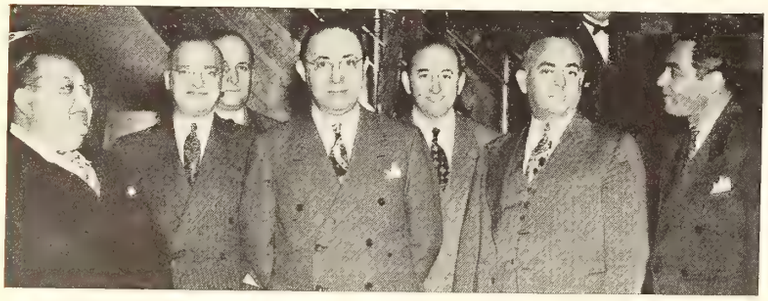
IN HOLLYWOOD, at the motion picture industry advance gifts dinner of the United Jewish Welfare Fund, are: Charles Brown, chairman; Walter Wanger, chairman, film division; Rabbi Barnett Brickner, Mrs. Waitstill Sharp, David O. Selznick, United Artists producer-partner and head of Vanguard Films, Inc., and Harry Cohn, president of Columbia Pictures.

HOLLYWOOD'S IRISH stars are honored at the Eire Four-Province Club ceremonies in Hollywood. Una O'Connor and Pat O'Brien, center, hold statuettes of St. Brigit and St. Patrick, awarded for Irish loyalty and eminence. Spectators are Geraldine Fitzgerald and Regis Toomey.

OTTO BOLLE, right, was welcomed in Sydney, Australia, recently, upon his arrival there as 20th-Fox home office representative. With Mr. Bolle are Ernest Turnbull and Raymond Rowe.

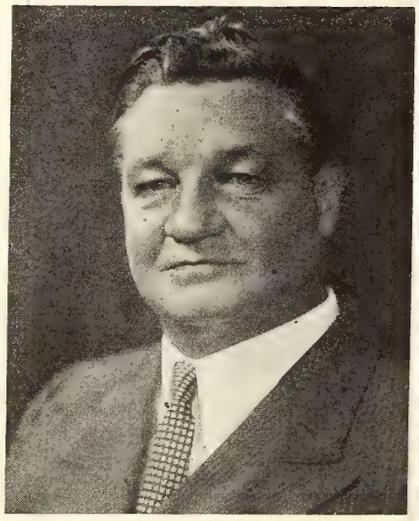
DEWEY GIBBS, Oklahoma WAC, presents Mrs. W. T. McAtee, Red Cross, a $61,500 check in Oklahoma City, representing collections in theatres and film companies. Watching are Robert Busch, M. Osborne, Ed Kidwell, Mrs. J. C. Halliburton, W. S. Hughes and Maurice Loewenstein.

BALTIMORE Mayor T. R. McKeldin presents William K. Saxton, of the Loew circuit, with a Certificate of Merit, for outstanding generosity and contribution to the war effort. Mr. Saxton has been a leader in every public campaign handled in his community.



SCREENING of UA's "Up in Mabel's Room" in Baltimore was attended by, left to right, Milton Schwaber, Linder & Apex circuit; Sam Lefkowitz, UA; Morton Rosen, Windsor; Chauncy Wolf, and Ben Beck, Garmon circuit; Louis Rome, Rome circuit; Mark Silver, UA.

FRED H. HAGGERSON, right, is the new president of the Union Carbide & Carbon Corporation, important contributors to the war effort and a factor in the film industry. This is Mr. Haggerson's 25th year with the company. An important subsidiary of Union Carbide is National Carbon Company, Inc., producers of the carbons which are vital to the operation of projection machines.



COMPANIES TO OFFER 26 BIG FILMS THIS SUMMER

Warm Weather Releases to Keep Pace with Mounting Box Office Receipts

Summer fare offered to exhibitors this year, ccording to release plans of the major comanies, will equal or exceed the number of top A" films distributed last year during June, uly and August. The release of better pictures uring the summer is a direct result of the harply climbing grosses of the last three years.

Tentatively scheduled for distribution by companies are 26 big-budget pictures with ppropriate advertising and publicity campaigns via radio, newspapers and magazines. At least two of the 26 productions, David O. Selznick's "Since You Went Away" and Twentieth Century-Fox's "Wilson," will be launched in mid-summer on a road show basis prior to general release. Musicals, romances and comedies predominate in the lineup.

Last summer's box office business hit a record peak, as shown by the Internal Revenue Bureau's admission tax receipts. In June, of 1943, total receipts were $15,750,519; increasing in July to $16,178,306, dropping in August to $13,926,347, and then shooting upward in September to $16,499,395.

Figures Showed Increase Over Summer of 1943

These figures showed an improvement over the admission tax receipts for the same months in 1942. In June of that year, the figure was $12,484,881; July, $12,436,304; August, $13,662,337, and September $14,694,997. These monthly totals showed a sharp increase over the business done in the winter months, as illustrated in the graph. The tax receipts for December, 1941, were $11,355,639, dropping to $9,769,398 in January, 1942 then rising to $10,592,455 in February and $10,788,463 in March.

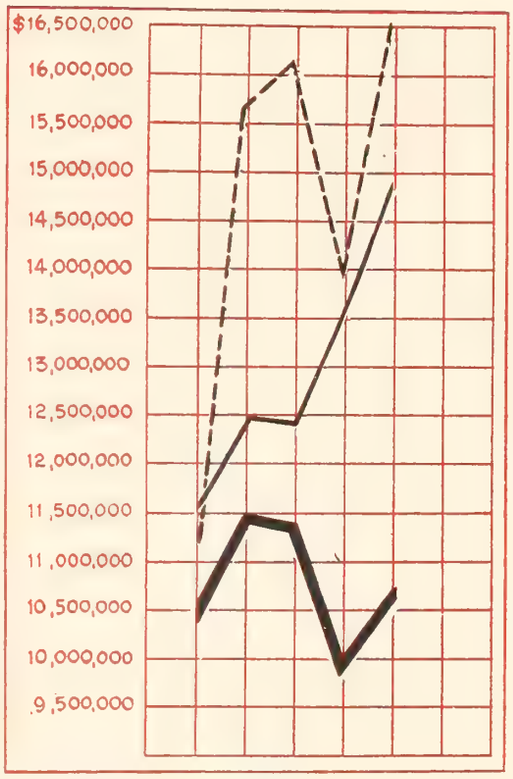
Despite the gasoline and tire rationing of the last two years, which forced civilians to stay home and reduced community transportation schedules, the increased public income resulting in increased spending has been responsible for the sharp rise of the box office since the war.

Before gasoline and tire rationing, attendance at film theatres annually fell off during the summer. For example, the May, 1939, figure of $1,605,987 in admission tax receipts decreased to $1,534,250 in July and dropped to $1,513,468 in August of that year. In May, 1940, the tax receipts were $1,791,095, dropping to $1,650,162 in July of that year.

Better Product Is Now Available in Summer

Prior to Pearl Harbor, exhibitors generally did not book high budget films since summer receipts did not warrant percentage deals. However, since the war, distributors have made available for summer programs the product which normally would have been held for new season releases. This was demonstrated last year, when approximately 25 top-budget productions were released during June, July and August.

Analysis of release schedules and tentative plans for the three months ending the 1943-44 season indicates there will be no letdown in product standards this summer. The company schedules follow:



ADMISSION TAX collections, reflecting grosses for three periods, are compared in the graph above. The broken line represents the figures for June, July, August and September, 1943; the thin solid line those for the same months of 1942, and the heavy solid line those for November-December, 1941, and January-February, 1942.

COLUMBIA

June releases: "Address Unknown," with Paul Lukas; "They Live in Fear"; "Secret Command," formerly "Pilebuck," with Pat O'Brien and Ruth Warrick; "The Last Horseman"; "She's a Soldier, Too." July: "Mr. Winkle Goes to War," starring Edward G. Robinson.

Tentatively set for summer release: "The Loves of Madame Sand," formerly "At Night We Dream," starring Paul Muni and Merle Oberon, based on the life of George Sand and Chopin; "Battleship Blues," a Kay Kyser musical. These two top-budget films will be augmented by "U-Boat Prisoner," "Crime Doctor," No. 3, and "Louisiana Hayride."

METRO-GOLDWYN-MAYER

MGM's seventh block of five films with "Gaslight," starring Ingrid Bergman, Charles Boyer and Joseph Cotten, and "Two Girls and a Sailor," the Jimmy Durante musical, as block leaders, brings the company releases through June. With "The White Cliffs of Dover" ready for release, the company probably will set "Bathing Beauty," appropriate summer film, and possibly "American Miracle" and "The Canterville Ghost," in its next block, although no announcement has been made.

PARAMOUNT

With block five of the season, including "Double Indemnity" and "The Hitler Gang" bringing Paramount releases through June, the company tentatively has set "Hail the Conquering Hero" for July. "Going My Way," starring Bing Crosby, just began its release. "Take It Big," comedy, is set for August 4; "Henry Aldrich's Little Secret," August 25; "I Love a Soldier," with Paulette Goddard and Sonny Tufts, September 1, and "Till We Meet Again, starring Ray Milland and Maureen O'Hara, September 15.

REPUBLIC

"Minstrel Man" and "Spook Town" are Republic's two June releases. According to present plans, the company will release "Storm Over Lisbon" in July, followed by another top "A" film, "Man From Frisco" and the Roy Rogers special, "Song of Nevada." Pre-release engagements for the "A" musical, "Atlantic City," may be set in mid-summer.

RKO RADIO

With Eddie Cantor's production, "Show Business," starring the comedian, leading its fifth block of the season, carrying RKO's releases through June, the company has not yet announced its summer releases.

TWENTIETH CENTURY-FOX

Several big-budget films are included in the lineup of summer release: "Roger Touhey, Gangster," probably for July; "Eve of St. Mark," for June; "Home in Indiana" and "Ladies in Washington," both for July. Darryl Zanuck's production, "Wilson," will be released in mid-July at advanced admissions. "Pin Up Girl," now in distribution, may be considered a summer release.

UNITED ARTISTS

At least four top productions will be offered this summer, it is indicated, in addition to the Vanguard film, "Since You Went Away," which will be sold at advanced admissions. Jules Levey's "The Hairy Ape" probably will reach the screens sometime in July. Edward Small's "Up in Mabel's Room," now in distribution, is another summer release. Andrew Stone's musical, "Sensations of 1945," Charles Rogers' "Song of the Open Road" and Seymour Nebenzal's "Summer Storm" are other summer possibilities.

According to Neil Agnew, vice-president of Vanguard Films, the Selznick organization, through UA, will reissue two Selznick pictures in July. They are "Rebecca," starring Joan Fontaine and Laurence Olivier, originally distributed in 1940 by UA, and "Intermezzo," starring Ingrid Bergman in her screen debut in this country, and the late Leslie Howard, distributed by UA in 1939.

UNIVERSAL

Tentative plans call for release of three "A" pictures: "Ghost Catchers," the Olsen and Johnson comedy; "This Is the Life," starring Donald O'Connor and Susanna Foster, and "Christmas Holiday," with Deanna Durbin and Gene Kelly. In addition, the company will release this summer: "Twilight on the Prairie," comedy; "Invisible Man's Revenge," mystery; "Allergic to Love," comedy with Martha O'Driscoll; "South of Dixie," comedy; and "Jungle Woman," melodrama, with Evelyn Ankers and Richard Davis. "Follow the Boys," Universal's all-star musical, is in release.

WARNER BROS.

Set for June release is "Make Your Own Bed," comedy with Jack Carson and Jane Wyman; for July, "Mask of Dimitrios," mystery, with Sydney Greenstreet and Peter Lorre. Continuing its one-picture-a-month release policy, Warners will distribute "Arsenic and Old Lace," starring Cary Grant, probably in August. This is the film which the studio completed about two years ago and which has been on the backlog awaiting release since that time. Special key run engagements of "Adventures of Mark Twain" are now being scheduled.

Monogram and PRC Pictures have set dates through June but have not yet announced July or August releases.

Cameras on Deck for Storming of Europe

Beddington of British MOI, Here, Reports on Joint Planning Committee

All plans for film coverage of the invasion of Europe have been set by the joint Anglo-American Planning Committee, J. L. Beddington, C.B.E. director of the film division of the British Ministry of Information, said in New York Monday.

Staff Photo

J. L. Beddington, C.B.E.

Mr. Beddington arrived from London for a six-week stay in the U. S. during which he plans to visit Hollywood "to study American motion picture production methods" and to confer with British and American officials in Washington.

The planning Committee comprises nine members, including three representatives of the British War Ministries; one of the U. S. Navy; one of the Canadian Expeditionary Force; Jock Lawrence, former executive of the Association of Motion Picture Producers, representing the European Theatre of Operations, U.S.A.; Colonel DuPuis, representing the Supreme Headquarters of the Allied Expeditionary Force, and Matthew Fox, former Universal Pictures executive, representing the War Department.

Plans Studied with Riskin

Mr. Beddington and Robert Riskin, director of the overseas film division of the Office of War Information, met with the committee to discuss plans in connection with film coverage when the invasion forces land in Europe.

"When I left London," Mr. Beddington observed, "the city was tense with excitement. Everybody was talking about the invasion and speculating as to when it may come."

The MOI official, incidentally, left the British Isles a few hours before the travel ban was imposed by the British Government. He traveled to America in the company of Max Milder, managing director of England for Warner Bros., and Al Daff, foreign sales supervisor for Universal. Mr. Beddington indicated that despite the rigid ban, an exception would be made in the case of Spyros Skouras, president of Twentieth Century-Fox, who had planned to return to the U. S. when the ban was imposed.

Will Have Access to Footage

Before the war, Mr. Beddington was associated with the Shell Oil Company in England as public relations director. After the war, he expects to resume his post with the company. He has been in charge of production and distribution of British Government films since 1940 and his office is responsible for the production of all official films relating to the civilian war effort. All Government divisions are required to produce through his agency, with the exception of the armed forces' film units.

The MOI official said that few American or British newsreel cameramen would accompany the invasion forces at the outset but that newsreels would have access to footage shot by the several hundred British and American Signal Corps photographers after the film had been censored by military authorities. He estimated that American theatre audiences would be seeing initial footage of the invasion within 10 days after the Allied armies landed in Europe.

The British MOI and the American newsreel pool in London had discussed with the Anglo-American planning committee the type of film footage desired, Mr. Beddington said.

Twelve entertainment features from British producing companies have been selected by the MOI to be shown in liberated Europe. These pictures are now being exhibited in Italy under supervision of the U. S. Army's Psychological Warfare Board, which, with the OWI overseas film unit, is handling distribution of the 40 American films from major U. S. companies.

Shorts on Rehabilitation

Six two-reel shorts explaining what has happened in wartime England since Dunkirk have been produced by MOI for showing in Europe immediately after the invasion.

In 1943, MOS produced 130 films, including several feature length documentaries. That number has been increased to 200 this year, with concentration on two-reel shorts. The MOI, according to Mr. Beddington, has shifted emphasis from battle-front action films to pictures showing what is going on behind the lines, he said, in keeping "with the British public's desire for less front-line pictures and more films about their men behind the lines."

Several shorts now in production, he said, are on the subject of post-war rehabilitation. Wartime messages of not more than 125 feet in length, used as trailers to newsreels, have been very successful, Mr. Beddington said, adding that it is entirely possible the British Government, under the jurisdiction of the Home Office, would produce this type of informational screen message after the war. He does not believe the Government will engage in any other kind of motion picture production after the war.

"Western Approaches," a Technicolor film, was described by Mr. Beddington as "the last of our big documentary features. We hope to have it ready for distribution in England and America sometime in June." It will be submitted by the MOI in New York to the rota system established two years ago by the MOI and the major film companies.

British Exhibitors Cooperate

British exhibitors, according to the MOI executive, have been "most cooperative" in booking once a month the 15-minute subject produced by MOI, which theatre operators receive rental free. In addition, exhibitors have booked about four or five documentaries annually, running one hour or longer, and 15 to 20 one and two-reelers, which have been sold to them on a competitive basis.

Approximately 60,000 MOI non-theatrical showings were given by the MOI to audiences totaling 11,000,000 last year, Mr. Beddington said. About 1,400 showings a week are the number currently running. The non-theatrical unit of the MOI has 150 mobile units available for film shows, principally given in small towns and villages. These units visit 2,000 factories a month. In addition, the non-theatrical division maintains a film library with some 400 titles. As many as 5,000 organizations book pictures through the library in a month.

Expect Delay for Allied Parleys on Post-War Trade

Washington Bureau

The Department of State is anxious to develop principles for post-war world trade in motion pictures before the end of the war, but it is not likely that the first of a series of conferences with representatives of Allied and neutral governments will be held for a number of months, it was learned this week.

The first of these conferences would be with British representatives and reports on conditions in the film industry of allied and neutral countries are being compiled in anticipation of the meeting, one of the reports already received being on the situation in the British isles.

While the Washington Government is represented as desirous of developing as many post-war policies as possible before the peace conference which will mark the end of the war with Germany, there were disclosures this week which indicated that the London Government may be in less haste to draw a post-war blueprint.

This attitude is said to have marked the preliminary planning for the Anglo-American conference on world oil problems, which was concluded in Washington last week, it being revealed that while the Administration sought over a considerable period to have the meeting the British indicated no desire for haste, and it was not until the Government announced plans to build a petroleum pipe line in Saudi Arabia, considered by England for many years as within her sphere of influence, that the effort to arrange the conference was successful.

The apparent reluctance on the part of the British Government to discuss post-war planning applies only to purely commercial matters, there being no hesitation in meeting the United States on monetary and other broader issues, leading to the suggestion that some segments of British official opinion believe that some subjects may be dealt with best when the picture of post-war Europe becomes a little clearer.

However, it has been emphasized in Washington, the conferences which have been planned are to deal with broad principles only and to develop policies which are to be urged by the United States and Britain on other Allies, and the neutral countries, and possibly enforced upon the Axis, the pattern of which will be cut to fit the needs of the individual countries within the framework of the over-all agreement.

OWI Asks Studios for Twelve Films for Invasion

Robert Riskin, director of the overseas film division of the Office of War Information, arrived in Hollywood Monday to discuss with studio heads the production of 12 documentary films which the OWI desires to distribute in liberated Europe immediately after the invasion.

Mr. Riskin said he had a number of suggestions for the studios about the kind of documentaries the OWI wanted. If the films can be produced by the studios in such a manner as to be used additionally for domestic distribution, he will ask them to sponsor the productions. If not, the OWI would have to produce the pictures or have the studios do so for the Government, he said. "There are 12 such pictures we have in mind," he added.

He said that the overseas film division was sponsoring the dubbing of selected American features in 22 languages, with almost all of the 40 so far chosen for distribution in liberated countries already dubbed in 18 languages. "Even Japan is coming in for attention," Mr. Riskin said. "We are now dubbing some American product in Japanese and shortly will be doing some in Burmese and other Oriental languages." It is understood the OWI has requested the major companies to suggest other feature titles to add to the 40 films selected nearly two years ago by the OWI for overseas showing.

The Anzio Beach-head was tough going!

BE GLAD YOU'RE ALIVE TO BACK NUMBER FIVE!

Sure it will be tough going! Let's go!

5th WAR LOAN

The Industry's New Job!

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

ON THE MARCH

by RED KANN

HOLLYWOOD

THE swing, in full tide, is away from war pictures in bulk. The swing, make no mistake, is not away from war pictures of quality.

It is easily apparent to anyone who keeps his schnozzle reasonably close to Hollywood earth that the over-all drift is clearly in the direction of greater discrimination in story selectivity. The more astute the judgment, the less hazardous the guess and the greater the possibility something of merit will emerge. Even at that good material can go wrong, too, for no one can compound an all-occasion success formula.

Nevertheless, the total pattern holding forth now has distinct markings. They won't show up in theatres for months, but they are:

1. *No known evidences and no known intentions about eliminating films dealing with war.*

2. *All known evidences and intentions about making fewer on the war, but making them more potent and more varied by drawing upon source material of substance.*

Now that The Struggle is in its third year, the rampages and the excitements, as well as the enthusiasms of the early days, have died off. With them have gone much of the claptrap and the opportunism which converted cowpunchers into Nazis, beachcombers into Japs and Middle Europeans into German spies all for sweet box office's sake. The shakedown cruise is ended, and the course steadier.

While there always will be side tours in a business marked by different and differing approaches, it is quite the safe conclusion to draw Hollywood is much more serious in that portion of its job which concerns war films.

A One-Way Road

THIS agility could only travel along one proper highway. There could be no walking out on responsibility to nation and public. The war had to be covered dramatically as well as factually. To deny this for a clean sweep of honeysuckle and moonlight, in the dead center of national crisis, would have found the industry shadow-boxing.

Honeysuckle and moonlight are doing all right. More and more of both are imprinting themselves on the production pattern, and that's all right, too. For this industry does best—always has—when its salad pleases all varieties of palates. Now the demand is more sharply outlined in the vein of musicals and lighter themes. It is an ascendancy and it means war films are receding but not retiring.

Indicating the future is a recent product analysis in the HERALD which calculated 93 features completed, 50 then in production and 37 then about to be launched. Of this total of 180, only 45 were war stories or stories with war pre-empting the background. The Hollywood Victory Committee went surveying on its own and concluded 386 features were produced in calendar 1943. Thirty-eight were out-and-out war themes, 70 were backgrounded in war, 30 dealt with spies and saboteurs, but 258 dealt with other matters entirely.

These are production figures, which frequently are apart from release figures. Not all of the productions tallied by the HVC, therefore, have reached the market. But the significance of these two sets of statistics resides largely in the times ahead and the shape they may be expected to assume.

Yet there is another part to this. It deals with the very immediate past. Its principals are non-war and war films and the question before the house: What's been happening in the last four months? For an answer, the trail led easily to the Picture Grosses Department of the HERALD from January 1 to April 29:

Key city runs have played 50 different attractions in that period. Thirty-five bore not at all on the war or so slightly they cannot, with propriety, be dubbed war films. That leaves 15 in the war groove. Over-all performance of the non-war group averaged out at 113.36 per cent, over-all performance of the war group at 111.97.

Says the Scoreboard

THESE figures admittedly are pretty pat. They are the consequences of simple addition and division. It can be argued 35 attractions will drag down the average, but operating against this is the fact the range, percentage-wise, starts at the top with 149.5 for "The Song of Bernadette" and travels thereafter down the line to embrace only three attractions reported under parity. These happen to be "Whistling in Brooklyn," "Happy Land" and "The Bridge of San Luis Rey."

On the other hand, the 15 pictures comprising the war group had a couple which dipped under parity, too. These are "The Purple Heart" and "Cry Havoc." Additional first run returns, developing subsequent to HERALD reporting, may have changed their status.

It is extremely interesting, moreover, to note that "Bernadette" at 149.5—and the leader in both classifications—has as its runner-up "Destination Tokyo" at 136.6; that "The Gang's All Here" rates third at 132.2 per cent, "Thousands Cheer" fourth at 129.8 and "Passage to Marseille" fifth at 127.8. Maybe this becomes an unwitting drumheading of the issue, yet the point is not what the non-war group is doing, because it is widely known to be doing well, but what the war cycle is doing.

Some Answers

"GUNG HO" did an over-all first run performance of 125.7 per cent; "A Guy Named Joe," 120.9; "The Fighting Seabees," 119.4; "North Star," 115.8; "Lifeboat," 109.3; "Up in Arms," 108; "Tender Comrade," 106.7; "Corvette K-225," 106.1; "Song of Russia," 105.6; "Northern Pursuit," 101; and "In Our Time," 100.5.

The answers, thus, are several. One is that the public, as usual, will support handsomely the attractions it wants to see. In the supporting, there is plenty of room for *good war films,* just as there always has been room for *good any type of films.*

Another is that the Independent Theatre Owners of Southern California and Arizona stand in the bold relief of a unique experience when they credit attendance decline in the past few weeks "to the ever increasing numbers of war pictures released during the past year."

It simply is not so. There have been fewer, not more. There have been more non-war than war in national release. The non-war division is clicking and it is clicking louder because there are more of them than war.

But there are mountains around the valleys in the Southern California territory. This can make for a form of isolationism which makes matters different here.

A lot of things are.

Paramount's Net Profit for 1943 Is $16,140,821

Earnings of Paramount Pictures, Inc., for the fiscal year ending January 1, 1944, totaled $16,140,821 after deducting all charges including interest, taxes, depreciation and $2,000,000 additional reserve provided for contingencies, according to the annual report of the company issued this week by Barney Balaban, president.

These earnings include $1,556,000 representing Paramount's net interest as a stockholder in the combined undistributed net earnings for the year of partially owned non-consolidated companies.

Earnings for the fiscal year 1942 on the same basis were $14,631,650, including $1,506,214 share of undistributed earnings of partially owned non-consolidated companies.

The amount earned per common share for 1943 on the basis of combined consolidated earnings and share of undistributed earnings of partially owned non-consolidated companies was $4.30 as compared with $4.74 for the year 1942. There were 3,752,136 common shares outstanding on January 1, 1944, as compared with 2,933,717 common shares on January 2, 1943.

Assets $66,137,600

The consolidated balance sheet shows that cash on January 1, 1944, amounted to $22,656,222. Of this amount $857,376 was in foreign countries other than Canada, principally in Great Britain. Total current assets were $66,137,600 and current liabilities $23,831,997, leaving a net working capital of $42,305,603.

On January 2, 1943, the company had outstanding $20,332,700 of four per cent debentures due 1956. Prior to July 14, 1943, these debentures were retired in full, $698,000 by purchase and $19,634,700 by redemption at 103 per cent and accrued interest. Funds for this purpose were provided by a $15,000,000 new borrowing at interest rates ranging from 1½ per cent to three per cent annually, the balance being provided out of current funds. Through prepayments out of current funds the new borrowing was reduced to $10,000,000 on January 1, 1944. This amount is payable $1,000,000 annually during the years 1949 through 1958, and in addition by annual sinking fund payments commencing on May 15, 1944. This debt has been reduced to $8,000,000 by additional prepayments which have been completed since January 1, 1944.

During the year the interest bearing indebtedness of the company and its consolidated subsidiaries was reduced by approximately $13,000,000. After giving effect to this reduction, on January 1, 1944, the total funded debt due after one year amounted to $18,037,362.

Preferred Stock Called In

All of the company's cumulative convertible six per cent first preferred stock, par value $100 per share, of which 121,451 shares were outstanding on January 2, 1943, was called for redemption in 1943. Prior to the redemption dates 116,917 shares were converted into common stock, at the rate of seven shares of common stock for each share of first preferred stock, and the remaining 4,534 shares were redeemed in part on April 1 at par and the balance on May 10 at par plus accrued dividend. The company now has only common stock outstanding.

The board of directors of Paramount Pictures, Inc., last week announced payment of the regular quarterly dividend of 40 cents per share, payable July 1 to all stockholders of record as of June 12, 1944.

CBS Declares Dividend

A cash dividend of 40 cents per share on the present Class A and Class B stock of $2.50 par value, was declared last week by the board of directors of the Columbia Broadcasting System, Inc. The dividend is payable June 2, 1944, to stockholders of record at the close of business May 19, 1944.

MAJORS DEVELOP APPROACH TO MARKET IN SPAIN

Foreign Managers Hope for Era of Cooperation Between Governments

Spain is again becoming an area of activity for the foreign sales departments of the major distributing companies.

There is widespread revival of interest in the Spanish market among all major distributors. The companies who have not been represented in that market for several years, as well as the few which have continued to operate despite stringent controls and currency restrictions are all looking into the future of Spain's screens.

Foreign managers who are examining again this once important, and mutually profitable, Iberian market, have hopes of a new era of cooperation between the Spanish Government and the U. S. film industry, brought about under the direction of and with the assistance of the United States Department of State.

American Product Still Popular in Spain

American film entertainment has lost none of its popularity with Spanish exhibitors and the public, according to recent reports. There has also been for some time now official anxiety, always unofficially expressed, to see American pictures resume their place as a source of entertainment in Spain and as a medium of commerce mutually beneficial to both countries.

Interest in the Spanish situation was brought into focus this week with announcement by RKO that it would show to the U. S. trade May 15 the Spanish production, "Goyescas," starring Imperio Argentina.

This is the first Spanish production to come to the United States under major company auspices since before the Spanish Civil War, according to Department of Commerce records. It is being imported by RKO under a purchase agreement with the Spanish company, Fonofilm.

A lavish musical production based on the Enrique Granados opera about Spain's great painter, Goya, the picture provides a dual role for the leading lady, Argentina, against a 19th century background. The picture, according to RKO, is devoid of all contemporary political reference and has been approved by the Production Code Administration and the National Board of Review.

Made in Barcelona More Than a Year Ago

The picture was made more than a year ago at the Chamartin studios in Barcelona. Universal Ibero Americana de Cinematografia produced and arranged the reciprocal distribution deal with Phil Reisman, vice-president in charge of RKO foreign distribution. In return for RKO distribution of "Goyescas" in the United States and Latin America the Spanish producer will use the import permits credited to the production to bring RKO releases into Spain.

Distribution in the United States is aimed primarily at the 50-odd theatres specializing in the exhibition of Spanish language product. Sales will be handled directly by the RKO foreign department, through J. P. Kennedy. Trade shows are to be held Monday at the New York, Los Angeles and San Francisco exchanges.

In Latin America, where it is already in distribution, "Goyescas" is reported to be successful. It played recently for a full week at the Metro theatre in San Juan, Puerto Rico and in Caracas.

Universal Buys Rights To Spanish Film

Another picture, as yet untitled, is also reported on its way to the United States for RKO.

Universal likewise has recently acquired rights to a Spanish production, made by Jack Forrester, titled "Te Quiero Para Me". Plans for its release here are under consideration.

Current Spanish regulations on the import of films impose one of the stiffest quota ratios in the world upon American productions. Administration is under the Subcommission for the Regulation of Cinematography of the Ministry of Commerce and Industry at Madrid.

Latest rules provide that import authority may be granted "solely and exclusively to those firms who produce or promise on a serious basis and with an absolute guarantee to produce an entirely national picture of decent quality." To obtain the permits pictures must be produced in Spain at a cost of not less than 750,000 pesetas each.

"Under these conditions the importation of three to five foreign pictures will be authorized per each Spanish production, produced by the importer and in relation to its value, origin and quality of the picture, according to the judgment of the Sub-Commission Reguladora de la Cinematografia," the regulations state.

Despite these difficult regulations several American companies, including RKO, Universal, Metro-Goldwyn-Mayer, United Artists and Columbia have succeeded in maintaining their sales organizations in Spain and have shipped occasional releases since 1939. This is usually done by the sale of product to Spanish producers who hold import permits.

MGM Largest Operator, With 40 Films a Year

These producers in turn frequently turn Spanish selling over to the American sales organizations, which handle pictures on percentage rates amounting to as high as 35 per cent of the gross. A few Spanish pictures are also distributed in Spain by exchanges set up in Barcelona and other cities by the United States majors.

MGM has been probably the largest operator in Spain during the last three years, keeping U. S. product on screens with upward of 40 pictures a year. Caesar Alba, with reported connections in the influential Spanish Alba family, is the Loew manager at Barcelona.

RKO reports that it has sent about 60 pictures to Spain since the Civil War ended, including a number of 1943-44 productions from its own studios, Walt Disney and Samuel Goldwyn. "Bambi," "Pride of the Yankees" and "Saludos Amigos" are reported to have been exceptionally popular.

The product flow from Universal, Columbia and United Artists has been somewhat less, with the companies exporting to Spain from 30 to 50 per cent of their output during the last two years. Warner Brothers, Paramount and Twentieth Century-Fox have sent no recent pictures to Spain, according to foreign department spokesmen. Warner and Twentieth-Fox, however, continue to sell the backlog of pictures imported before the war.

Paramount's Spanish subsidiary is currently in liquidation. The company decided to withdraw from the Spanish market several years ago. John Hicks, foreign manager for the company, however, is re-examining the Spanish situation. Robert Graham, Paramount's Mexico City manager, has been in Spain recently studying company affairs. He is expected to return to New York soon.

Nazis Seeking to Control Raw Stock

Despite the few signs of brightening on the horizon of future Spanish operation, producers found new cause of apprehension recently in control measures proposed to the legislative Cortez. These would increase import duties from the present 25,000 paper pesetas per picture to a rate calculated on the weight of the film. At a rate of 25 gold pesetas per kilo it could amount to 130 times the current tax.

With dubbing tax of 20,000 pesetas a picture, and required dubbing, in Spain; a boost in raw stock taxes from 1.50 to 4.50 pesetas per kilo, and other fees, distributors fear that the new measure would make all Spanish operations prohibitively expensive.

The bill now in the Cortez is attributed, by some observers, to efforts by friends of German film makers to reestablish the market for French and German raw stock. Currently the U. S. has approved the shipment of sufficient film to meet all needs for Spanish screen time.

U. S. COMPANIES TO BE AT BARCELONA FAIR

American companies will be represented at the annual commercial fair in Barcelona, June 10 to 30 this year, for the first time in many seasons, with 17 or more top pictures. These will be shown at the U. S. exhibit shipped last week by the Overseas Division of the Office of War Information. The 18,000-square foot display covers U. S. education, life, industry, culture and recreations.

Paramount will send "Going My Way" and "Lady in the Dark", in English. Five titles forwarded by Universal, from which a selection will be made locally, include "Phantom of the Opera", "Ali Baba and the 40 Thieves", "Phantom Lady", "Flesh and Fantasy" and "His Butler's Sister". RKO sent "Tom, Dick and Harry" and another will be selected from prints now in Spain. Columbia sent "You Were Never Lovelier".

MGM and United Artists will not exhibit at the fair, it is reported. Twentieth Century-Fox and Republic will make selections from pictures already in Spain, and Warners have sent nine titles, from which two will be exhibited.

Vanguard-UA to Reissue 'Rebecca' And 'Intermezzo'

Vanguard Films will reissue two important Selznick productions through United Artists in July, Neil F. Agnew, vice-president of Vanguard, announced in New York Monday. The two pictures are "Rebecca," starring Joan Fontaine and Laurence Olivier, which UA distributed in 1940, and "Intermezzo," starring Ingrid Bergman in her American screen debut, and the late Leslie Howard, distributed by UA in 1939.

Under the terms of Mr. Selznick's contract with United Artists, the producer is to make 10 pictures during the life of the contract. It was not indicated whether the two reissues are being distributed outside of the contract or are included in the 10-picture deal.

Mr. Agnew said that it was felt both of these pictures still had tremendous box office appeal. In the case of "Rebecca," he cited the Victor Payne-Jennings stage production which opened recently at the Selwyn theatre in Chicago and has been playing to capacity audiences. Bramwell Fletcher, Diana Barrymore and Florence Reed head the stage cast.

Several Factors Involved

"We have a feeling that a great many people who wanted to see 'Rebecca' didn't get a chance to," Mr. Agnew said. Vanguard believes the number of people who have read the book since the picture was released, in addition to those who will want to see it over again, warrants its reissue, he added. Joan Fontaine's ascendancy to stardom since 1940 is another factor considered.

Both "Rebecca" and "Intermezzo" will be given new prints and new trailers, new promotion and advertising treatment and will be handled as new releases. In the case of "Intermezzo," Mr. Agnew pointed out that Ingrid Bergman's rise as one of Hollywood's great actresses and the general appeal of the film's love story were box office.

In discussing Vanguard's production lineup, Mr. Agnew said that "Double Furlough," now titled "With All My Heart," which stars Ginger Rogers, Joseph Cotten and Shirley Temple, is in the cutting stage. No release date has yet been set. Following that film, Alfred Hitchcock will go to work on "The House of Dr. Edwards," a drama with a unique background laid in the Lake Louise-Banff skiing playgrounds of Canada. The picture has not yet been cast, but it is hoped that Joan Fontaine and Joseph Cotten will play the leads.

An important production project tentatively discussed for Vanguard is a remake of "Mayerling," love story of the Archduke Rudolph of Austria and the Baroness Maria Vetsera. Pax Films distributed the French production of "Mayerling" in 1937. It was directed by Anatole Litvak, and starred Charles Boyer and Danielle Darrieux. Ingrid Bergman is Vanguard's choice for the role of Maria, but Mr. Agnew observed that production difficulties might dictate discarding the project.

Plan Special Campaign

"Since You Went Away," the Selznick film which will be released in mid-July on a road show policy, probably will emerge from the cutting rooms at the exhibition length of two hours and 55 minutes. In connection with its release through United Artists, Vanguard and UA are planning a special advertising-promotion campaign.

On the subject of Vanguard-UA distribution collaboration, Mr. Agnew firmly reiterated that the Selznick organization had no intention of setting up its own sales unit. Reports to the contrary which appeared, he asserted, had served no purpose and had done harm to the United Artists organization. He said that Vanguard shortly would make several announcements of important staff appointments.

Klinger to Princeton Center

Walter J. Klinger, MGM shorts subject executive for the past 10 years, has resigned to join the Princeton Film Center, Princeton, N. J.

Court Affirms Chaplin Service on Selznick

The Appellate Division of the New York Supreme Court last Friday affirmed a decision by Justice Ferdinand Pecora sustaining service on Vanguard Films and David O. Selznick Productions, Inc. in the suit filed last July by Charles Chaplin. The case arose from the sale by the Selznick organization of production properties to Twentieth Century-Fox.

The Appellate Division affirmed the earlier findings which had been appealed by Mr. Selznick that the latter's companies are doing business in New York and that the service accomplished on them here is binding. The Selznick companies attempted to show that they operate in California and should be served there and the action tried in a California court.

An attempt may be made by the Selznick attorneys, White and Case, to carry the appeal to the Court of Appeals at Albany, it was learned Monday. Louis D. Frohlich, of Schwartz and Frohlich, counsel for Mr. Chaplin, argued for the plaintiff.

Edward Alperson May Produce

Edward Alperson, who resigned as general manager of the RKO circuit two weeks ago, this week did not deny reports that he had acquired the Salkay Corporation's contract to produce six pictures for United Artists. Salkay Corporation was formed six months ago by Edward Peskay.

Production, it is understood, will begin this summer on the coast. The contract was for films of approximately one-hour length, to be delivered by November.

Mr. Alperson is reported to have acquired four story properties, and to be negotiating for two others.

He confirmed his production deal by saying Monday that he was "going to do" his own "producing independently as an individual."

Meanwhile, at RKO, Sol Schwartz, who with James J. Brennan was appointed last week to head the circuit, announced on Monday the appointment of William W. Howard as his assistant. Mr. Howard has been director of the circuit's stage department.

Independent Producers Honor Brown for Morale Work

Industry, civic and military leaders were guests at a testimonial dinner tendered Joe E. Brown last Wednesday night, at the Ambassador Hotel, Hollywood, by the Independent Motion Picture Producers Association, in recognition of the actor's services in entertaining troops overseas. The ceremonies were broadcast over 23 stations of the Blue Network and included presentation of a scroll by the IMPPA to Mr. Brown, an entertainment program featuring Abbott & Costello and others, with Walter Pidgeon as master of ceremonies. Guests included Mayor Fletcher Bowron, Charles Koerner, Walter Wanger and Henry Ginsberg. The scroll bore the signatures of I. E. Chadwick, president of the IMPPA; W. Ray Johnston, Leon Fromkess, Edward F. Finney, A. M. Hackel, Lindsley Parsons and Ray Young, officers.

Spar Recruiting Musical At Broadway Strand

The U. S. Coast Guard show, "Tars and Spars," May 5 began a three-week engagement at the Strand theatre, New York, as part of the country-wide recruiting program for the women's branch, the Spars. A recruiting booth is set up in the theatre lobby.

The musical does not approach in length the Army's "This Is the Army," or the Army Air Forces' "Winged Victory," but it is far from an an amateur production. Howard Dietz wrote the book and lyrics, Lieut. Vernon Duke, USCG, (R), wrote the music and Max Leibman staged the show. Victure Mature, C.B.M., is in the cast.

Cooper Signs as Producer for International

Gary Cooper signed a long term exclusive producer-actor contract with International Pictures last week in Hollywood, it was announced by William Goetz and Leo Spitz, heads of the company. Mr. Cooper will form his own unit to produce and star in a minimum of three pictures annually for International.

The actor has just completed "Casanova Brown" for International, under Sam Wood's direction. He is the fourth producer to join International, the others being Nunnally Johnson, Casey Robinson and David Lewis. Mr. Cooper's company, now in the formative stage, is expected to start production before the end of the summer.

Besides completing "Casanova Brown," International has in production Nunnally Johnson's "The Woman in the Window," co-starring Edward G. Robinson and Joan Bennett, and "Belle of the Yukon," a Technicolor musical starring Randolph Scott, Gypsy Rose Lee, Dinah Shore and Bob Burns. Scheduled to go before the cameras shortly is another Technicolor musical, "It's a Pleasure," starring Sonja Henie, to be produced by David Lewis. Gwen Bristow's novel, "Tomorrow Is Forever," also is planned.

Organized less than a year ago, International is committed to RKO Radio to deliver four features during the next year but nothing has been said about what International plans to do with the remainder of the product which Mr. Goetz and Mr. Spitz expect to make, some of it before the year is ended. At least five other films are in various stages of preparation or discussion. It is not indicated how many of these will be produced this year nor has International indicated the release tie-up for any of these films.

UA Stockholders Meeting Delayed

Action on the six resolutions purported to amend the charter of United Artists from partnership control to operational control was deferred last Friday when the stockholders' meeting of UA, held in Wilmington, Del., was adjourned to May 15 on the motion of Charles Chaplin's attorney Herbert Jacoby.

Present at the meeting were Edward C. Raftery president and counsel for the corporation; Isaac A. Pennypacker of Philadelphia, representing Mary Pickford, owner-partner; Gradwell L. Sears, UA vice-president, and Mr. Jacoby. Neither of the three owner-partners, Miss Pickford, Mr. Chaplin or David O. Selznick, appeared in person.

At the meeting to be held in Wilmington next week, it is expected the stockholders will act on the six resolutions proposed recently by the board of directors, which includes Mr. Raftery and Mr. Sears.

O'Shea Awards Service Pins To 48 MGM Employees

On his return from a tour of MGM southern exchanges, E. K. O'Shea, eastern sales manager disclosed he had distributed 48 pins to field employees who had been with the company 10 years or more. There were five employees who received two-star pins, denoting 20 years or more of service and 43 who received one-star pins representing 10 years or more of service. The pins were awarded at special luncheons in New Orleans, Washington, Charlotte, Memphis, and Atlanta.

Arthur Cagney's Aide

George Arthur, former Paramount producer, has been promoted to general assistant to William Cagney, president of William Cagney Productions Inc. Mr. Arthur has been film editor for the William Cagney Productions since the company's formation.

THE NEXT TYPE YOU READ WILL BE THAT OF THE GREATEST REVIEWS IN THE World

and The Times
and The Tribune
and The News
and The Mirror
and The Journal
and The Sun
and The Post

EVERY ONE OF FIVE THOUSAND WORD
NEWSPAPERS TELLS YOU THAT ANOT
PROFIT-MAKER IS COMING YOUR WAY

Frank Quinn
—N. Y. Daily Mirror

" 'Going My Way' is a film treat and Bing's best. **You can bet it will tenant the Paramount for many weeks.** It is a heart-warming, convincing, human story. Barry Fitzgerald gives solid support as the grumpy pastor . . . Recommended are the title tune and 'Swinging On A Star'. Bing in a cassock is a surprise and **the film is one swell treat."**

Kate Cameron
—Daily News

"Paramount may have made a more appealing, more tenderly human and amusing picture than 'Going My Way,' during its many years of film-making, but if so, I have missed it.

The production is a heart-warming, delightful entertainment . . . Bing turns in a fine characterization, an impressive performance that might well earn him an Academy Award next year, if it weren't for the fact that he is competing with Barry Fitzgerald, whose performance of Father Fitzgibbon is a really brilliant delineation . . . Rise Stevens . . . is lovely to look at and a delight to the ear.

'Going My Way' is one of the delights of this or any other year."

Alton Cook
—N. Y. World-Telegram

"Bing Crosby finally has a picture in which you can call him a great actor. He has been in great pictures before but . . . Paramount has him now in another great picture that calls on Bing for something more than Sunday and Monday. **This one is pitched for always . . .**

Bing is confronted by one of the slyest old Irish actors, Barry Fitzgerald, whose performance reflects credit on his past in the Abbey Players and many a good movie . . . When those two get together, you realize what happens when good actors get together."

Howard Barnes
—N. Y. Herald Tribu

"Leo McCarey has made eloquent, reverent and mendously entertaining pict . . . in 'Going My Way' . . is shot through and throu with comedy, music and b liant character drawing . . .T great director . . . draws on deep wells of the human sp . . . It is inspirational in best sense of that word . .

Crosby and Fitzgerald magnificent. It takes great pl ing to keep up with Fitzgera when that fine actor has a r of consequence, but the am ing Crosby brings it to the fil He is splendid. Fitzgera makes the very lines of script sing . . .

There is never any mista ing the McCarey touch. Tre ment and direction are alwa impeccable . . . He has ma outstanding pictures in past. This is one of his fine **Paramount and the Paramou Theatre have something to proud of with this offering."**

"Goin
M

"Looks like we'll have to make another picture together, Father Fitzgibbon."

N 8 GREAT
R GREAT
ROM PARAMOUNT

EVERY LINE SHOULD BE UNDERLINED!

ley Crowther
—N. Y. Times

ving hit about as high in profession as any average would hope to hit . . . Bing sby has switched his bat- technique in 'Going My y.' And—would you believe old Bing is giving **the best w of his career.** That's say- a lot for a performer who been one of the steadiest s of the screen . . .
Ie has been beautifully pre- ted by Leo McCarey . . . d he has been stunningly ported by Barry Fitzgerald, plays one of the warmest racters the screen has ever own . . . It is their show to- her and they make it **one of rare delights of the year . . .** top-notch film, 'Going My y' is a tonic delight."

Jim O'Connor
—N. Y. Journal-American

"A stirring, significant, inspiring picture—'Going My Way' is attracting huge crowds to the Paramount Theatre. In it Bing Crosby, no longer just a fine singer, rises to new heights as an actor of understanding and rare skill.

The audience at the premiere laughed and almost cried in turn. And at the finale, they cheered. Barry Fitzgerald presents a distinguished performance as Father Fitzgibbon. Seldom has the screen seen a better portrayal.

This is not a picture 'out of this world.' It's in the world, very much so. We need more like it, because **'Going My Way' will give you a lift . . .**

The man who made this picture possible must not be overlooked. He is Leo McCarey, who wrote the original story and produced and directed the film for Paramount.

As 'The End' flashed on the screen, a woman seated behind me gasped, 'Oh. What a beaufiful picture.' Truly said. 'Going My Way' is a motion picture masterpiece. Don't miss it."

Archer Winsten
—N. Y. Post

" 'Going My Way' is a picture of rare excellence. The title doesn't give you an inkling of the rich, tender comedy . . . **It could be more accurately called . . . 'The Miracle of Bing Crosby,' or 'The Miracle of Barry Fitzgerald' . . .**

If there is a major and continuing miracle in Hollywood, it is the career of Bing Crosby . . . In this picture he has more scope as an actor than any since the memorable 'Sing, You Sinners.' To say that he makes the most of it, which he does, would give a false impression. He is as free from actor's affectation as in the maddest of his 'Road to . . . comedies . . .

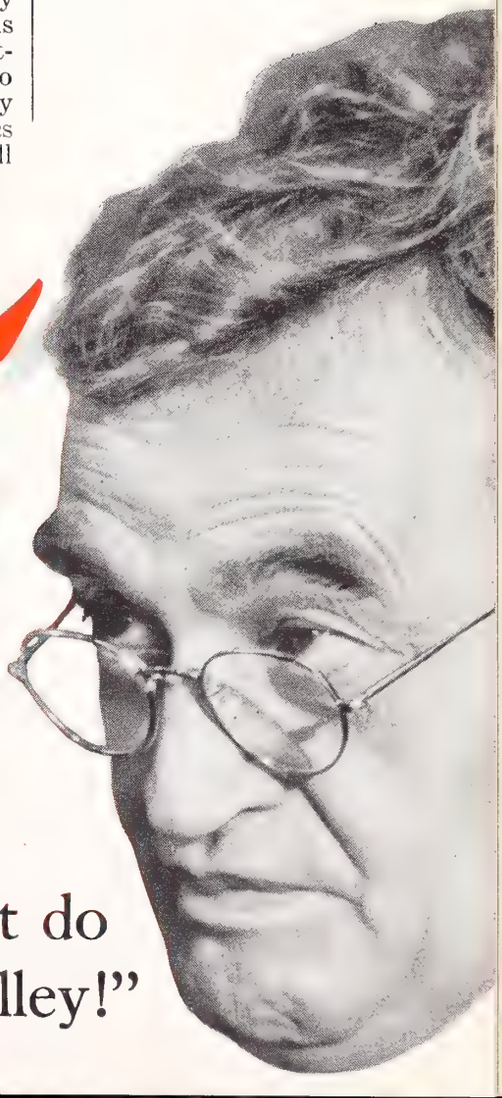
Barry Fitzgerald's portrait of the aged priest is . . . **so memorable that people will be harking back to it for years . . .**

Praise be to Leo McCarey . . . the guiding genius of this picture, who produced, directed and wrote the story . . . To put it inclusively, 'Going My Way' is a must for Catholics and a must-not-miss for all others."

Eileen Creelman
—N. Y. Sun

" 'Going My Way' is a film that had to be outstanding one way or another . . . Leo McCarey, who produced and directed his own story, must have realized all the chances he was taking when he cast Bing Crosby, Barry Fitzgerald and Frank McHugh as priests. Mr. McCarey took the chances, and made good . . . 'Going My Way' is sound entertainment, lively and gay and human . . . **one of the funniest comedies of this year, and one of the tenderest.** Bing Crosby has never given a performance like this . . ."

y Way"



"The Bishop wouldn't do *that* to me, Father O'Malley!"

On May 3rd, 1944

TWO GREAT NEW STARS WERE BORN

At the N. Y. Paramount

Gentlemen of the motion picture theatres of America, meet the "new" Bing Crosby and the "incomparable" Barry Fitzgerald. Bing and Barry, meet the men who will help spread your fame into every corner of the land.

FILE THIS IN YOUR MEMORY 'TILL NEXT ACADEMY AWARD TIME!

BIGGEST NON-HOLIDAY OPENING DAY IN THEATRE'S HISTORY STAMPS IT AS THE 4th SENSATION OF 1944 AT N. Y. PARAMOUNT!

"Going My Way"

with

BING CROSBY

BARRY FITZGERALD

And Salutes, Orchids, Laurels, Kudos and Thanks to These Other Great Contributors to One of the Greatest Hits That Ever Came From PARAMOUNT

FRANK McHUGH
The hole-in-one padre

JAMES BROWN
That new male appeal

JEAN HEATHER
"I'll get by!"

GENE LOCKHART
"Dad's a very disliked man"

PORTER HALL
"I don't believe in nothin', see?"

FORTUNIO BONANOVA
The pet of the Met

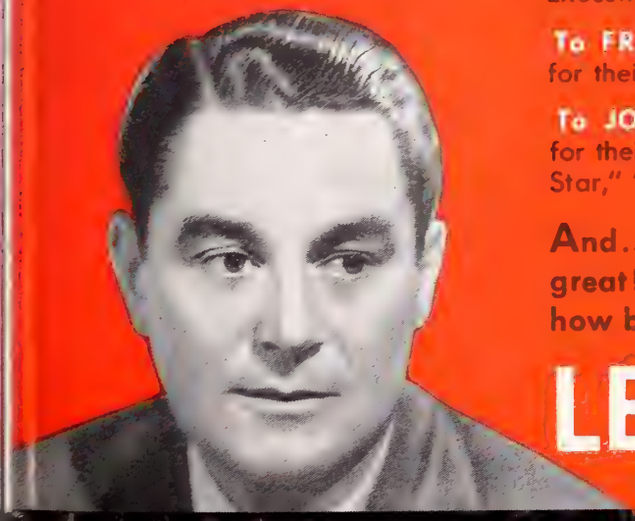
STANLEY CLEMENTS
"Say 'hello' to de fadder!"

And **RISË STEVENS**
Famous Contralto of the Metropolitan Opera Association

B. G. DeSYLVA
Executive Producer

To FRANK BUTLER and FRANK CAVETT
for their brilliant screenplay

To JOHNNY BURKE and JIMMY VAN HEUSEN
for their great new Crosby hit-paraders—"Swinging On A Star," "Going My Way" and "The Day After Forever!"



And...to the man who made it—and made it great!...Read those reviews again and see just how brilliant is the production and direction of

LEO McCAREY

Everything's Going Our Way!

Lady In The Dark

YES, WE SAID 10 WEEKS AT N. Y. PARAMOUNT!

Standing Room Only

ASK ANY MAN WHO'S PLAYED IT!

Miracle of Morgan's Cre

NOTE THAT WORD MIRACLE!

The Uninvited

ALL-TIME RECORD-BREAKER IN A DOZEN SITUATIONS!

No Time For Love

A SWEETHEART!

The Navy Way

GREATEST PINE-THOMAS THRILLER EVER!

And Here Come . . .

Cecil B. DeMille's

The Story of Dr. Wassell

IN TECHNICOLOR—STARRING GARY COOPER

The Hitler Gang

WORLD PREMIERE NOW AT N. Y. GLOBE

And the Angels Sing

LAMOUR—MACMURRAY—HUTTON—LYNN

Double Indemnity

MACMURRAY—STANWYCK—ROBINSON

I Love A Soldier

GODDARD AND TUFTS OF "SO PROUDLY WE HAIL"

Hail the Conquering He

SUCCESSOR TO "THE MI OF MORGAN'S CREEK!"

Paramount is HOT

AND THE WHOLE WORLD KNOWS IT

TALENT READY TO JUMP ON TELEVISION BANDWAGON

While Engineers Argue on Technique, Players Are Studying Makeup

Actors, actresses, dancers, jugglers, musicians, the men who train seals and most of the other talent of the entertainment world have few doubts about television.

While engineers and executives are arguing in technical language about where, when and how television will make its debut as a new post-war industry, the performers are studying "telegenic technique" before their mirrors, building contacts in visual broadcasting and wondering which makeup looks the prettiest over the air waves.

Through all ranks of performers there is high interest in television. It is mentioned in top Hollywood contracts. Little agents make big promises about it. The word is frequently heard on that sidewalk exchange of vaudeville information which still flourishes in the spring sun under the old Palace theatre marquee at Broadway and 47th Street.

Talent Agencies Move Into Television Field

But beyond these dreams of the practitioners of make-believe there is also a sound business interest in television talent. The William Morris Agency, Music Corporation of America, National Concert Artists Corporation and other talent agencies are setting up television departments. Most of the advertising agencies which are important in radio have assigned executives to television planning. It is a concern of many motion picture companies. Talent unions are watching television closely.

There are no serious disputes, however. If the two industries—radio and film—are at odds over any future scramble for talent, two television program directors, the secretary and treasurer of Television Broadcasters Association and an official of the William Morris Agency, appear not to be aware of that fact.

Television, when it comes of age, they say, will, in the first place not rely upon Hollywood for talent. The television companies expect to develop most of their own talent.

As Clarence Menser, program director of television for NBC, expressed it: "Of course Hollywood has to protect itself and put it stars under protective contracts. If I were a Hollywood producer I certainly would. And that is precisely what I shall do here—put the television stars we have developed under contract. There's plenty of talent to go around."

Television Studios Plan To Develop Own Talent

As for contracts, studios have always kept their players, and especially their stars, under control, and will continue to do so, when television comes into the field of important entertainment. Television studios plan first to look elsewhere and develop their own talent. They will use Hollywood talent when and if advisable and available, and in turn lend their own talent to Hollywood under the same terms.

Program plans and their relations to the film industry are still nebulous, but television officials believe the time may well come when exhibitors will show special television broadcasts as half of a double feature program. This, it was said, should prove especially true of news events, a championship prize fight, a world series ball game, and other leading sport events.

One television executive who asked that his name not be used, pointed out that a theatre circuit, charging admission, would be in the position to outbid a commercial sponsor for the television rights to a special event.

Responsible television interests see no reason for a competitive feud for talent between Hollywood and television. They believe cooperation should be even closer than now prevails between screen and radio.

Sees No Rift Between Two Industries

William Joyce of the William Morris Agency said, "There have been some misunderstandings, certainly. A film company has gotten sore at radio for one thing or another and has retaliated by refusing to give a star permission to broadcast, but these isolated incidents hardly constitute a 'rift' between the two industries."

Mr. Menser went on to say: "Radio came of age only when emphasis were placed on talent and not facilities, and the same will be true of television. Television, of course, will have to compete with both radio and motion pictures, but that does not mean television will clash with either, any more than radio and films clash now.

"Television is going to provide talent a renaissance. Let's view the time when there are 500 local television stations. Each station will need talent. This means that local talent that has been overlooked by both Hollywood and radio will get a chance."

"All of this means that television will have to develop its own talent as well as depend upon experienced actors of the stage and screen. To start with, all players in pictures are not under contract to studios. There's a great deal of talent being overlooked right out in Hollywood. There are numerous radio players who are photogenic and will fit beautifully into television. And through auditions we will discover many a talented unknown," he predicted.

Gilbert Seldes, television program director at CBS, agreed that television would develop much of its own talent.

He said, "We are not giving it much thought right now, it's a little early." He added: "Of course, right now actors with experience working before cameras are greatly desired. For one thing, it means he or she is photogenic, and of course some radio stars are not. Working before a camera calls for a different technique than working behind footlights or before a microphone.

Says Limitations Preclude Competition with Films

"Television has its special demands and requirements, too. In pictures, if an actor muffs a line they can do a retake. In radio, actors are accustomed to reading their lines . For television they must do many rehearsals. When the program goes on, every word, every gesture goes immediately on the record. There's no turning back; there's no retake, and there's no reading from scripts. Therefore, actors with stage experience and talent we develop ourselves will probably be our best bets. At any rate, it is not causing any ill feeling now between radio and Hollywood that I know of, and I don't see any reason why it should."

Mr. Seldes, returning to the present, said that current television limitations preclude competition with films, because in the first place the results while better than a 16mm. showing, are not yet up to Hollywood standards, and until they are—which, he believes, will be shortly after peace has been declared—there can be no great talent problem because television will be producing on a small scale.

TELEVISION PRACTICAL NOW, TRAMMELL SAYS

Television in its present state has proved practical and NBC intends to proceed with plans for network service as soon as possible after the war, Niles Trammell, president, told affiliate stations Monday.

"Television should not be held from the public while experimenters deal in theory and supposition," he said, in the first NBC comment on the argument over standards precipitated by the recent CBS demand for a period of delay during which newer, and possibly better, standards are developed in post-war laboratories.

"It is unfortunate that at this time non-technical people should involve themselves in a controversial discussion as to what is now in the research laboratories and may possibly come out by the end of the war. Neither is it proper that non-technical people should attempt to evaluate the practical application of embryonic developments before those technical developments have been proved in practice and evaluated by the leading engineers of the industry," Mr. Trammell said.

"This Is Tomorrow" Shown To Virginia Chamber

MGM's "This Is Tomorrow" was screened at a state war conference of the Virginia State Chamber of Commerce state-wide planning meeting held in Richmond, April 13. Present at the showing were Governor Colgate Barden, Jr.; Raymond Hall, director of the state planning board; presidents of the State Chamber of Commerce, Federation of Virginia Women's Clubs; and local Planning Board chairmen from 26 Virginia cities. Another showing of the picture, which deals with better community planning, was made at Lynchburg, before the State Junior Chamber of Commerce.

Capt. McCullough, War Hero, Honored by Columbia

Captain Harry McCullough, formerly of Columbia, a war hero and veteran of some 200 air battles in the South Pacific, was guest of honor at a luncheon given by the company at Gallagher's Steak House in New York, May 5. Many company executives and department heads attended, among them Jack Cohn, Abe Schneider, A. Montague, Nate Spingold, Joseph McConville, L. J. Barbano, Samuel Briskin, Rube Jacter, Leo Jaffe, Mortimer Wormser, Lou Weinberg, Louis Astor, Max Weisfeldt and Frank Rosenberg.

REGIONAL MEETINGS LAUNCH FIFTH LOAN CAMPAIGN

Hold First in Washington; Fifteen Others Scheduled in All Major Cities

The industry's pre-drive plans for the Fifth War Loan—June 12 through July 8—moved ahead in Washington Wednesday when the first of 16 regional coast-to-coast conferences was held at the Hotel Statler.

The drive's high command, with Robert J. O'Donnell, national chairman in charge, headed the out-of-town delegates. His chief lieutenants present were: Richard M. Kennedy, co-chairman of the national committee; John J. Friedl, campaign director; Ned E. Depinet, distributor chairman; Ray Beall, publicity director; Joseph Kinsky, campaign coordinator, and Claude Lee, the industry's consultant to the Treasury.

Exhibitor-delegates from the District of Columbia area were present at the conference, along with distributors' representatives, campaign chairmen, and the Honored Hundred exhibitors, who were on hand in the capacity of an advisory committee. Charles P. Skouras, who led the industry in the Fourth War Loan, was on hand to introduce the 101 winners of the Honored Hundred Contest.

Selling Small Bonds Is Job of Film Industry

Mr. O'Donnell flew east from Hollywood to attend the opening conference. Before leaving the coast he announced, "the Treasury Department has set the biggest goal in the sale of Series E Bonds for the Fifth War Loan—six billion dollars, and selling those small Bonds is the job of the motion picture industry."

With his staff, Mr. O'Donnell is again heading west, attending regional conferences enroute. Accompanying the staff, and scheduled to attend the conference, is Mr. Depinet.

The second meeting with exhibitor and distributor-delegates, this time of New England, was held in the Statler Hotel in Boston Thursday. Sam Pinanski, Massachusetts state chairman, presided.

Friday a regional meeting was to be held in Buffalo, at the Hotel Statler, with Lou Golding, regional chairman, in charge. Saturday delegates from Cincinnati, Cleveland and Pittsburgh were to gather at Cleveland's Hotel Statler with Martin Smith, regional chairman, presiding.

Sunday the high command will move on to Indianapolis for a meeting of exhibitors and distributors of that area at the Athletic Club. Don Rossiter will be in charge.

Chicago and Detroit Groups Meet Next Friday

Delegations from Kansas and Missouri will meet Monday in St. Louis at the Chase Hotel. Harry Arthur, regional chairman, will preside.

Next Friday in Chicago exhibitors and distributors from Detroit and the Michigan area will gather with Chicago delegates at the Blackstone Hotel.

May 20, representatives of the industry from North and South Dakota will meet with delegates of the Minneapolis area in the Nicollett Hotel in Minneapolis, with Al Steffes, regional chairman, presiding.

Two days later, May 22, the high command will move into Des Moines for a luncheon conference at the Fort Des Moines Hotel, held for representatives of the Des Moines area. On the evening of the same day a meeting will be held in the Fontenelle Hotel in Omaha. In Des Moines, A. H. Blank will preside; in Omaha, William Miskell.

The Denver meeting is called for May 23, with F. H. Ricketson, regional chairman, presiding over a gathering of delegates from the Rocky Mountain states at the Hotel Cosmopolitan.

The first of the west coast meetings will take place in San Francisco May 25, at the St. Francis Hotel, with Charles M. Thall, regional chairman, presiding. May 26 the other coast meeting will be held in Los Angeles at the Ambassador Hotel for industry representatives of the Far Southwest. David Bershon will preside.

In Dallas May 29 John Q. Adams, state chairman, will preside at a meeting of Southwest delegations at the Adolphus Hotel. May 31 delegates from the southern states will gather in Atlanta for a meeting at the Atlanta Athletic Club. Nat Williams, regional chairman, will be in charge.

Concluding Session in New York June 2

The high command will complete the tour in a final meeting in New York June 2 at the Hotel Astor. Delegates from Northern New Jersey and Greater New York will attend, and Charles C. Moskowitz, metropolitan area chairman, will preside. All the national committee members will be present.

While in Hollywood Mr. O'Donnell conferred with industry leaders and discussed plans for Hollywood's participation in the drive. He was joined by Theodore R. Gamble, national director of the War Finance Division of the Treasury, and Mr. Lee. Among those consulted by the trio were Kenneth Thomson, chairman of the Hollywood Victory Committee, and Franchot Tone, representing the Screen Actors Guild.

The conferences brought forth a problem. So many name players who are not committed to studio assignments are entertaining the armed forces overseas and here, and in hospitals, Mr. Gamble decided to consult military and Government officials in Washington before suggesting to the industry what program the Victory Committee should decide upon.

It was reported Tuesday in New York that the industry's national committee shortly will announce that Bond Premieres again will be held by exhibitors, with distributors cooperating as they did in past War Loans.

The War Activities Committee May 18 will start the distribution of the one-reel film, "Road to Victory," nationally. The cast of the film includes Bing Crosby, Cary Grant, Frank Sinatra, Charles Ruggles, Jimmy Lydon, Olive Blakeney, Dennis Morgan, Irene Manning and Jack Carson. It was produced by Jack L. Warner.

Late last week the Treasury announced that Neville Ford, War Finance Committee New York State chairman, had named James Sauter chairman of the newly formed Entertainment Industry Section of WFC, which will provide talent, production of special shows, preparation of scripts and other dramatic material for use in the drive.

State Chairmen for Industry Named

The complete list of industry state chairmen follows:

Alabama, Mack Jackson, Alexander City; Arizona, Harry Nace, Phoenix; Arkansas, Co-chairmen, M. S. McCord, Little Rock; Claude Mundo, Little Rock; Southern California, Dave Bershon, Los Angeles; Northern California, Charles M. Thall, San Francisco; Colorado, Rick Ricketson, Denver; Connecticut, Harry F. Shaw, New Haven; Delaware, Lewis S. Black, Wilmington; Florida, J. L. Cartwright, Tampa; Georgia, Nat Williams, Thomasville; Idaho, Nevin McCord, Boise; Illinois, J. J. Rubens, Chicago; Indiana, Don Rossiter, Indianapolis; Iowa, A. H. Blank, Des Moines; Kansas, H. E. Jameyson, Wichita; Kentucky, Ned Greene, Mayfield.

Louisiana, E. V. Richards, New Orleans; Maine, Connie Russell, Bangor; Maryland, Louis A. Rome, Baltimore; Massachusetts, Sam Pinanski, Boston; Michigan, Co-chairmen, Martin Thomas, Iron Mountain (Peninsula); Earl Hudson, Detroit; Lew Wisper, Detroit; Minnesota, Al Steffes, Minneapolis; Mississippi, Co-chairmen, Burgess Waltman, Columbus; Arthur Lehmann, Jackson.

East Missouri, Harry Arthur, St. Louis; West Missouri, Elmer Rhoden, Kansas City; Montana, J. A. English, Anaconda; Nebraska, William Miskell, Omaha; Nevada, N. Dow Thompson, Reno; New Hampshire, Edward J. Fahey, Manchester; Southern New Jersey, Ben Amsterdam, Philadelphia; Northern New Jersey, Co-chairmen, H. H. Lowenstein, Newark; Don Jacocks, Newark.

Moskowitz Heads Group In New York City

New Mexico, George Tucker, Albuquerque; Metropolitan New York, Charles Moskowitz, New York, N. Y.; Upstate New York, Lou Golding, Albany; North Carolina, H. F. Kincey, Charlotte; West North Dakota, Ed Kraus, Fargo; Ohio, Martin G. Smith, Toledo; Oklahoma, C. B. Akers, Oklahoma City.

Oregon, Co-chairmen, Al Finke, Portland; Bob White, Portland; Eastern Pennsylvania, Lou Finske, Scranton; Western Pennsylvania, Moe Silver, Pittsburgh; Rhode Island, Ed Fay, Providence; South Carolina, Warren Irwin, Columbia; South Dakota, Fred Larkin, Sioux Falls; Eastern Tennessee, E. W. Street, Knoxville; Western Tennessee, M. A. Lightman, Memphis; Texas, John Q. Adams, Dallas.

Utah, Samuel Gillette, Tooele; Vermont, Frank Vennett, Rutland; Virginia, Co-chairmen, William Crockett, Virginia Beach; Morton G. Thalheimer, Richmond; Washington, D. C., Sidney Lust, Washington; Washington, Frank Newman, Sr., Seattle; West Virginia, Milton Levine, Williamson; Wisconsin, Harold Fitzgerald, Milwaukee; Wyoming, Co-chairmen, E. J. Schulte, Casper; Tom Barta, Rock Springs.

REDUCE EXHIBITOR DRIVE REPORTS

Robert J. O'Donnell, heading the industry's participation in the Fifth War Loan, said in Hollywood before coming east: "We must give them (the exhibitors) every possible help, never adding to their burden, as they set out to top their own remarkable records. For one thing, we are eliminating practically all of the reports which the theatre men have found burdensome, so they can devote all their efforts to selling Bonds."

WASHINGTON PAYS TRIBUTE TO HONORED HUNDRED

Winners of Fourth War Loan Contest Receive Awards and Enlist for the Fifth

This week in Washington, the nation's capital, the Honored Hundred of the industry, champion salesmen of the Fourth Loan, were paid tribute by high Government officials, top ranking military officers and leaders of the industry. The award ceremonies began on Tuesday and continued through Thursday.

Altogether, some two hundred showmen from the 48 states and Alaska were assembled for the two-day sessions, which also marked the official opening of the Fifth War Loan.

The only exhibitor winner of the Honored Hundred Contest unable to attend was James Gomez of the Queen theatre, Honolulu, the Hawaiian winner, who was prevented from making the trip because of the war. The campaign committee is planning to present Mr. Gomez with a special award to substitute for the journey. It was estimated that about 80 per cent of the winners were from the nation's smaller towns.

Charles P. Skouras, Fourth War Loan industry chairman, at the Hotel Statler Tuesday, commended the Honored Hundred for their effort under his leadership, then turned them over to R. J. O'Donnll, Fifth War Loan chairman, as "shock troops" for the Fighting Fifth. Mr. Skouras Wednesday said National Theatres, of which he is president, would purchase $5,000,000 in Bonds in the Fifth War Loan and that he would purchase an "E" Bond for every theatre in the circuit.

Fifth War Loan Goal Is $60,000,000,000.

The Fifth War Loan goal is 20 per cent above that of the Fourth, Theodore Gamble, director of the War Finance Division of the Treasury, told the regional Loan committee at luncheon in Washington Wednesday. He said the Treasury must raise $60,000,000,000 in Bond sales this year, with the necessity of reaching 20 per cent more persons who have not bought Bonds.

Among those attending the ceremonies besides the showmen, were Lieut. General A. A. Vandergrift, Commandant of the U. S. Marines; Senators Walter George of Georgia, Robert LaFollette of Wisconsin and MacFarland of Arizona, and Mr. Gamble.

Campaign Leaders Are Present at Session

Tuesday's session opened at 10 A.M. at the Statler, with F. H. "Rick" Ricketson, Jr., one of the industry's heads in the Fourth War Loan, presiding. Mr. Skouras and Mr. Gamble both gave speeches of welcome to the honored exhibitors. On the dais at the morning session were leaders of the previous and forthcoming War Loans; B. V. Sturdivant, who was national campaign director; Mr. O'Donnell; Ned E. Depinet, national distributor chairman; S. H. Fabian, chairman of the WAC theatres division; Major Alan Martini, veteran flyer, and John Friedl and R. M. Kennedy of the Fifth War Loan's high command, Leon Bamberger, Jay Emanuel, Ray Beall, Claude Lee, Fred Stein and Sam Shain.

Army Chaplain Lieut. Colonel Daniel J. Wylie, opened the meeting with an invocation. Robert Selig, assistant national campaign director who was in charge of the Honored Hun- being the winner who came the longest distance, from Ketchikan, Alaska, where he manages the Revilla theatre. The first winner to be presented with an illuminated parchment scroll and medallion, was the exhibitor who traveled the shortest distance: Jack L. Foxe of Loew's Columbia, Washington, D. C.

As Mr. Selig called each winner's name he was presented to Mr. Skouras and the dais guests who in turn presented each winner with the various honoraria.

Luncheon in the hotel followed presentation of the winners who were guests of the Fourth War Loan Committee and the industry's WAC Committee. They were again paid tributes by speakers, among them General Vandegrift.

Tuesday the visitors were guests at a dinner given by the local Variety Club.

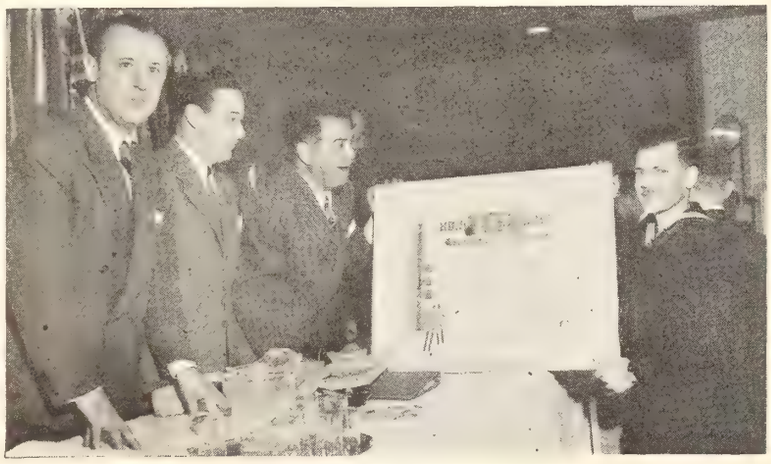
On Wednesday in a special ceremony Mr. O'Donnell as the industry's leader in the forthcoming drive, inducted the Honored Hundred with Mr. Skouras at their head, into the Fifth War Loan. They will act as a special advisory committee to the national committee in charge of the industry's participation in the drive, and to the Treasury's War Finance Division.

The committee in charge of Washington arrangements consisted of Carter Barron, Anthony Muto, John Payette and Frank LaFalce.

On Wednesday the Honored Hundred also joined with exhibitors and distributors constituting the high command of the Fifth War Loan in their regional pre-drive campaign meeting in the Hotel Statler. The meeting got under way at 10:30 A.M. and continued through a luncheon session. Mr. Fabian introduced the national chairman, Mr. O'Donnell, who addressed those assembled.

Following Mr. O'Donnell's address the Honored Hundred were officially presented to him by Mr. Skouras. They then heard talks by all the committee heads serving in the Fifth War Loan drive under Mr. O'Donnell.

Sidney Lust, chairman for the District of Columbia area, presided. State chairmen of the area who were present included: Louis Rome, Baltimore, Md.; W. F. Crockett and M. G. Thalheimer, Virginia; Lewis S. Black, Delaware; Milton Levine, West Virginia; Louis Finske, Eastern Pennsylvania, and Ben Amsterdam of New Jersey.



***THE HONORED HUNDRED** are welcomed on the steps of the Capital in Washington, above, by Senator Walter F. George of Georgia and Senator Robert M. LaFollette, Jr., of Wisconsin.*

***CHARLES P. SKOURAS** presents the certificate of award to Harlan Croy of Frankfort, Ind., who recently was inducted into the Navy. He was given a special furlough to receive his honors. In the foreground are B. V. Sturdivant and Theodore Gamble.*

from COLUMBIA PICTURES

ADDRESS UNKNOWN

"Gripping drama whose timely story, star and direction make it a surely rugged grosser. The film may well prove a histrionic milestone since it introduces one of the 'best bets' for full-fledged stardom in Hollywood — the capable K. T. Stevens. Film, a true thriller, is particularly constructive and timely."

Film Daily

"Had audience bolt upright in their seats. One of the most spine-chilling climaxes you'll encounter in many weeks of moviegoing."

New York Times

"Tense, all-absorbing drama reaching into the depths of human emotion to stir any audience."

Showmen's Trade Review

"Tense drama. Should draw a considerable audience from readers of the story and the widening group of Lukas' admirers."

Motion Picture Herald

WAC RECRUITING WEEK
IN MOVIE THEATRES
MAY 11th THRU 17th.
HELP WIN THE WAR!

COLUMBIA PICTURES

WATCH THE GREAT KEY OPENINGS!

rchids to ADDRESS UNKNOWN!" Walter Winchell

Motion Picture Daily

Tense and powerful film."

"Beautifully-made picture which fairly glitters with brilliant performances, led by Paul Lukas in an unforgettable portrayal and lovely K. T. Stevens, whose delicately sensitive interpretation of her first important role marks her for stardom."

Hollywood Reporter

"It has a natural audience. Should gain heavy response at box office and draw heavy word-of-mouth."

Daily Variety

N. Y. Journal-American

"A picture with a punch!"

"Should be a winner. Packs as much power per foot as did the original per page. Produced and directed with consummate skill and artistry by William Cameron Menzies, enacted by an inspired cast." Boxoffice

"Exciting and punchy film-stuff!" N. Y. Daily Mirror

Academy Award Winner

PAUL LUKAS

Address Unknown

with

Carl Esmond · Peter Van Eyck

Mady Christians · Morris Carnovsky

and introducing K. T. STEVENS

Screen Play by Herbert Dalmas

From the best-selling book and Reader's Digest story by Kressmann Taylor

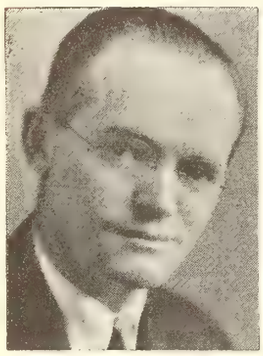
Produced and Directed by WILLIAM CAMERON MENZIES · A COLUMBIA PICTURE

Australian Exhibition Holds Own in War

Herschel Stuart Reports Manpower Shortage Is Chief Theatre Problem

Hollywood Bureau

The war's effect on Australian exhibition differs in a number of ways from the American equivalent, but adds up to about the same thing in terms of dollars and cents net, according to Herschel Stuart, back in the U. S. after three years in Australia as National Theatres' representative in the management of Hoyt circuit theatres.



Herschel Stuart

To come at once to the dollars-and-cents aspect of the matter, business is up on the strength of money in circulation, and taxes are up—at just about the level of American taxes—to a point that puts the net about where it was before the war.

Manpower Chief Problem

Advertising is down, quantitatively, but the restrictions affect all parties to a competitive situation equally and the arrangement works unfairness to none. The change, though, is something to behold, says Mr. Stuart. The custom was for first runs to battle each other in full page spreads prior to openings. Now they are limited to three inches on two columns three days ahead of opening, this splurge coming down to one inch on two when the picture starts playing. The newsprint shortage, affecting all other advertising proportionately, explains the restriction.

The effect of the curtailment of advertising space has been, according to Mr. Stuart, to accustom the public to look for the displays, instead of waiting to be hit between the eyes, and they do look for them, having cultivated quickly the directory habit relied upon by American circuits for many years.

But it's the manpower shortage that provides the major exhibition problems, the plural being correct, and in this department of the Stuart observations may be had a foretaste of things-to-come in this country if any of those universal-service projects being talked about are implemented.

Women Good Managers

The Australian equivalent of our War Manpower Commission registers the feminine population as well as the masculine, up to and including the age of 45. This affects both theatre personnel and theatre attendance directly.

Faced with the necessity of employing usherettes over 45, exhibitors sought first to ease the situation by stationing the slimmer and fairer ones on the main floor and allocating the balcony areas to the stouts. Then it was discovered that a young woman properly situated on the domestic side could be had for usherette duty. She had to be a young mother with her husband in the service and with her mother, or his, at home to take care of the baby while she was off at work. There turned out to be enough of these around to staff the main floors, most of the time, although the upstairs customers still get their guidance from women of the older generation.

Mr. Stuart says elderly women are better fitted for the managerial duties to which they have fallen heir in many cases—32 jobs out of 150, to be exact—principally in suburban houses. They have displayed aptitude for the managerial responsibilities, and are getting better at the job as time goes on, but the hours, lengthened by transport limitations, get some of them down. To get to work at 11 or so in the morning and close the theatre a dozen hours later they have to leave home a lot earlier, and get back a lot later, than that schedule suggests. Lots of them give it up at about the time they begin to know how to do the work.

Managers Not Exempt

Managers, he adds, are exempt from manpower call, but not from military service, wherefore those remaining available are assigned to the big downtown houses, leaving the neighborhood theatres to be presided over by women past 45.

Projectionists, too, are exempt from manpower call, although assistant projectionists are not. To fill this second spot, the circuits have coaxed out of retirement veterans of the projectionist craft, coping with the situation fairly well by that means.

The manpower call has direct effect upon the cash trade in quite a different manner. There are no waiting lines in front of Australian box offices at matinee time, because manpower executives pop up from nowhere to ask women in waiting lines to show cause why they should be there instead of at some job or other. Women under 45 have trouble showing cause. Once inside the theatre they are safe, though, so many of them come downtown with manifest intent to shop—in shops that have little to sell—and manage, with manifest casualness, to drop into the theatre at a moment when they can buy a ticket and effect entrance without delay.

Transportation Is a Factor

The seasons, operating via the manpower mechanism, upset all the foregoing on occasion. Comes the harvesting of the peach crop and goes the womanpower, from both the theatre personnel and the ticket-buying ranks, to the task of canning or otherwise attending to the fruit. These calls, lasting days or weeks, keep theatre operation in a state of change and adjustment, but not, broadly speaking, in hardship, Mr. Stuart says.

Transport, which is Australia's word for public transportation, has a lot to do with the whole picture. Theatres must close in conformity with a staggered schedule which ordains shutting up shop at specified times ranging from 10:15 to 11:15. This is done for the purpose of delivering theatregoers to bus or street cars in small groups and before the service goes to night schedule.

American pictures still rate top spot in public favor, according to Mr. Stuart, but British product is experiencing better reception.

Mr. Stuart is to remain in Los Angeles two or three weeks, conferring with Charles P. Skouras, going on to New York for further business sessions prior to returning to Australia.

OCR Sees 13 New Areas Needing Film Theatres

Pending the meeting May 24 in Washingtc among officials of the Department of Justice ar the Office of Civilian Requirements and West Coa independent exhibitors who protested the ar nounced eight-house new theatre expansion ·b Fox West Coast circuit in the San Francisco Ba war area, the OCR this week reported 13 add tional locations in California where new theatre might be needed. The War Production Board ha announced that it is prepared to act on applicatior for construction permits.

Based on field surveys of the OCR, the 13 loca tions are in the North Glendale-Burbank are Englewood, the Long Beach-North Long Beac area, Ventura County, the Hawthorne, Broadwa Compton, Dixie Canyon, Winsor Hills, Sepu vida, National and Manchester areas of Los Ar geles, and the Linda Vista, Chula Vista and Corc nado areas of San Diego.

The WPB emphasized that it would provid additional facilities only where it could be demon strated that they were needed and that in the cas of the 13 localities listed by the OCR a mor thorough investigation would be made before per mits were issued.

Await Department Approval

It was indicated that applications of Fox Wes Coast circuit for the eight new houses in Sa Francisco were not likely to get Department o Justice clearance before the end of this month, i order that time might be given independent ex hibitors to present their arguments against the cir cuit's construction program. Robert Poole an Hugh Bruen of the Pacific Coast Conference o Independent Theatre Owners may go to Washing ton to meet with OCR and Department of Justic officials. A protest already has been filed by th ITO of Northern California, which challenged th contention that there is a need for new theatre and asserted that, if there were any need, indepen dent exhibitors were ready and able to meet th demand.

Last week, meanwhile, the WPB gave its ap proval to the construction of three new house in crowded war plant areas. The Bancroft Theatr Building Corporation will build a house in Omaha It will be equipped by the Scott-Ballantyne Com pany and leased to W. W. Troxell.

Plan San Francisco House

A Market Street building in San Francisco, onc the site of the Portola theatre, will be converte into a film house by the newly formed Premier Theatre Company, of which Ellis W. Levy, Be and Jesse Levin, Northern California theatre oper ators, are officials.

In Dallas, P. G. Cameron, owner of the forme Urban, recently destroyed by fire, will begin re construction in the autumn.

A new angle has been injected into the Fox West Coast situation, it was learned this week with the report that the circuit desires a declaration from the Department of Justice that it wil not be considered against the Government's policy to build new houses to meet war-community needs Tom C. Clark, Assistant Attorney General, however, said this was in the hands of George McMurphey, chief of the recreation section of the OCR who has been discussing the matter with FWC executives.

Chicago Red Cross Total Reaches $257,289

A total of $257,289 was reported last week as the Red Cross audience collections in Illinois theatres. Of this amount $161,300 was contributed in the 365 theatres in Chicago and $96,231 in the remaining 600 theatres of the state. A total of $184,000 was tabulated also as the contribution by employees and employers in the Chicago amusement and recreation division.

COOLING CRISIS AS GAS GOES TO WAR; THEATRES CONSERVE

Acute Shortage of Freon and Machinery Create New Hot Weather Problem

The theatre cooling season approaches with an array of war-made problems, including shortages of both refrigerants and machinery. About twelve per cent of the nation's houses are concerned, but that twelve per cent, including most of the largest metropolitan operations, represents a very much greater proportion of seating capacity and box office gross.

Most of the theatres with equipment will continue to be at least partially cooled part of the time.

Cooling is deemed by most showmen to have a large share in the big upturn in summer business to be noted in the records of the last two seasons—cooling and buying power. This in turn has had large influence on production and distribution plans for the summer months just ahead—a subject given attention elsewhere in these pages.

Used as Insecticide by Army in Malarial Areas

Mostly the material problem is in the shortage of Freon. It is the gas preponderantly used in theatre cooling systems. Freon has gone to war, to help fight the mosquitoes that carry malaria to the soldiers on tropic fronts. The requirement takes the national supply. The War Production Board has said there will be none at all available for civilian consumption this summer and exhibitors whose theatres are equipped to use Freon for air conditioning, numbering at the latest estimate about 1,000 and including most of the "A" houses of the country, are faced with two alternatives:

1. Conservation of their available supply, including closely controlled use of the system for shorter periods and maintenance of higher temperatures than has been their custom. A check of theatres using Freon indicates that about half have stored enough from last season to get them through the summer by this method.

2. A return to simple ventilating systems. In many cases this is difficult because of WPB restrictions on equipment. Every air conditioning manufacturer in the country is engaged in war production.

Another group of theatres, numbering about 500, use cooling systems based on a supply of carbon dioxide, the common material known in its solid form as dry ice; well water, where it is obtainable in sufficient quantities at a temperature of 55° F. or less; cooling towers, in regions of extremely dry air; and ice, seldom used except where natural ice can be obtained cheaply. In addition, most other theatres have ventilating systems ranging from wall and hurricane fans to complex blower systems.

The problem facing both these groups, of course, is the maintenance of present equipment and the replacement of worn parts. None are being manufactured and parts are becoming increasingly hard to get.

There is at present no satisfactory refrigerant gas which can be substituted in systems designed for Freon. All known compounds which could do the work equally well are either similarly restricted by the WPB, not safe, or not practical because materials for the adaptation of equipment are not available. The most common refrigerants are:

FREON-12: A chlorinated hydro-carbon compound. Patented and manufactured by Kinetic Chemicals Corporation, a subsidiary of the duPont de Nemours Company, it is the most widely used refrigerant. Freon-22, a new compound of the same family, was developed as a substitute for Freon-12, but it would require critical materials for conversion and it is itself now wholly restricted by WPB orders.

CARRENE: Trade name for tri-chloro-mono-fluoro-methane, manufactured by the Carrier Air Conditioning Corporation. It is still available but relatively few theatres are equipped for it. The installation requires centrifugal compressors which are practical only in systems of 100 tons or more capacity.

ETHYL CHLORIDE and methyl chloride: These are members of the same methane series to which Freon belongs and can be used in plants designed for Freon, but they are toxic and highly inflammable. Both are illegal under the municipal codes of most cities. In New York and Chicago this week specific warnings against their use were issued by city officers.

The latest WPB orders restricting the supply of Freon derive not only from its wide use in air conditioning units for the Army and Navy but from its recent adoption as an ideal vehicle for insecticides. It liquefies at low pressure and yet is highly volatile at atmospheric pressure. Hence it can be conveniently carried in simple containers and can spread the insecticide with which it is charged over large areas, making it an important weapon in the tropics where disease-carrying insects are nearly as lethal as the ubiquitous Japs.

In New York, the Brandt Theatres have stored their Freon from last year and will definitely be able to start the season hoping by careful operation to last through the summer. The Loew circuit reports that most of their theatres use carbon dioxide, and the same report comes from three first run houses in Providence and all those in downtown Detroit. "Carrene," which is procurable, is employed in the only gas-cooled house of Leo Brecher Theatrical Enterprises, New York, and by others, including the M & P Allyn Theatre, Hartford, Conn.

Carbon Dioxide Supplies Adequate for Some Houses

In Cincinnati, most theatres using Freon have enough to carry through the summer. Some circuit houses in that city still have carbon dioxide systems. In Omaha, Tri-States Theatres report they have enough Freon available for the Orpheum, Paramount and Omaha, though they do not expect to keep the theatres anywhere near as cool as during last summer. The Brandeis theatre in that city began conserving its supply of Freon last summer and present plans are to "baby the system" by scheduling cooling hours.

Theatres in Charlotte, N. C., are for the most part all set for the summer, but at least two air-conditioned houses are somewhat dubious about seeing the hot season through on present supplies of Freon. Des Moines theatres and Tri-States and Central States circuits outside of that city expect present supplies to run through the summer. They have not considered possible substitutes or changes from Freon.

Most theatres in Denver have water cooling systems and the operators of the three or four that depend on Freon are reluctant to discuss their supply. St. Louis operators using Freon are concerned over its restriction and are busy checking leaks and conserving what they have.

Kansas City Theatres Report No Shortages

Straight blower systems in Hartford are used by the Lenox, Lyric, Central, Rialto and Princess neighborhood houses and by Loew's Poli and Palace, Warners' Strand and Lieberman's Proven Pictures, downtown theatres. The same is true in Kansas City, where no trouble is anticipated as a result of the shortage. According to a Seattle report, there is no single Freon house in the state of Washington, the larger theatres there are water cooled, and the smaller ones use fans. Cleveland reports no worry.

The Southwest is unconcerned, according to a Dallas report. Interstate Theatres there are expecting to get by on their normal allotment. The air is washed in all Robb & Rowley houses and also in most of the R. E. Griffith circuit houses. The Peak, Airway, Grove and Urban, Dallas neighborhood houses, changed over from Freon a year ago.

REMINDERS

Many of the theatres having cooling plants using Freon should be able to provide comfortable conditions throughout the coming summer. This is assuming that, having been well warned, their managements had the refrigeration system pumped down and the piping and valves checked for leaks. That being the case, efficiency in operation is the next objective. Here are some reminders:

1. Operate the system in direct reference to outside conditions—the hotter, especially the more humid, the weather, the "warmer" the conditions permissible inside.

2. The interior of theatres do not absorb much heat from the outside through walls, and auditoriums have no windows; so long as patrons are not packed together in an audience approaching capacity, their bodies (if not dressed too heavily) can do a good job of self-cooling if there is enough air motion. Create as much air motion as possible without cooling for average audiences.

3. Before putting the refrigeration system into operation, be sure that the strainers are clean—and that after cleaning any air in the system has been pumped out.

4. Smooth, efficient operation of motors is important; have them put into as good condition as wartime restrictions permit.

5. Be sure that expansion valves seat properly, and any magnetic valves respond promptly.

6. Make certain that the air filters are clean so as to pass all the air the fans are capable of taking.

—GEORGE SCHUTZ, Editor of Better Theatres.

Purchase Former Hunt Theatres in Oregon

Purchase of the Indian and Rose theatres, Roseburg, Ore., by a company headed by Donn Radabaugh, Roseburg; Eino Hemmila and Orin Schenck, Medford, is announced. All three have been employed for a number of years by the Hunt Theatres, Inc., of Medford and Roseburg. The houses were purchased from the estate of George A. Hunt, killed some months ago in an automobile accident. The new concern, which will continue under the name of Umpqua Amusement Company, also has a lease on the former Liberty theatre building in Roseburg, and will open a third house this summer.

the Whistler . . . A SLEEPER, IF EVER THERE WAS ONE!

N. Y. DAILY NEWS:
"A first-class thriller! It begins on a mysterious note and moves along its exciting and sinister way with an ever-increasing atmosphere of suspense . . . Enthralling suspense!"

N. Y. DAILY MIRROR:
"WHISTLER tops in suspense, thrills! Absolutely top-drawer in the suspense department!"

N. Y. HERALD TRIBUNE:
"THE WHISTLER looms large on the current cinema entertainment list. It should keep the Broadway Crime Club shuddering for weeks to come! The new Columbia mystery is right out of the top-drawer!"

N. Y. JOURNAL-AMERICAN:
"An intriguing dramatic plot features THE WHISTLER, a nerve-straining film. It hits a new high in high-class shockers!"

N. Y. POST:

"An off-the-beaten-path movie! . . . a neatly turned study of fear."

N. Y. WORLD-TELEGRAM:

"Tingling man-hunt thriller! Here is one of the year's most compact and movingly narrated man-hunt stories!"

SHOWMEN'S TRADE REVIEW:

"Has the edge-of-chair suspenseful quality that most adult audiences like . . . Swelled by the group of people who have been listening to this show on the radio, the audience for this mixed psychological and horror picture will add up to a substantial payoff."

EXHIBITOR:

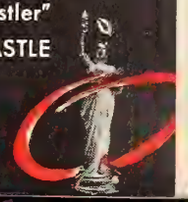
"Suspenseful, well-made . . . has a pre-sold radio audience."

RICHARD **DIX** in

the Whistler

with J. CARROL NAISH · GLORIA STUART
ALAN DINEHART · JOAN WOODBURY

Suggested by the CBS Radio Program entitled "The Whistler"
Screen Play by Eric Taylor · Directed by WILLIAM CASTLE
Produced by RUDOLPH C. FLOTHOW
A COLUMBIA PICTURE



RES MAY 11th THRU 17th · HELP WIN THE WAR!

Drop "Little Three" From Schine Suit

Government, in Surprise Move, Eliminates Three Owning No Houses

The "Little Three," Columbia, United Artists and Universal, were dropped last Thursday as defendants and co-conspirators in the Government's anti-trust action against the Schine circuit in Federal District Court at Buffalo.

In a surprise move, Albert Boggess, assistant U. S. Attorney General, presented stipulations to this effect to counsel for the three companies. They unreservedly eliminated the three distributors, who own no theatres. They have been accepted by the three companies.

No explanation of the action was forthcoming from Mr. Boggess, or the Department of Justice. But a spokesman for the film attorneys commented that "the Government probably felt that there was nothing to be gained by the prosecution of the 'Little Three.'"

Had Requested Recess

Louis Frohlich, attorney for Columbia; Edward Raftery, president and chief counsel of United Artists, and Adolph Schimel of Universal, had requested a recess and conference with Mr. Boggess to discuss postponement of the Schine trial until Fall. They were notified of the dismissal at the meeting. The stipulations were scheduled to be entered on the court record before Judge Knight this week.

Distributors counsel were reported to have been told by the Department of Justice attorneys that the Government were ready to go ahead with the trial May 19, as scheduled. Vigorous prosecution, in keeping with the precedent set at the Crescent suit in Nashville, was said to have been promised by the U. S. attorneys.

The Government, it was learned, are prepared to spend two or three months in court at Buffalo if necessary. A long line of Schine, independent exhibitors and distributor witnesses is reported ready to be called to the stand.

A year ago Columbia and United Artists had been dismissed from the Crescent anti-trust suit at Nashville. United Artists was also freed as a defendant with the exception of two counts involving deals with relatively minor Crescent affiliates.

Were Dropped in Oklahoma

In Oklahoma City last November all three were also dropped by the Government from its prosecution of the Griffith circuit and major distributors. These actions, along with the Schine case in Buffalo, were "key" field anti-trust prosecutions filed against distributors soon after the principal anti-trust proceedings were started against the industry in New York in 1938.

The trial, at press time Wednesday, was still scheduled to begin May 19, after a moratorium of more than a year during which the Schines attempted to dispose of 16 theatres acquired from independent competitors. The circuit recently reported to the court that it had been able to find buyers for only six of these houses.

Friday Judge Knight, acting on a defense motion, granted the Schines another six months in which to seek to dispose of the 10 theatres still in their possession. The Government have asked the court to appoint a trustee to supervise the operation of these houses, charging that they had been permitted to deteriorate.

Judge Knight's ruling was in the form of an offer to the circuit. He said that if the Schine counsel decided not to take the six-month stay, which would commence May 15, the court would appoint a trustee to supervise operation of the theatres, all of which are located in small towns.

Judge Knight also ruled in favor of one Schine motion when he approved the circuit's application for permission to buy the Liberty theatre, in Cumberland, Md. He ruled that in his opinion the sale would not be contrary to public interest.

SMPE Unit Plans History Program

Commemorating the 50th anniversary of the first public showing of motion pictures, the Atlantic Coast Section of the Society of Motion Picture Engineers will hold its monthly meeting at the Hotel Pennsylvania, New York, on Wednesday evening, May 24 at 7:30 P.M.

A program divided into three parts briefly covering the past, present and future of motion pictures, arranged by James Frank, Jr., will be presented. The "past" will be covered by the exhibition of a 16mm sound film produced several years ago by the March of Time, and supplied through the courtesy of the Museum of Modern Art.

Lieut. Robert Longini, who served in North Africa and Italy for 18 months, participating in four major battles, will be present with a report on the technical problems of newsreel cameramen overseas in wartime and will show several reels of 16mm sound film taken at the front. A film showing how television will work in the future, produced by the General Electric Company, also will be shown. There also will be an exhibition of historic projector mechanisms through the courtesy of the International Projector Corporation.

Anger to Receive Award Of Catholic University

Harry Anger, managing director of Warner Bros. Earle theatre, Washington, will be awarded Catholic University's "Americana Prize" for 1944, as the showman who has contributed signally to the advancement of the American theatre. The award will be presented officially to Mr. Anger May 28, at which time leaders of the theatre and screen will be on hand to honor him. In previous years, Catholic University's "Americana Award" was presented to George M. Cohan, Eddie Dowling and other prominent showmen. This marks the first time that this award has been granted to a non-Catholic.

Sound Service May Cost More Under Contract

Exhibitors may expect increased service charges, following recent granting of pay increases to sound servicemen in a new contract agreed upon between the servicing companies and the International Alliance of Theatrical Stage Employees. The contract will be signed within two weeks. It gives a 10 per cent increase, pay for overtime and adjustments of hours in metropolitan areas.

Famous Music Bowling Champs

The Famous Music Corporation bowling team won the Paramount Pep Club Bowling League championship with 43 games won and 32 lost.

Showdown Parley On Decree Is Due This Week

Distributors and the Department of Justice may meet before the week is out for a final, "showdown" conference to determine whether a new Consent Decree is, or is not, to be negotiated between the Government and Paramount, Loew's, Inc., RKO, Warner Brothers and Twentieth Century-Fox.

Meeting informally in a Washington hotel on Tuesday Tom C. Clark, Assistant Attorney General, and Joseph C. Hazen, counsel for the distributors, discussed the question of whether negotiations should be prolonged, or another settlement of the New York anti-trust suit, perhaps by trial, should be sought.

Mr. Hazen was due to return to New York Wednesday to meet with company officials and report Mr. Clark's latest attitude. He is expected to outline the main points which the Government lawyers feel to be still at issue and to discuss with company attorneys and presidents their attitude toward new concessions and further negotiation.

Last week Mr. Clark had expressed a hope to meet this week with the top company executives. Most of them, however, are in California, or abroad, so that it would be unlikely that a meeting of the five chief executives could be arranged for a week or 10 days.

Mr. Clark expressed a desire to bring the question to a head, pointing out that the distributors have had a long time to study exhibitor objections to the proposals submitted on January 25. At the next meeting, Mr. Clark said, distributors should be prepared to tell exactly what they will do and to specify how far they will go to meet objections. He plans then to go over the entire decree in an audit of the respective Department of Justice and distributor positions.

He then will report to Francis Biddle, Attorney General, for determination of the Government's policies and course of action.

Browne, Bioff Sent to New Minnesota Prison

George Browne, former president of the IATSE, and Willie Bioff, his ex-aide in Hollywood, arrived at Sandstone, Minn., under heavy guard Tuesday to complete their sentences in Federal prison there. They were convicted in November, 1941, of extorting more than $1,000,000 from the film industry. Browne was sentenced to 10 years and Bioff to eight.

A move to expel Browne from his former union, Local 2, in Chicago, was reported last week. A special investigation committee appointed two months ago by Larry Cassidy, "reform" president of the local, recommended Browne's removal from union rolls. The action, based on evidence presented at his trial, will be voted on at the next membership meeting.

Appeal rulings on the convictions of six or their accomplices, former Chicago gangland figures, had been delayed at New York, probably until November. The Circuit Court of Appeals granted counsel for the "boys from Chicago" until August to prepare records of appeal. The case probably will not be argued until September.

Goldberg Named to RKO Home Office Post

J. K. Brennan, general manager of RKO's Metropolitan theatres, announced this week that Louis Goldberg, New York zone manager, had been appointed a home office executive. Charles B. McDonald, who has been in the home office for several months, will supervise the theatres in the Brooklyn, Queens and lower Manhattan area.

Major Stewart Gets Medal

Major James Stewart has received the Distinguished Flying Cross for his leadership in the American raid February 20 on aircraft factories at Brunswick, Germany.

THE MURDER MYSTERY THAT WAS HEADLINED TO MILLIONS!

Bermuda Mystery

...NOW HEADLINED FROM

20th CENTURY-FOX presents BERMUDA MYSTERY with PRESTON FOSTER • ANN RUTHERFORD CHARLES BUTTERWORTH and Helene Reynolds Jean Howard • Richard Lane • Roland Drew John Eldredge • Theodore Von Eltz • Pierre Watkin Jason Robards • Directed by Benjamin Stoloff Produced by William Girard • Screen Play by W. Scott Darling • From a Story by John Larkin

20 CENTURY-FOX

COOPERATE WITH UNCLE SAM.
WAC RECRUITING WEEK MAY 11th THRU 17th

British Studio Release Must Wait Armistice

War Cabinet Order Is Blow, but Trade Board Moves to Speed Restoration

by PETER BURNUP
in London

The British War Cabinet's decision that on no account will any of the Governmentally requisitioned studios be released until an armistice is signed with Germany is a hard blow for producers.

The various branches of the industry have been requested to prepare data concerning the needs of the studios in the immediate post-war period. Immediate consideration is to be given these data by the Board of Trade, which, it is learned authoritatively, intends that not more than nine months shall elapse from the time of the studios' return to the industry and their full-time operation. Priority schedules are to be prepared immediately with that end in view.

The parlous limitation of output directly due to the circumstance that approximately 75 per cent of the country's studio space is now in Governmental occupation has already been reported, as was the fact that negotiations had progressed towards the release of at least two of the requisitioned major plants. Those negotiations, indeed, had reached the point where responsible civil servants were discussing with representative producers dates of release and the necessary diversion of labor to the job of reconditioning.

Gaitskill Announced Decision

First indication of the grave, disappointing, decision of higher authority was conveyed in an interview with Hugh Gaitskill. Mr. Gaitskill—characteristic senior civil servant, educated at Winchester and Oxford—is one of the assistant secretaries of the Board of Trade; is charged, in particular, with a watching brief in film affairs. It may be recorded, in passing, that Mr. Gaitskill's acute perception of the industry's problems and personalities has surprised many of the industry's leaders who regarded wanly the first announcement of his appointment to the Films Division of the board; presuming that no one of his academic, bureaucratic background could appreciate the industry's peculiar intricacies.

War Cabinet Word Final

It is the fact, however, that Mr. Gaitskill now commands the affectionate respect of every one of the leaders called upon to discuss the industry's affairs with him.

No one, moreover, could have been more disappointed than he when he conveyed the official decision regarding those requisitioned studios. However, there it is. The exigencies of war are an overriding consideration. No one can or wishes to question the War Cabinet's orders. The Cabinet has decided that the studios now devoted to food storage or to armament production cannot be spared until Hitler and his armies are beaten from the field. Producers must carry on as best they can.

That is not to say, though, that energetic steps are not in process of preparation for the release of the sorely needed studios. The Board of Trade, many months ago, invited producers and studio technicians to submit views on their requirements in the immediate post-war period. The Board envisaged many problems which comprised not only the physical release of floor space. Questions, for example, involving priority of supply of studio equipment; priority, too, of release of skilled labor, whether in the armed forces or in armament factories, required to be reviewed.

The studio work people, represented by the lively Association of Cine-Technicians, advantaging as usual any tactical situation, quickly submitted an inordinately lengthy document covering the whole field of post-war rehabilitation.

Producers Offer Blueprint

The Producers' Association, more deliberate, took longer over the job. Their memorandum of requirements is as lengthy as that of the technicians; is understood to be a comprehensive blueprint of the post-war production setup. It has not yet been handed to the Board of Trade, owing to the fact that particulars relating to two studios, lately the subject of enemy attention, are not readily available. A separate schedule of the requirements of the two studios in question probably will be prepared.

The document cites particulars of (a) the condition of apparatus when the studios were taken over, with an appraisal of its probable state when the studios are surrendered; (b) shortages of equipment consequent not only on deterioration but of alteration in production technique, and (c) particulars of staffs employed in 1939 and estimates of the numbers demanded for efficient resumption of full production.

Included in the memorandum, also, is a summary of that oft-debated question of Governmental support of British production.

Raw Stock Situation Good

One facet of hopefulness was to be discerned in the interview with Mr. Gaitskill; that relating to film stock rationing. Eighteen months or so ago, when rationing was first imposed, the situation was extremely grim. There were threats, even, that the Government might feel impelled to make a cut in theatre playing time.

Certainly, it was understood that the ration then imposed might require to be even more drastically cut. That eventually, happily, has not occurred. Were it not, indeed, that a very proper prudence is now being exerised by the Government the ration might, on the contrary, be increased even now. As it is, there is an abundance of film-base now in the country. Official opinion leans to the belief that this is the last year of stock rationing.

Lt. Bernhard, Former Director, Marries British Actress

Lieut. Jack Bernhard, an 8th U. S. Air Force fighter pilot and former film director, was married in London May 5, to Jean Gillie, British stage and film actress. Lieut. Bernhard, who is 29, is the son of Joseph Bernhard, vice-president of Warner Brothers and of Mrs. Harry Yagle of Essex House. Enlisting in the RAF in 1942, he has completed 200 operational flights, and is at present pilot of a P-47 Thunderbolt. Miss Gillie, who is 26, is with Warner Brothers, Ltd., of England.

Look in Tribute to H. J. Fitzgerald

The current issue of *Look Magazine* honors Harold J. Fitzgerald, president of Fox Wisconsin Amusement Corporation, for his activities on behalf of the recent "Don't Buy Another Depression Week" celebrated in Milwaukee. Two full pages are devoted to a review of the campaign and the work of Mr. Fitzgerald, who headed a local committee of 23 business, civic and organizational leaders to make that city "inflation-fearful."

Mr. Fitzgerald, who is at present serving as the national exhibitor chairman of the 50th anniversary of the motion pictures, based his campaign upon the tenets of good showmanship long practiced by exhibitors. Among the devices used were the largest parade ever held in the Midwest, tieups with schools, industries and patriotic organizations, store window displays, banners and posters, stunts such as an "Inflation Dinner" where menu prices were scaled to fantastic heights, radio programs and spot announcements and a barrage of newspaper publicity and art.

The idea for a "Don't Buy Another Depression" campaign originally appeared in *Look Magazine* last February, wherein the editors in collaboration with Richard Condon, Inc., outlined a public relations plan to combat the threat of inflation from war-rich Americans.

"Hitler Gang" Is Big on Broadway

Paramount's "The Hitler Gang" has been attracting crowds at the Globe theatre, New York, surpassed only by those at the Music Hall, Paramount and Capitol theatres, larger houses, the company said this week, attributing the receipts to a thorough advertising campaign.

The premiere in Sweden of "For Whom the Bell Tolls," from the same company, was "the greatest ever witnessed," according to cables received at Paramount's New York office.

In 120 engagements, over 5,000,000 persons have seen "The Song of Bernadette," Twentieth Century-Fox reported this week. At the Rivoli, New York, where it is in its 16th week, it has been seen by more than 600,000.

Paramount's "Going My Way" Wednesday entered its second week at the Paramount, New York, where 157,000 saw it the first week.

RKO's "Snow White and the Seven Dwarfs" Tuesday began its sixth week at the Manhattan theatre, New York.

Jennifer Jones Is Sued for $613,600 by 20th-Fox

Twentieth Century-Fox has filed suit against Jennifer Jones in Los Angeles Superior Court alleging breach of contract and asking damages totaling $613,600 and costs. The complaint charges the studio starred her in "The Song of Bernadette," with the agreement that she would make four other pictures.

The action also alleges that "on three occasions the actress refused to report for work in "Laura," forcing the studio to delay and change plans for the production and causing its facilities to lie idle at great monetary loss.

Meanwhile, Daniel T. O'Shea issued a statement declaring that Miss Jones was under a long term exclusive contract to the Selznick studio, of which he is executive director, and adding that Frank Belcher of the law firm of Jennings and Belcher is handling the suit for her. Mr. Belcher said that it was a fight between the two studios over the services of the actress, an outgrowth of a situation for which she is not to blame.

Acquire English Film

English Films, Inc., has acquired the distribution rights for the United States and will shortly release the Marcel Hollman English production, "They Met in the Dark," starring James Mason, Joyce Howard and Tom Walls.

Spook Pictures Penetrating Budget Ceiling

from HOLLYWOOD BUREAU

Fortified by the news from the box office front concerning "The Uninvited," Paramount put "Fear" before the camera on Monday of this week. Like "The Uninvited," it is an upper-bracket enterprise and a scare picture. Two of these in a row from a studio which has concerned itself slightly if at all with this type of entertainment in recent years suggest the beginning of a trend.

"Fear" is to be directed by Lewis Allen, who directed "The Uninvited" as his first picture, and is to star Joel McCrea with Gail Russell, Herbert Marshall and others of billing stature in the cast. The story is non-war, deriving from Ethel Lind White's novel, "Her Heart in Her Throat," with the scene switched from her London to Paramount's Boston.

Market Appears Ready For Thriller Films

The success of "The Uninvited" is not the only symptom of market readiness for some A-type thrillers. The Alfred Hitchcock jobs, "Saboteur," "Suspicion" and the others, have never lacked public support, and it could be a factor in the how-come of the matter that producer-director Hitchcock annexed for himself such a commanding championship in his field that few in his profession saw fit to step up and challenge him for it by turning in a picture of comparable magnitude. If that were the case, it could be the case, also, that the success of "Phantom Lady," produced by Joan Harrison, schooled in the Hitchcock company, stacks up as a demonstration that the field of upper-bracket chillers is not closed to competition.

The market has presented no proof that readiness, even eagerness, for some million dollar thrillers has been lacking. On the contrary, it has presented evidence, in its acceptance of the B-type thrillers so long and loosely utilized for the purpose of filling the secondary spot on a double bill, that the hunger for vicarious excitement is constant and dependable—also that no all-time records for consistency, plausibility and similar niceties of composition are essential characteristics of product in the thrill category.

The Paramount decision to produce "Fear" in the wake of "The Uninvited" is not the kind of decision to be overlooked by the gentlemen who set production policies for Hollywood's studios.

It's better than 8-to-5 that the next major cycle will be scare pictures.

Dozen Productions On Warner Lot

Cameras will grind on a dozen productions on the Warner lot this month, making May the busiest wartime month at the studio. Six screenplays were before the cameras when May came, and Jack L. Warner, executive producer, ordered a half a dozen more on to the sound stages. In some cases stars will be closing in one production and entering another without pause.

At United Artists Andrew Stone, producer, announced plans for a Technicolor musical to be titled "Miss America," one of the producer's five productions scheduled for United Artists. In connection with the picture he plans to conduct beauty contests in all of the 48 states, with the winners appearing in the film.

Captain Louis Hayward is reported returning to work before the cameras around June 1. Captain Hayward was in charge of the camera crew that shot the Tarawa films, and returned to California several months ago for treatment at the naval hospital in Long Beach. He has received an honorable discharge from the Marine Corps and is now convalescing in Palm Springs. His last picture was "Ladies in Retirement," a Columbia release.

Sergeant Charles E. Kelly, who won the Congressional Medal of Honor, has also won $25,000 in cash from Twentieth Century-Fox for the screen rights to his life story including his one-man action against the Germans in Italy. He previously had received $15,000 for his life story from the *Saturday Evening Post*.

Darryl F. Zanuck, production head at the same studio, announced, just prior to his departure from New York for the Coast, that he had renewed Geoerge Jessel's contract as a producer for another year.

Production Crop Improves

With four of the seven new undertakings assaying upper-bracket values, what may be called the mean average of productions-in-work curved upward in a week that closed with 46 features under the camera eye. Eleven were completed in the same period.

"A Tree Grows in Brooklyn", from the best seller of the same name, was started by Twentieth Century-Fox, with Dorothy McGuire, Joan Blondell, James Dunn, Lloyd Nolan, Peggy Ann Garner and Ted Donaldson in the cast. Louis Lighton is producing, Elia Kazan directing.

"Having Wonderful Crime", RKO Radio's contribution to the week's new activities, is to present Pat O'Brien, Carole Landis, George Murphy, Lenore Aubert and Richard Martin. Robert Fellows is the producer, Edward Sutherland the director.

"Bowery to Broadway" is a talent-laden Universal enterprise offering Jack Oakie, Maria Montez (in a departure from her fantasy forte), Louise Allbritton, Turhan Bey, Susannah Foster, Donald O'Connor, Peggy Ryan and Donald Cook. John Grant is producing the picture, with Charles Lamont directing.

"Strangers in Our Midst" is a Warner project under the production of Alex Gottlieb and direction of Edward A. Blatt, with Zachary Scott, Jean Sullivan, Helmut Dantine, Irene Manning, Alan Hale and Samuel S. Hinds among the principals.

Universal also started "Merrily We Sing", a Bernard Burton production, directed by Edward Lilley, with Leon Errol, June Vincent, Peggy Ryan, Ann Blythe, Kirby Grant, June Preisser and others in the cast, and "Trigger Trail", produced by Oliver Drake and directed by Lewis Collins, presenting Rod Cameron, Fuzzy Knight and Vivian Austin.

Monogram turned cameras on "Charlie Chan in the Murder Chamber", a Krasne-Burkett production, directed by Phil Rosen, presenting Sidney Toler in his Chan role, with Mantan Moreland supplying humorous accompaniment to the detecting.

Box score of the production week follows:

COMPLETED

Columbia
Impatient Years

Monogram
Are These Our Parents?
West of the Rio Grande

PRC
Delinquent Daughters

Republic
Bordertown Trails
Haunted Harbor

20th-Fox
Queen of the Flat-Tops

UA
Abroad with Two Yanks (Edward Small)

Universal
Pearl of Death
Reckless Age

Warners
Very Thought of You

STARTED

Monogram
Charlie Chan in the Murder Chamber

RKO Radio
Having Wonderful Crime

20th-Fox
A Tree Grows in Brooklyn

Universal
Bowery to Broadway
Merrily We Sing
Trigger Trail

Warners
Strangers in Our Midst

SHOOTING

Columbia
Kansas City Kitty
Battleship Blues
Crime Doctor's Rendezvous

MGM
Ziegfeld Follies
Lost in a Harem
Maisie Goes to Reno
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
National Velvet

Monogram
Wave, Wac, Marine
Alaska

Paramount
Murder, He Says
Two Years Before the Mast
Dark Mountain

RKO Radio
Tall in the Saddle
That Hunter Girl
None But the Lonely Heart
Heavenly Days
Belle of the Yukon (International)
Woman in the Window (International; formerly "Once Off Guard")
Princess and Pirate (Goldwyn; formerly "Sylvester the Great"

Republic
Atlantic City
Three Little Sisters

20th-Fox
Laura
Something for the Boys
Keys of the Kingdom

UA
Story of G.I. Joe (Lester Cowan)
Double Furlough (Vanguard)
Guest in the House (Stromberg)

Universal
San Diego, I Love You
See My Lawyer
Devil's Brood

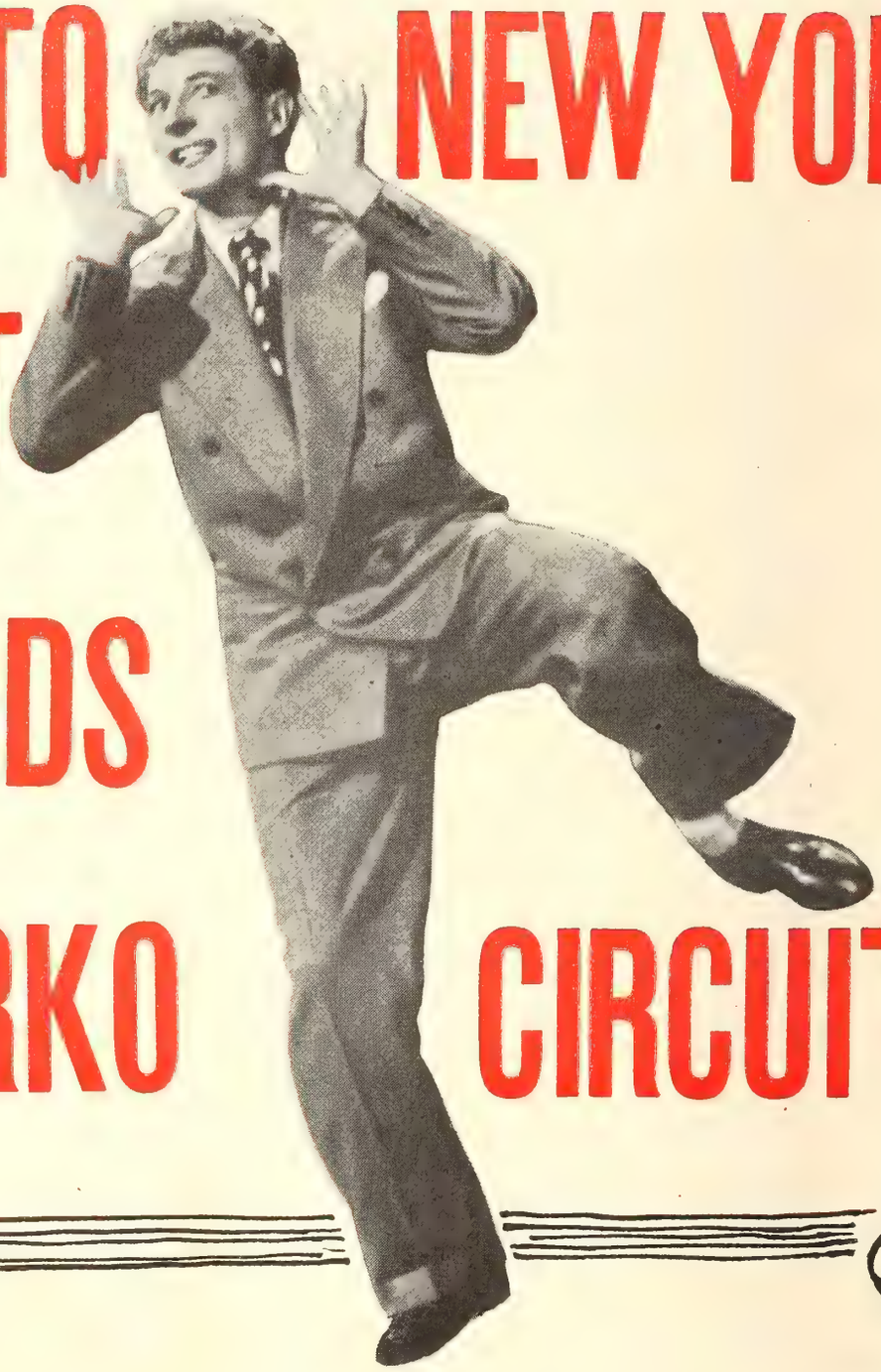
Warners
Roughly Speaking
Objective, Burma
To Have and Have Not
Doughgirls
Give Me This Woman

"Saratoga" Score Recorded

Max Steiner, who composed the music for Warner's "Saratoga Trunk," has started making an album of his score for Decca Records.

After 4 Top Weeks at Radio City Music Hall...

BACK TO NEW YORK TO SET RECORDS FOR RKO CIRCUIT!



100,000 SEATS IN GREATER NEW YORK

* 81st Street	Regent	Franklin	Marble Hill	Academy
86th Street	Alhambra	Royal	Proctor's, Yonkers	Crotona
23rd Street	Hamilton	Chester	Proctor's, Mt. Vernon	Park Plaza
58th Street	Coliseum	Pelham	Proctor's, New Rochelle	Nemo
125th Street	Fordham	Castle Hill	Keith's White Plains	Riverside

OPENING SOON AT THE FOLLOWING:

Alden, Jamaica	Greenpoint	Madison	Midway	Republic
Kenmore, Brooklyn	Bushwick	Keith's, Richmond Hill	Dyker	Strand, Far Rockaway
Prospect, Brooklyn	Tilyou	Keith's, Flushing	Orpheum	Colonial, Manhattan

SHOWMEN: DO MORE THAN BEFORE FOR THE FIGHTING FIFTH WAR LOAN!

For the first time in its history, KEITH'S ALBEE, BROOKLYN, HOLDS A PICTURE FOR THREE FULL WEEKS... RECORD CROWDS!

•

... SENSATIONAL BUSINESS IN EVERY ONE OF 25* RKO METROPOLITAN CIRCUIT THEATRES TO PLAY IT THUS FAR! ...

•

TERRIFIC EVERYWHERE!

ny Kaye in

SAMUEL GOLDWYN'S

UP IN ARMS

IN TECHNICOLOR!

WITH

DINAH SHORE • DANA ANDREWS • CONSTANCE DOWLING

AND THE GORGEOUS GOLDWYN GIRLS'

Associate Producer DON HARTMAN • *Directed by* ELLIOTT NUGENT • Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh

Songs by Harold Arlen & Ted Koehler — Sylvia Fine & Max Liebman • Released thru RKO RADIO PICTURES, INC.

British Studios Lean To Occult Themes

"Halfway House" Started Cycle; Includes Coward and Ostrer Pictures

London Bureau

There is a feeling for the occult, a craze for synthetic spookiness, about our studios just now; as though producers will just seize on any theme which avoids the depiction of battle or the bombings.

It all began with Michael Balcon's "Halfway House," in which strange doings occurred at a lonely Welsh Inn which had been blitzed a year before; in which also an odd medley of people found their redemption in the spiritual counsel proffered by the ghostly inn-keeper.

As soon as Mr. Balcon's essay in the supernatural was completed, Filippo Del Giudice's Two Cities' team set to work on Noel Coward's "Blithe Spirit." Here the impish Coward—not gibing at psychical phenomena, affecting rather to accept it as a matter-of-fact occurrence—makes ripe, polite fun of the dilemma of a gentleman, bereaved of his first wife and marrying again, who has to receive the ethereal shade of his earlier spouse.

Ostrer Also Plans Film

Now comes Maurice Ostrer with his adaptation of the Osbert Sitwell story, "Place of One's Own," in which tremendous junketings occur on account of a young lady, so much under the influence of an ancient dwelling that only the appearance of someone out of the past history of the house can bring her back to normal.

Reports of these strange experiments having spread abroad, the studios, momentarily, are flooded with suggestions of even more fantastic efforts. It is all, to many detached observers, just that little bit disconcerting. Technicians, lighting experts in particular, are having rare fun devising tricks, getting new disquieting effects on the screen. Ronald Neame, chief cameraman on "Blithe Spirit," is reported from Denham to have accomplished some remarkable things.

In the sudden effulgence of spring which currently is occurring in the Straits of Dover—only locality in this island whose weather conditions the military censors will allow to be reported—producers have developed a general urge to location. George Formby is cavorting somewhere in Hampshire, doing first exterior shots for the new film he is making under Marcel Varnel's direction. The film is as yet unnamed; nor has Formby allowed much other information to seep through the grapevine.

Theme Caused Concern

The theme of this, his latest production, has caused vast concern to Britain's premier money making performer and his advisers. Formby wasn't so keen to make a film at all at the present juncture. He made the most urgent representations that he should be attached to Generalissimo Eisenhower's party and crash into Europe, if not with the first wave of the assault then with a subsequent one.

Formby will get his wish, ultimately, to be with the boys in battle. Meantime, he has heeded the counsels of his picture-making advisers and is getting on with the business of films. Those same advisers have cast their net widely in search of a story, knowing that exhibitors this side are more than ever weary of warlike subjects. Gormless George this time appears as a small town boy clearing up the mess of local municipal politics. It's got to be good, say exhibitors, who count on Formby to make box office music for them.

Other production pilgrims to the wide open spaces are Oswald Mitchell and I. Goldsmith. Mitchell goes north to the Border Country, immediately, to make his film of a sheep dog. They have a famous breed of dog up there, known as the Border Collies and claimed to be the country's loveliest, most intelligent animals. One of the dogs at any rate who will figure prominently in Mitchell's picture shows charming, helpful intelligence.

Plans Film on Ireland

Goldsmith, maker of "Hatter's Castle" and "Stars Look Down," plans a film of the Eire-Ulster border which he calls "Twilight on the Border" and which he says will depict the whole of the psychological tangle of the twin Irish races persistently in conflict since Oliver Cromwell's day. The war, Goldsmith further deposes, won't figure anywhere in his film. It's all about cattle-smuggling over the border and an unwitting murder, and the murderer's reactions to his own conscience. Grim enough pattern as it may seem but, insists Goldsmith, the finished product will be entertaining.

Despite difficulties these days of getting to Ireland from Britain—restrictions lately have been made wellnigh prohibitive of such journeys—Goldsmith has obtained the necessary facilities to start exterior work on the Ulster border forthwith, and will employ the world-renowned Dublin Abbey Theatre players for his actors.

Studio work will be done at Denham, Del Giudice, Pascal, Korda and certain others, permitting. Mr. Goldsmith is possessed of immense optimism and patience.

Lunts May Do Picture

Taking advantage of their stay in London, where their stage play, "There Shall Be No Night," is the theatrical success of the town, the Lunts—Lynn Fontanne and Alfred—have offered to make a film here. Gabriel Pascal is interested; wants to cast Deborah Kerr with the famous American pair. But Miss Kerr is contracted with Korda, and Pascal has "Caesar and Cleopatra" on his hands. It seems that the Lunts must wait.

Max Milder has renamed his Teddington-Pat Kirkwood picture "Flight from Folly," feeling that the original title, "Flight from Sin," was not quite seemly.

Roy Rogers Makes Personal Appearance in Toronto

Toronto's Maple Leaf Gardens was filled to capacity Tuesday night of last week when Roy Rogers, Republic's cowboy star, billed as "The King of the Cowboys," made a personal appearance. Advance sale for the performance was $42,000. The gross through Saturday night came to $70,000.

Rogers, while in Toronto, appeared as a guest speaker at a City Hall rally for the Sixth Canadian Victory Loan Drive Wednesday, drawing a crowd of more than 10,000 persons.

The star also visited RCAF's Initial Training School with Trigger, his famous horse. They entertained the boys there, and veterans at the Christie Street Hospital.

British Treasury To Act in GB Deal

Approval by the British Treasury of the agree ment under which J. Arthur Rank, British film leader, and Twentieth Century-Fox would purchase jointly Loew's stock in Metropolis and Bradford Trust, holding company for Gaumont-British, was expected in London this week, thereby closing the deal negotiated among Mr. Rank, Spyros Skouras president of Twentieth Century-Fox, and Loew's Inc.

A cable from MOTION PICTURE HERALD's London office Wednesday reported that Larry Kent, executive assistant to Mr. Skouras, was slated to be named managing director of Gaumont-British Theatres if proposals heretofore advanced by Mr Rank and Mr. Skouras were consummated.

Whether or not Mr. Kent also will be named to the board of directors as the representative of 20th Century-Fox is not certain at this time, but it is certain that the American company will have representation on either the G-B or the Metropolis and Bradford directorates. Mr. Kent, who returned to New York from London last weekend, declined to comment Tuesday on the London report.

As a result of the deal negotiated between Mr Rank and Mr. Skouras, there was a sharp reaction on the London stock market. Gaumont-British ordinary shares rose in two days from 17 shillings three and a half pence, to 19 shillings, fourpence.

It was indicated that as a result of the agreement, 20th Century-Fox would resume production in England, utilizing the Rank studio facilities and British talent, augmented by Hollywood talent Production is expected to start in October with an initial program of at least two and possibly four top-budget films. After the war, it was said, Mr Skouras plans a 20th-Fox British program of eight to 10 features a year aimed at the world market.

Open Cantor Film In New York

Film industry leaders, notables of the show and political worlds, and feminine members of the armed services thronged the RKO Palace theatre New York, Tuesday night, at the world premiere of Eddie Cantor's first production, "Show Business," for RKO release.

Twentieth Century-Fox's "Pin-Up Girl" began its first run in New York Wednesday, at the Roxy theatre.

The same company's "The Song of Bernadette" was given a New England premiere last week at the Majestic theatre, Boston.

MGM's "The White Cliffs of Dover" opened at the Radio City Music Hall Thursday.

Eddie Cantor Honored at Testimonial Dinner

Eddie Cantor was honored with a testimonial dinner held at the Hotel Astor, New York, Sunday, May 7, for the many contributions he has made over a period of 35 years in entertainment and charitable welfare. Fifteen hundred guests from all walks of life attended the dinner, which was sponsored by Actors Equity Association American Federation of Radio Artists, Screen Actors Guild, American Guild of Variety Artists American Society of Composers, Authors and Publishers, Catholic Actors Guild, Episcopal Actors Guild, Negro Actors and Jewish Theatrical Guild.

On the dais were George Medalie, Arthur Hopkins, Gene Buck, Basil O'Connor, Rabbi Stephen Wise, Col. William Wyler, Senator Robert Wagner, Judge Ferdinand Pecora, John Golden N. Peter Rathvon, George Jessel, Louis Nizer Deems Taylor, Judge Jonah Goldstein, William Morris, Jr., Ruth Gordon, Lt. Garson Kanin, Ed Cantor, Walter Vincent, Helen Menken, Ned Depinet, Niles Trammell, Ted Lewis, Abel Green and Fannie Hurst. The event was highlighted by a to-coast NBC broadcast.

Trade Launches Wac Recruiting Theatre Drive

The industry joined with the U. S. Army this eek in the national drive to enroll women for the omen's Army Corps. The drive opened Wednesy and will run through next Wednesday.

In the Times Square section of New York City opening day of the drive, the public viewed mass induction of 100 young women recruits. he oath was administered from a grandstand ected for the occasion. Army, civic and industry aders were present.

From the platform, Allen Jones sang Frank esser's "One Little Wac," and Jane Powell, m starlet, sang the National Anthem. Other reen and stage stars were on the platform. The remonies followed a breakfast at the Hotel Astor, ndered by Charles C. Moskowitz, Metropolitan ea chairman for the drive. Mr. Moskowitz's ests included high ranking Army officers, includg Colonel Oveta Culp Hobby, in command of the ac. Following the breakfast the Army officers ere escorted to 31st street and Seventh avenue, om which point at noon they led a parade of acs and soldiers to the scene of the mass induction and the accompanying ceremonies.

Veek Marked in Brooklyn

Edward L. Alperson, general chairman of the rive, announced that the theatres of the nation pened the drive "as a single unit to do a job for e United States Army."

On the steps of Borough Hall in Brooklyn on ednesday at noon, Borough President John Cashore officially proclaimed May 11 through 17 as Wac Recruiting Week." Milton Berle was master f ceremonies and Wac officials participated. A arade preceded the ceremonies, starting in front f the Fox theatre in downtown Brooklyn, and ntinuing down Fulton street to Borough Hall.

The Borough of Queens will be the scene of a imilar rally Saturday, the Bronx and Westchester n Friday or Saturday.

Booked Every Print

Wednesday night the Borough President of taten Island, Joseph A. Palma, read his proclaation of "Wac Week" from the stage of the St. eorge theatre. A Wac color guard, an Army ier and enlisted personnel and officers of the Wac, articipated in the ceremonies.

Ned E. Depinet, distributor chairman for the rive, received the following report from Tom H. Bailey, RKO branch manager in Denver:

"I am glad to advise that we have booked every rint that we have on the War Activities short 'It's our War, Too' for the week of May 11-17. We re certainly cooperating with the Women's Army Corps Recruiting Week in motion picture theatres."

AT THE Wac recruiting breakfast, Wednesday, at the Astor Hotel, which marked the start of the New York area's campaign, and which preceded a parade through Times Square, and the induction of 100 Wacs: Colonel Sumner Waite, Charles C. Moskowitz, E. L. Alperson.

Coe Speaking Tour Concludes May 16

Charles Francis Coe, counsel to the Motion Picture Producers and Distributors of America, is pledging post-war pictures "free of propaganda except as they inevitably portray a successful form of democracy as exemplified in the United States," during speeches on his current tour of the west and midwest.

Appearing before civic and service clubs and business groups Mr. Coe has been describing industry war service and promising for the industry continued fidelity of production and service to the community after the war.

He appeared Wednesday before the Kiwanis at Denver, and May 16 will end the tour before the St. Louis Chamber of Commerce.

Joseph and Bergman Confer

John Joseph, national director of advertising and publicity of Universal Pictures, arrived last week from the Coast to confer with Maurice Bergman, eastern head of advertising and publicity, and arrange final details for spring and summer campaigns.

Biggest Week in Dollars For Ned Depinet Drive

With May 18 the closing date of RKO's 1944 Ned Depinet drive, last week was the biggest week in dollars, it was announced by Charles Boasberg, drive captain. Particularly gratifying, said Mr. Boasberg, was the fact that the record was hung up in the first of the two weeks of the drive which have been designated the Bob Mochrie Weeks in honor of RKO's general sales manager.

Mr. Boasberg also reported that Walter Branson's western division was the first of the company's three divisions to go over its quota cumulatively for the period, with San Francisco, N. P. Jacobs, manager, jumping into first place. This was followed by Dallas, S. M. Sachs, manager, Los Angeles, J. C. Cohen, manager, and Charlotte, R. F. Branon, manager.

Plan Wide Promotion On New Disney Film

With Walt Disney's new full-length musical feature, "The Three Caballeros," in the last stages of production, plans are being prepared for a great international campaign which may center around an inter-American premiere. According to present plans the picture will be ready for release early in the autumn.

Roy O. Disney, vice-president, and Vern Caldwell, head of public relations of the Disney Studio, are in Mexico City to prepare the campaign.

Consolidated Film Paid Yates $69,160 in Past Year

Consolidated Film Industries, Inc., paid Herbert J. Yates, president, $69,160 during the past fiscal year, its annual report filed with the Securities and Exchange Commission, Philadelphia, disclosed this week. Republic Productions, Inc., wholly owned subsidiary, paid M. J. Siegel, president, $65,060.

J. E. Tweeddale in New Post

J. E. Tweeddale, until recently on leave of absence from Bell Telephone Laboratories to Columbia University's War Research Division, has taken over coordination and production programming of thermistors, varistors, glass-sealed switches and carbon-deposited resistors in the radio division of the Western Electric Company under the direction of H. N. Willets, commercial contract service manager.

WAC May Film Releases Set

In order that exhibitors may devote the major portion of the month of June to the Fifth War Loan drive, an additional War Information Film and Bulletin has been added to the May release schedule of the WAC, Herman Gluckman, assistant distributor chairman of the War Activities Committee, announced Monday.

The revised schedule of WAC films follows:

May 11, Paramount will release "Skirmish on the Home Front," the economic stabilization film starring Alan Ladd, Betty Hutton, Susan Hayward and William Bendix. The short, produced and distributed by Paramount, deals with the importance of guarding against inflation.

May 18, a special short for the Fifth War Loan entitled, "Road to Victory," will be released by Warner Bros. The all-star Bond short, produced by Jack L. Warner, features Bing Crosby, Cary Grant, Frank Sinatra, Charles Ruggles, Dennis Morgan, Irene Manning and Jack Carson and is

May 25, a film produced by Vanguard Pictures to encourage the enlistment of women in the U. S. Cadet Nurse Corps, titled, "Reward Unlimited," will be released at the request of the U. S. Public Health Service. The short, starring Dorothy McGuire, Aline MacMahon, and James Brown, will be distributed by MGM in all cities except Albany, Des Moines, Memphis, Oklahoma City, and Portland where it will be released through UA.

Three "film bulletins," attached to all newsreels, will be issued during the coming month. On May 18, a short stressing the importance of Victory Gardens, written by John Kieran, is scheduled, and on May 25 and June 1 two Treasury Department bulletins pertaining to the coming War Loan will be distributed.

Thus far, the only War Information film for June is the War Department's "Movies at War." Dated June 8, it shows the handling and distribution of the industry's 16mm overseas films and their importance to soldier morale.

Frank McWilliams Honored

Twelve board members of the Independent Theatre Owners of Wisconsin & Upper Michigan, gave a dinner for Frank McWilliams, operator of two theatres at Portage, at the Schroeder Hotel, Milwaukee, Tuesday. Mr. McWilliams is retiring.

first peek at "MABEL" across th

Based on the Stage Success "UP IN MABEL'S ROOM" by Otto Harbach and Wilson Collison • Screen Adaptation by Tom Reed • Directed by ALLAN DWAN • Released thru United A

ation!
DAYTON
Equals top U.A. business for two years—Loew's Theatre!
NEW YORK
Boffo! Smash first week at Gotham Theatre—Looks like 8 weeks!
ATLANTA
Top U.A. business for the year at the Grand Theatre!
they're all after Mabe
YOU can date her
at U. A.

C. A. Midelburg Chosen as MGM's 20-Year Showman

Charles Arnold Midelburg, owner of the Capitol theatre, Charleston, W. Va., is the MGM Twenty-Year Showman.

MGM has selected him as "typical of thousands of MGM customers who have played the company's product since the merger of Metro, Goldwyn, and Mayer in 1924." He is also, according to company announcement, possessor of the "unique distinction of having bought, booked, and played every MGM subject for the past 20 years," and he calls his theatre the "all Metro Theatre."

Selection of Mr. Midelburg is part of the company's observance of its 20 years.

The West Virginia theatre man will be MGM's guest at its Culver City, Cal., studios. He was to go first to New York, and on Friday leave for California, accompanied by his wife.

Mr. Midelburg entered the theatre business in 1924. He bought the property in which the theatre, then the Plaza, was housed. He renovated it, and reopened the theatre as the Capitol. He has never used double bills, giveaways or chance games. His brother, Ferde, operates three theatres, also in West Virginia. Mr. Midelburg has a son, Charles, 25, and in the Navy; and two daughters, Catherine and Beverly.

The first MGM office to notify New York headquarters of 100 per cent exhibitor cooperation on the 20-year observation is that in Charlotte, managed by Benn Rosenwald.

The MGM foreign department is marking the anniversary with a campaign paralleling the domestic sales division plan to place a Metro picture on every screen during the week of June 26-28.

All foreign branches and the company's theatres abroad will give special attention to the anniversary, it was disclosed this week by David Blum, director of foreign publicity and advertising. In many instances, he reported, the company anniversary will be tied in with celebrations of the 50th Anniversary of the industry.

Special cable dispatches of publicity material are being prepared at the home office and sent to foreign branches. For the first time a film company is using press cable rates to send story material. Local publicity representatives are placing it in foreign newspapers and magazines.

Special advertising budgets in all countries where MGM has theatres and branch offices are also being devoted to the anniversary.

Legion of Decency Lists Seven Films Reviewed

The National Legion of Decency this week reviewed seven pictures and classified them as follows: In Class A—Section I, Unobjectionable for General Patronage are: "Pardon My Rhythm," "Men of the Sea," "Song of the Open Road." Class A—Section II, Unobjectionable for Adults: "Gambler's Choice," "Gaslight," "Ladies in Washington." Class B—Objectionable in Part: "Teen Age," in which the objection was that the film had an "atmosphere of suggestiveness."

Federation Cites "Bernadette"

"The Song of Bernadette," produced by 20th Century-Fox was voted "the most outstanding film achievement of the season 1943-44," by the members of the three hundred clubs affiliated with the New York City Federation of Women's Clubs, it was announced last week by Mrs. Kenneth S. Strayer, president of the Federation.

"G.I. Joe" Now Before Cameras

A Pulitzer Prize has been won by Ernie Pyle, author of "Here Is Your War," to be produced by Lester Cowan for United Artists as "G. I. Joe." The film is now before the cameras, and Tunisian desert scenes described by Mr. Pyle were filmed at Camp Laguna, Arizona, during desert maneuvers of the Army's 80th Infantry Division last month.

CHARLES A. MIDELBURG

Republic Two-day Regional Held

The third and last of Republic's series of regional meetings ended in New York Thursday at the New York Athletic Club with a report of new records set this season.

H. J. Yates, Sr., chairman of the board, and J. R. Grainger, president and general sales manager, met with Sam Seplowin, central district sales manager, and Maxwell Gills, eastern district sales manager, heading a group of men from those territories.

As announced at the Republic Chicago meeting, the distribution increase for the first 16 weeks of 1944 was greater than for any period in its history. The company has announced a production budget for 1944-45 of $17,750,000 and an advertising and publicity budget of $2,700,000.

Promotion campaigns were outlined for "Man from Frisco," "Storm over Lisbon," "Yellow Rose of Texas" and "Atlantic City," four top-budget films to be released this summer.

Among those who attended the New York regional were: branch managers Jack Bellman, Buffalo; Sam P. Gorrel, Cleveland; George H. Kirby, Cincinnati; I. M. Pollard, Detroit; L. W. Marriott, Indianapolis; Sidney Lehman, Pittsburgh; Arthur Newman, Albany; Jack Davis, Boston; Jerome Lewis, New Haven; Sam Seletsky, New York; Joseph Engel, Philadelphia; and franchise holder Jake Flax, Washington. The home office was represented by Walter L. Titus, Jr., William Saal, Morris Goodman, Seymour Borus, Edward Seifert, G. C. Schaefer, Albert Schiller, Charles Reed Jones, and Steve Edwards.

"Pin Up Girl" Contest Is Launched by 20th-Fox

A prize of a $25 War Bond will be given to the winning girls in a greater New York "pin-up" girl contest at the Roxy theatre sponsored by Twentieth Century-Fox in conjunction with the showing of their Technicolor musical, "Pin Up Girl," starring Betty Grable. The prize is offered for each girl selected representative of 35 United Nations. Judges in the contest will comprise members of the various legations of the United Nations as well as a representative of 20th-Fox, the American Press and Foreign Press.

Farrow Gets Two Awards

John Farrow, director, and commander in the Royal Canadian Navy, has been presented with two new honor decorations in recognition of his World War II service. Mr. Farrow directed "The Hitler Gang." The war medals, which arrived in Hollywood from Canada, are the 1939-42 Atlantic Battle Star and the Canadian Volunteer Medal, with Silver Maple Leaf.

Universal Sales Meeting to Be at Studio June 5

Universal's production schedule for 1944-45 wa expected to be announced this week, in advance the company's first meeting of key sales executive to be held in Hollywood June 5. The meeting wi be at the Ambassador Hotel and will replace th usual sales convention held in New York or Ch cago.

Columbia, RKO Radio and United Artists cu rently are making plans for regional sales meetin to discuss new season product. Republic alread has announced its schedule for 1944-45. Twentie Century-Fox plans the production of about 20 fe tures next season, according to the recent stat ment of Darryl F. Zanuck, production chief. O ficial announcements of new season production pr grams are still to be made by MGM, Monogra Paramount, PRC Pictures and Warner Bros., addition to Columbia, RKO and UA.

William A. Scully, vice-president and gener sales manager, in announcing Universal's west coa meeting, said that although "attendance is limite to our key executives, we believe that we are n only cooperating with the Government in th matter of transportation so vital to the war effor but at the same time we believe we are doin something most constructive for our entire sal organization."

Among those who will attend the studio confe ence will be, in addition to Mr. Scully, E. T Gomersall, assistant general sales manager, ar divisional sales managers F. J. A. McCarthy, Fre Meyers and A. J. O'Keefe.

Night Club Trade Hit by 30% Tax

Hundreds of taverns in New York City ar outlying areas which formerly featured music, dan ing and entertainment will be forced to close unle the 30 per cent cabaret tax is reduced by Co gress, said Joseph Maguire, president of the Unite Restaurant Liquor Dealers Association, this wee In a letter to Representative Harold Knutson Minnesota, Mr. Maguire said the tax had prove unworkable and unenforceable, and business ha fallen off as much as 50 per cent.

Noah L. Braunstein, counsel for the Cafe Owne Guild, has stated that delayed action by Congre in cutting the size of the tax means "wholesa bankruptcy" in the cafe industry. The Americ Society of Composers, Authors and Publishers, said, also had joined the growing group protesti the tax, which according to the American Gui of Variety Artists, had already thrown 8,000 e tertainers out of work.

As an indication of the effect of the tax on bus ness, Mr. Braunstein said that a place which w averaging $120,000 a month dropped to $62,000 April. Thousands of cafes and night clubs ha closed or eliminated shows throughout the cou try, he continued, and additional thousands are e pected to do likewise this month. In an effo to head off wholesale dismissal of its members, t American Guild of Variety Artists has announc a temporary order permitting establishments to c in half the number of entertainers employed.

Ban Lifted on WAC Short

Distribution of the War Activities Committ short, "The Negro Soldier," produced under t auspices of the War Department, will continue spite of legal action taken by the producers "The Negro Marches On", an independent fil Judge Alfred C. Coxe in New York Federal Co Wednesday vacated a temporary restraining ord granted last week against the WAC on the applic tion of Jack Goldberg of Negro Marches On, I Mr. Goldberg claimed distribution of the WA picture put his production in competition with t Government. Judge Coxe reserved decision on application for a permanent injunction.

Argentine Daily Attacks Proposal For Film Quota

One of the leading daily newspapers of Buenos Aires, *Critica,* in the issue of April 19, protested against the recent proposal of the Argentine producers that a film quota law be enacted to protect the Argentine production industry.

Since the publication of the article, the Argentine Distributors Association has rejected the quota proposal, which was submitted by the Government film agency to various branches of the industry for comment.

The *Critica* article said in part:

"Although the grave problem represented by lack of raw stock which is confronting the Argentine motion picture business has not yet been solved, there is already another threat hovering over its forward prosperous march. We know . . . some Argentine producers have asked the authorities to issue a decree of protection for the national industry by means of a law of contingency. This would oblige all exhibitors to show at least one Argentine made feature in each show daily. . . .

"The law of contingency as is now being sought is a dangerous weapon. Good pictures require no protection—their calibre is their own protection. The exhibitors clamor for them and the public wishes to see them.

"The Argentine motion picture business as we have said, has accomplished wonderful results in a very short time. . . . All this was accomplished without any forced protection, no law of contingency. They protect themselves. A good picture requires no law of contingency.

"The law of contingency isn't a new thing. Many countries have applied similar measures, and always obtained a negative result. Italy and Germany had such a law and then their trade started on the downward grade and had been getting steadily worse for years before the war. The same happened in France and Spain. Even England was obliged to reform the law after many years of decadence. . . .

"Another problem is where to find the raw stock to make so many pictures. At this moment one studio is at a standstill and others approaching the same plight owing to lack of raw stock. The national producers cannot fulfil their normal output of 50 pictures so how could they produce 200? The U. S. quota for this country is 14 million metres—is there any reason to believe they will increase that quota?"

Bekeris Central American Supervisor for Warners

Sam Bekeris, for the past two years in the Argentine industry, has been appointed by Warner Bros. to the post of district supervisor for Central America and the west coast of South America, including Peru, Bolivia, Ecuador, Colombia and Panama. Mr. Bekeris, in addition to his activities in South America, has had experience in Spain, Yugoslavia, Czechoslovakia and the Baltic States, where he occupied distribution posts. He left last weekend for Lima, Peru, where he will make his headquarters.

Argentina Gives Approval To "Five Graves to Cairo"

"Five Graves to Cairo," a Paramount production which was banned by the Argentine Government last autumn, has been approved for exhibition in that country, it was learned here this week.

Fineberg Joins Monogram

Sam Fineberg, formerly associated with James Alexander in the operation of Republic's Pittsburgh exchange, has been newly appointed manager of the Monogram exchange in that city.

Circus to Boston May 23

Ringling Brothers and Barnum and Bailey Circus will come to Boston May 23 direct from Madison Square Garden, New York.

FROM READERS

HELP SMALL EXHIBITOR, SHOWMAN SAYS

To the Editor of the Herald:

I have been reading numerous articles in the Motion Picture Herald relative to the new tax invoked on theatres. I have also noticed that there has been talk of another tax to be added, bringing the total to a neat 30 per cent.

There has been a great deal said about the unity or lack thereof within the industry. I will grant that there is very little. In my humble opinion, the reason for this is that the producers and the distributors have been playing both ends against the middle. In other words, they antagonize one exhibitor against the other.

It is a known fact that the producers have a great deal of weight in Washington. Have they ever used any of this in favor of the exhibitor? Not an ounce. They are for themselves. Their attitude is that they do not need the small exhibitor, the fellow who is really being hurt. Oh, yes, they do a great deal of grandstanding. They tell how they are doing to aid and assist the little fellow, but they never seem to get around to it. There is one exception to this and that is Metro. They do aid the exhibitor as far as adjustments are concerned. But they do nothing to help eliminate the tax.

Other industries back up their retailers. The liquor dealers even send men out to aid the dealers in making out their floor tax returns. The jockey clubs fought off a five per cent tax so as not to allow the blood strains of thoroughbreds to cease, thereby aiding the breeders, touts and gamblers to stay in business, to say nothing of the poor bookies.

I believe that the industry in general would be a great deal better off if it would get down to business and help the fellow who gets the money that runs the machinery. The industry has done a swell job in furthering the war effort. There have been millions collected in the sale of Bonds, for the Red Cross, the blood bank and numerous other agencies. This is a noble work and we should take no credit for any of it. It is our duty. It is also our duty to collect and pay all the tax necessary to run this enormous war, that is our share of it. It is up to our exhibitor organization to sponsor all of the above agencies. They should not, however, forget why they are in business. I have belonged to an exhibitor organization for two years, and to date I have received one communication with regard to the internal operations of the industry. It looks like the tail is really wagging the dog.

—*E. L. ORNSTEIN, Rialto and State Theatres, Marengo and Milltown, Ind.*

URGES FILM TO SHOW AID OF THEATRES TO WAR

To the Editor of the Herald:

Much has been said in the Herald and other trade papers about the wonderful work the exhibitors and theatre industry have contributed to the sale of Bonds, collection of Red Cross money, March of Dimes and certain other war activities.

Even special editions have been mailed out to the theatre men telling them about all they have done for the common cause, but we are just a few compared to the population of the United States, and the rest of the folks do not read the trade papers. Hence, they do not know what has been done and certainly they did have a part in these things. They bought the Bonds and they contributed in our theatres when we passed the basket around.

Now, I think all this should be put on film to show them what has been accomplished by their home town theatres and also by them, for this certainly could not have been accomplished without their help and cooperation.

—*MELVILLE DANNER, Kozy Theatre, Granite, Okla.*

Rogers PRC Manager

Harry Rogers is the new PRC branch manager in Charlotte, N. C., succeeding Bernard Mariner, who has entered the Marine Corps.

Exhibitor Replies To Rodgers' Plea For Trade Unity

Joseph P. Uvick, secretary and treasurer of the Michigan Independent Exhibitors' Association with headquarters in Detroit, has written an open letter to fellow exhibitors in the form of an answer to the plea for unity and harmony in the industry made by William F. Rodgers, vice-president in charge of distribution for Metro-Goldwyn-Mayer.

Mr. Uvick considers Mr. Rodgers' plea "a polite invitation to discuss our industry's problems," and proceeds to discuss them.

"Repeated pleas of William F. Rodgers for unity and harmony so that 'the industry can progress and prosper without unnecessary restrictions' . . . We, as exhibitors, have been subjected to the most unusual regulations by the producers who already own the choicest theatres by the thousands. Taken altogether, the producers, with their affiliates, have become a gigantic octopus, a monopoly which naturally resulted in governmental prosecution, regulation and restriction of further expansion. This does not justify our saying 'let them hang; they have it coming to them,' because we are directly affected."

Urges New Sales Basis

Mr. Uvick suggests: "Production costs should furnish ample basis for rental charges but on subsequent runs their own box office receipts provide drawing power values as well. Suppose MGM sold them on a selective contract. Offer to license a group as you do now, but at a stated price for each feature. Every feature thereby stands on its own feet, exhibitors to select any number at the price stated.

"Questions of elimination, cancellation, percentage of flat rentals and the curse of forcing remove themselves then and there. 'MGM can't do it,' do we hear it said? The smaller producers can and do. . . . What's wrong with the selective contracts as a step toward removing over half of the so-called monopolistic practices we as exhibitors complain about? The Department of Justice certainly would not object. . . .

"So Mr. Rodgers, let's have reformation and harmony by specific proposals from the policy makers. We have specifically proposed that producers adopt a selective contract. Your own affiliated theatres now obtain them from some producers that are not interrelated with affiliated chains. . . .

Causes Must Be Abolished

"So we see how and why government regulation crept into the movie industry. It was not as a result of anything done by the independent exhibitor. . . . The consent decree was a truce, an opportunity for the industry to reform if it would. It failed, or refused to reform. . . . The cure, Mr. Rodgers, Mr. Kuykendall, et al., is not denouncement. To dissolve government regulation the causes that produced it must be abolished.

"We say the cause is monopolistic policies. If we are wrong what do you attribute as the cause? . . . Who can or should propose reforms or advancements? The exhibitors have little power except to concede to the producers, or to complain. . . . Initial steps of reform must necessarily come from producers. . . ."

Program Set for Allied Board Meeting May 23

The program has been set for the Allied States Caravan and Allied national board meeting, to be held in Philadelphia at the Hotel Warwick. The Caravan will meet May 23 and 26, board sessions scheduled on May 24 and 25. The night of May 24 a stag dinner will be held for all industry members, with Eastern Pennsylvania Allied as host, preceded by a cocktail party by Metro. Between 25 and 30 Allied directors are expected for the sessions, with the dinner expected to bring out all industry members since it marks the fifth anniversary of the local Allied unit.

A *New* ANGLE TO THE INFERNAL TRIANGLE

IT TAKES DARING
to step off the beaten path!

"The Lady and the Monster"
not only
blazes a new trail..

IT IS A PICTURE
that is

"OUT OF THIS WORLD"

LADY
LOVER
LIBERTINE
REPUBLIC
presents a new
Box Office
★ CHILLER!
LUNACY
LARCENY
LUCRE
"The Lady and the Monster"
with
VERA HRUBA RALSTON ★ RICHARD ARLEN ★ ERICH VON STROHEIM
HELEN VINSON ★ SIDNEY BLACKMER
GEORGE SHERMAN, Director
Screenplay by Dane Lussier • Frederick Kohner
Based on the novel "Donovan's Brain," by Curt Siodmak

SWG Calls for Industry Study Of Alliance Aim

Hollywood Bureau

The move of the Screen Writers' Guild in Hollywood, intended originally by the membership as an investigation of the Motion Picture Alliance for the Preservation of American Ideals, has resolved itself into an attempt to establish "industry unity to publicize constructive achievements of the industry."

After the SWG membership meeting April 11 refused a request urging its executive board to meet with the MPA to discuss the latter's aims and purposes, it adopted a resolution calling for a "meeting of the entire industry to discuss the purposes and aims of the Alliance."

When the SWG executive board met to take up the membership's recommendation it was changed to the calling of "an industry-wide meeting" to formulate a constructive public relations program for the industry. At this meeting, held at the Hollywood Roosevelt May 2, to which some 38 industry groups sent representatives, a resolution on industry public relations was adopted.

Voted "Provisional Committee"

The resolution, in the text of another SWG press release, will accelerate "plans for the democratic formulation of a public relations program for the industry."

Additionally, the meeting voted the establishment of a "provisional committee" with Mary McCall, Jr., president of SWG as chairman, to facilitate such action and "map out a campaign to be submitted to all workers and executives within the industry," according to an SWG spokesman and an official SWG release.

Officials refused to reveal the names of any members of the "provisional committee" stating that they could not do so because many of those who are to serve on it would have to report back to the groups they represented and obtain their approval before serving.

Nevertheless, this provisional committee was scheduled to confer during the week and convene again May 9, to further the program voted at the May 2 meeting. The committee is then scheduled to report its progress, for ratification, to the representatives of 38 industry groups the SWG said attended the May 2 meeting.

The resolution setting up the provisional committee follows:

Whereas, for a number of years the motion picture industry has been subjected to unwarranted, unprincipled and vicious attacks without support of evidence of facts, and

Whereas, these attacks have a tendency to create and spread throughout the world an entirely erroneous picture of the motion picture industry,

Therefore, be it Resolved that we here reaffirm our confidence in the achievements of the motion picture industry as a significant source of entertainment, a major contributor to the united war effort and a consistent force for progress, and

Be it Further Resolved that we are determined to defend the motion picture industry against such irresponsible and unwarranted attacks; and

Be it Finally Resolved that we seek to organize the widest possible industry unity to publicize the constructive achievements of the motion picture.

Number of Guilds Included

Among the 38 groups at the organizational meeting were a number of industry unions and guilds, including those in the Conference of Studio Unions headed by Herbert Sorrell, president of the Painters' Union. Fifteen other groups of similar character, claiming to represent approximately 15,000 industry workers, said they were not invited. A check revealed the officials of these 15 groups, all of them union organizations, had endorsed the Motion Picture Alliance and its aims and purposes in a letter, dated February 26, to the Alliance and published in the March 2 issue of a Hollywood trade paper as advertising.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 71—Patrol action at Anzio. . . . Rescue behind Jap lines. . . . Wartime Annapolis class holds spring parade. . . . General Montgomery talks about war to home front. . . . Major Richard Bong, South Pacific ace.

MOVIETONE NEWS—Vol. 26, No. 72—Mountains of war supplies for the invasion. . . . Forest fires damage New Jersey. . . . Gov. Bricker speaks on America's place. . . . Gov. Dewey proclaims "D" day for prayer. . . . Women in service change to summer uniform. . . . Navy nurses look good to boys on Guadalcanal. . . . Kentucky Derby.

NEWS OF THE DAY—Vol. 15, No. 269—Allied bombers over Germany. . . . General Montgomery rallies home front. . . . Major Dick Bong, Ace of Aces. . . . Warning to service men on card sharks. . . . Commando Nurses and Wacs in Pacific.

NEWS OF THE DAY—Vol. 15, No. 270—Britain becomes arsenal. . . . Fortress Europe awaits attack. . . . Gov. Dewey urges prayer. . . . Gangway for war traffic. . . . Fashion notes for women in uniform. . . . Service men's baby show. . . . Kentucky Derby thriller.

PARAMOUNT NEWS—No. 72—Army nurse program. . . . First Wacs reach Hawaii. . . . Burma-jungle bridge miracle. . . . Europe's hours of destiny. . . . General Montgomery and General Eisenhower.

PARAMOUNT NEWS—No. 73—Plows battle leftover snow. . . . More Wacs take over. . . . Baby show for G.I. Joe. . . . Behind the invasion. . . . Kentucky derby.

RKO PATHE NEWS—Vol. 15, No. 74—Hospital digs in at Anzio. . . . Club for soldiers' Aussie wives. . . . Teen-agers open canteen. . . . Ban best seller.

RKO PATHE NEWS—Vol. 15, No. 75—Vast War supplies. . . Stettinus returns from London. . . . Convalescent center for airmen. . . . Service women show new uniform. . . . Pensive wins Kentucky Derby.

UNIVERSAL NEWSREEL—Vol. 17, No. 291—America's air invasion under way. . . . Bread for Italy. . . . Action at Anzio. . . . Executives visit flat-top. . . . Jersey forest fire. . . . Rescued by "Mountain Cat."

UNIVERSAL NEWSREEL—Vol. 17, No. 292—Equipment for invasion. . . . Maytime snow plows. . . . Flat-tops for Britain. . . . New duds for G. I. Janes. . . . U. S. girls in Solomons. . . . Wacs from California. . . . Kentucky Derby.

ALL AMERICAN NEWS—Vol. 2, No. 81—Inter-racial conference. . . . Harlem Hospital a busy place. . . . Illinois river causes floods—army takes over. . . . Wands conduct bond rally in Chicago. . . . Sub-chaser manned by Negro crew. . . . Boys attend open air service in Italy.

See No Change in Raw Stock Quota

Discussions of military needs for raw stock for the third quarter, with indications that allocations for the industry will be neither expanded nor reduced were begun this week by War Production Board officials and Army and Navy representatives. Preliminary surveys of the raw stock situation, it is understood, have developed that there will be no difficulty in meeting military requirements and there is no fear that industry allowances will have to be cut.

At the moment, there is no indication that the studios will be able to get more film, although WPB officials have received no complaints that producers were under any hardship in getting along on what they now receive. The studios' reports on lumber requirements for the next two quarters also are being studied, and while they have not been analyzed completely it is believed it will be possible to fill them despite the lumber shortage, which is requiring cuts in consumption for shipping containers and many other purposes.

Decision Reserved on Appeal

The United States Circuit Court of Appeals Friday reserved decision on the appeal by Pat A. Leonard and Robert Shurr, authors, from a dismissal of their plagiarism suit against Warner Brothers, Vitagraph, Frank Capra, Frank Capra Productions and Jacob Wilk, Warners' New York story editor. The action charged that "Meet John Doe," made by Warners, had been pirated from the author's play, "The Stuffed Shirt." Federal Judge Vincent L. Leibell had dismissed the plagiarism suit, ruling that "Meet John Doe" was an original story.

Rule Prior Run May Be Same As Clearance

Priority of run can constitute unfair clearanc within the meaning of Section VIII of the Conse Decree, in cases where areas of competition ove lap, the Appeal Board of the motion picture art tration system ruled at New York Thursday a decision which appeared likely to set sever important new precedents.

In their 91st opinion the three appeal judge George W. Alger, Albert W. Putnam, and Robe McC. Marsh completely reversed the findings John S. Lord, arbitrator of the 25 Chicago cas who had dismissed the clearance complaint of J seph A., Gene and James Marchesi.

The Marchesi brothers, operating the Genes theatre, Geneseo, Ill., complained in August, 194 that the Peerless theatre, Kewanee, Ill., held clea ance which was unreasonable as to area. The tw towns are 25 miles apart, on the fringe of tl Rock Island, Moline, Davenport tri-cities metr politan area.

Had Right to Change

The Appeal Board found this to be correct, eve though some competition existed between Kewan and Geneseo. But it held the arbitrator construe his powers too narrowly in holding that he had n right to change Geneseo clearance because tl Kewanee theatre held mere priority of run.

"There is an essential distinction to be draw between an area of actual competition and an are which is to be considered the proper competitiv area of a particular theatre, for the purpose of de termining reasonable clearance," the board wrot It held that Section VIII of the decree permits a arbitrator to rule whether assignment of a theatr to a clearance area by distributors is unreasonabl

In this case it ruled that the subjecting o Geneseo to Kewanee was such a case, repeatin its ruling that when two areas of competitio overlap, and include the same theatre, it should b subject to only one set of clearances.

Should Consider Clearance

For arbitration under the Decree arbitrator should consider whether "the clearance complaine of is unreasonable in view of the facts relating t each competitive area," the board suggested.

The ruling ordered that no clearance in th form of priority of run or otherwise shall be granted by MGM, RKO and Twentieth Century-Fox to Kewanee of Geneseo. Costs were assessed against distributors and intervenor.

A new clearance case was filed at Los Angeles last week by George Bromley and Alex Mounce, operators of the Campus theatre. It is their third complaint.

The partners in the action against MGM, Paramount, RKO, Warners and 20th Century-Fox ask elimination of the seven-day clearance held by Huntley's theatre. A 49-day clearance after Los Angeles first runs, when the Campus charges 30 cents admission, was requested.

Basil Bros. in Buffalo won a reduction in clearance Monday for their Apollo theatre from 14 to 10 days behind Shea's Elmwood. Roland H. Tills, arbitrator, divided costs for this twenty-second Buffalo case among all parties, including the five defendant distributors.

Ike Weiner, operator of the Waldorf theatre, Waldorf, Md., has settled and withdrawn his clearance action in the Washington tribunal against Warners and the Sidney Lust circuit. Terms were not disclosed.

Warners' Short Subjects Program To Be 86 Again

Warner Brothers report that their short subject program for the 1944-45 season will consist of 86 shorts, the same number as this season, according to present company plans. The schedule will consist of 18 two-reel and 68 one-reel films, with approximately 70 per cent of the subjects to be filmed in Technicolor.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20.

Columbia

COWBOY CANTEEN: Charles Starrett, Jane Frazee—This is a good Western which is a little different from the run-of-the-mill. We did excellent business. Played Friday, Saturday, March 31-April 1.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

HEAT'S ON, THE: Mae West, Victor Moore—My patrons were very disappointed in this picture. I had a few walkouts, but we did fair business. Played Wednesday, Thursday, Feb. 16, 17.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

HEY, ROOKIE: Ann Miller, Larry Parks—Here's good entertainment. My crowd went out smiling and said it was all right. Played Tuesday, April 25.—F. R. Crist, Crist Theatre, Loveland, O.

IT'S A GREAT LIFE: Penny Singleton, Arthur Lake—This is a silly picture, but everyone liked it, and we did outstanding business. Played Friday, Saturday, April 7, 8.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Small town and rural patronage.

JUNIOR ARMY: Freddie Bartholomew, Billy Halop—Here's an excellent picture, but it was meant strictly for double billing. Played Sunday, April 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

KLONDIKE KATE: Ann Savage, Tom Neal—I played this as a weekend special for the rural folks and we did O.K. Played Friday, Saturday, April 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MR. DEEDS GOES TO TOWN: Gary Cooper—Here's one of the finest reissues we've ever played and rated plenty of raves. Play it. Played Sunday, April 9.—W. R. Pyle, 25 E.F.T.S., R.C.A.F., Assiniboia, Sask., Canada. Airport patronage.

NINE GIRLS: Ann Harding, Evelyn Keyes—This is a short feature. We had a good crowd, but there was not much enthusiasm shown. Played Monday, April 3.—R.C.A.F. Theatre, Jervis, Ont., Canada.

SAHARA: Humphrey Bogart, Bruce Bennett—This is just a fair picture which is pretty slow in parts. We only did average business. Played Wednesday-Thursday, March 15, 16.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

SAILOR'S HOLIDAY: Arthur Lake, Jane Lawrence—Here's a very good comedy that will carry its half of a double bill. Played Wednesday, Thursday, April 19, 20.—F. R. Crist, Crist Theatre, Loveland, O.

SOUTH AMERICAN GEORGE: George Formby—This is just a fair picture with a few laughs in it. We did good business. Played Wednesday, Thursday, March 22, 23.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

WHAT A WOMAN! Rosalind Russell, Brian Aherne—Here is a wonderful comedy picture. My patrons were well satisfied and we did excellent business. Played Monday, Tuesday, April 3, 4.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF TARTU: Robert Donat, Valerie Hobson—This is not much of a small town picture. The story is well done and it was fairly well received by those who saw it, but it has no drawing power. I took it on the chin by playing this feature. The first day we did below average business and the second day wasn't worth opening up for. Played Sunday-Tuesday, April 2-4.—G. R. Border, Jr., AM-BC Theatre, Blaine, Wash. Small town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—This is an excellent picture of this series; in fact, the audience thought it the best. It introduced more comedy than usual which helped the picture along. It has about four complete stories that move throughout the picture. This Van Johnson is O.K. Played Sunday-Tuesday, April 9-11.—G. R. Border, Jr., AM-BC Theatre, Blaine, Wash. Small town patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—This picture passed our expectations and really proved to be a box office natural. Even though it is a semi-war picture, our patrons came in from all over town to see it. Spencer Tracy and Irene Dunne give excellent performances. Played Tuesday, Wednesday, April 25, 26.—R. A. Pickett, Florida Theatre, Daytona Beach, Fla. Tourist patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—To report on this picture is only gilding the lilly. It is tops, and Irene Dunne still has the goods in a role that suits her.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HEAVENLY BODY, THE: Hedy Lamarr, William Powell—This was a well advertised picture and we packed the theatre. Apparently the title or the stars drew the crowd for we had several complaints from the patrons. Played Wednesday, April 12.—R.C.A.F. Theatre, Jarvis, Ont., Canada.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—They all came out to see this picture, including the folks who seldom come to the theatre. It's a picture for everyone and all were more than satisfied. My patrons agreed that there should be more of the "better type" of pictures like this one. Played Thursday-Saturday, March 30-April 1.—G. R. Border, Jr., AM-BC Theatre, Blaine, Wash. Small town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Play this picture and give it the works. It has good acting, good story and good stars. What more do you want when you pack them in both nights. Play it. Played Monday, Tuesday, March 27, 28.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This picture was the second best grosser of the season. My patrons go for stories of this type. Played Thursday-Saturday, March 9-11.—C. W. Massy, State Theatre, Worthington, Ind.

LOST ANGEL: Margaret O'Brien, James Craig—Metro has a clever little star in Margaret O'Brien, although this picture is right down her alley, thanks to good support from James Craig. It is to be hoped that now they have another juvenile star, they will not crowd her into too many pictures, but that they will use some restraint. Twentieth-Fox had that experience with Temple and Withers. Metro has it now with Rooney, who is losing out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MADAME CURIE: Greer Garson, Walter Pidgeon—This is an excellent picture and certainly should receive nothing but the highest of praise.—R.C.A.F. Theatre, Jarvis, Ont., Canada.

MADAME CURIE: Greer Garson, Walter Pidgeon—My people don't want to see great acting; they want entertainment, and this picture doesn't have a bit of it. If they call this a big picture, then give us small ones. Played Sunday, Monday, April 16, 17.—F. R. Crist, Crist Theatre, Loveland, O.

NORTHWEST RANGERS: James Craig, Patricia Dane—Here is a nice little outdoor-action picture that did outstanding business. It's a natural for small towns. Played Friday, Saturday, April 21, 22.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

SWING FEVER: Kay Kyser, Marilyn Maxwell—This picture is meant only for Kay Kyser fans. We only did an average business and had an average crowd. Played Wednesday, April 19.—R.C.A.F. Theatre, Jarvis, Ont., Canada.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—This is a silly slapstick picture, but it drew lots of laughs and pleased all my patrons.—W. R. Pyle, 25E.F.T.S., R.C.A.F., Assiniboia, Sask., Canada. Airport patronage.

Paramount

HAPPY GO LUCKY: Mary Martin, Dick Powell—This is the first Technicolor feature I have shown and it made a hit with all my patrons. Eddie Bracken and Betty Hutton produced many a laugh from my customers. Mary Martin and Dick Powell turned in excellent performances, with fine singing from both stars. For good entertainment you still can't beat musicals. Played Tuesday-Sunday, April 18-23.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—This feature is well up to the Aldrich series standard and it pleased and did business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

MINESWEEPER: Richard Arlen, Jean Parker—This picture proved very unsatisfactory in my community. We are having no success so far with the "B" products from Paramount. Played Saturday, April 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MIRACLE OF MORGAN'S CREEK, THE: Eddie Bracken, Betty Hutton—Here's a honey of a comedy. It's a bit risque in spots, but it pleased all my patrons. This picture should be good for any location.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

NO TIME FOR LOVE: Fred MacMurray, Claudette Colbert—Here's an excellent picture for small towns as it keeps the patrons laughing from start to finish. There is plenty of suspense during the tunnel construction scenes and then my patrons burst out laughing at the fine comedy of two great stars. Played Thursday-Saturday, April 13-15.—G. R. Border, Jr., AM-BC Theatre, Blaine, Wash. Small town patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—Here's an excellent musical comedy. The specialty numbers are better than the regular songs. Many of my patrons sat through the picture the second time to see some of the specialty numbers again. The Technicolor is excellent and Powell did a good job; Lamour about average. Played Sunday-Tuesday, April 16-18.—G. R. Border, Jr., AM-BC Theatre, Blaine, Wash. Small town patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—This picture was well liked by my patrons and we did excellent business. Paramount has done well by the boys this year, particularly in this line of light comedy.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

Republic

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—My patrons like Roy and show it by coming in to see him and leaving happy. Played Friday, Saturday, April 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MAN FROM MUSIC MOUNTAIN: Roy Rogers—This is just another Western, but we did good business. Played Friday, Saturday, March 17, 18.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

MEXICALI ROSE: Gene Autry—Autry is still O.K. with my patrons. I am glad they have released more of his features. I can use them. Played Friday, Saturday, March 31, April 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—This comedy with music pleased all my customers and we did a good business. Played Friday, Saturday, April 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—Watch out, Abbott and Costello, here comes your match. This pair helped clean out our aisles and my patrons couldn't stop laughing at their jokes. They laughed so loud and long that they passed up a lot of the good jokes. They didn't draw enough to meet expenses though, and that is the only sad part. I never knew a person acting so dumb could be so funny. Played Tuesday, Wednesday, April 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

AROUND THE WORLD: Kay Kyser, Joan Davis—We had a packed house Monday and Tuesday for this feature. It has plenty of comedy and music and we did excellent business. Played Monday, Tuesday, March 13, 14.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

FALCON IN DANGER, THE: Tom Conway, Jean Brooks—This is an O.K. mystery, with a Texas girl to provide the laughs and a lovely looking cover girl to help out the background, if you get what I mean. However, I would advise this young lady to give up acting. Played Friday, Saturday, April 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FALLEN SPARROW, THE: John Garfield, Maureen O'Hara—This is an excellent mystery. It got better as it went along till the finale, which was filled with excite-

(Continued on following page)

(*Continued from preceding page*)
ment. At least, it is the first big mystery to pay its expenses. Played Sunday, Monday, April 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FALLEN SPARROW, THE: John Garfield, Maureen O'Hara—Here is a picture which pleased all my patrons. We did excellent business. Played Monday, Tuesday, Feb. 7, 8.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

GILDERSLEEVE ON BROADWAY: Harold Peary, Billie Burke—I got by with this little program picture on Pal Night. Played Tuesday, April 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—There is not much action in this picture, but it seemed to please my patrons. We did fine business. Played Monday, Tuesday, March 27, 28.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

HIGHER AND HIGHER: Frank Sinatra, Michele Morgan—This picture was a disappointment. We did terrible business and those who came were not pleased. Played Wednesday, Thursday, April 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—Here's a very good comedy feature. It sure did surprise me and many of my patrons. Give it time, it deserves it. Played Sunday, Monday, March 26, 27.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—This picture still is a terrific draw for baseball fans. I played this feature at the same time as the opening of the baseball season and it did a smash business. Played Wednesday, Thursday, April 19, 20.—Samuel Feldman, Hollis Theatre, Framingham, Mass. Small town patronage.

ROOKIES IN BURMA: Wally Brown, Alan Carney—This picture was played on Sunday, at midnight, and we did extra business. I would recommend this feature as very suitable for small towns. Played April 9.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SEVENTH VICTIM, THE: Tom Conway, Kim Hunter—This is the worst one of this series. It didn't quite make sense and this happens to be a town which goes for something reasonable. It has a terrible ending. Pass it up. Played Wednesday, Thursday, April 19, 20.—Ralph Raspa, State Theatre, Rivesville, Wa. Va.

SO THIS IS WASHINGTON: Lum 'n' Abner, Mildred Coles—This feature received more favorable comments than any picture yet played in 1943-1944. It was a smash hit at the box office. Played Sunday, Monday, Nov. 14, 15.—C. W. Massy, State Theatre, Worthington, Ind.

Twentieth Century-Fox

BATTLE OF RUSSIA: Documentary—This is a good picture to play. However, most of the Army boys had already seen it and as a result my business was not quite as good as usual. Played Monday, Tuesday, Feb. 14, 15.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

BOMBERS MOON: Annabella, George Montgomery—This picture is just a little too slow in parts, not much action. We did fair business. Played Wednesday, Thursday, March 1, 2.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

CHETNICKS, FIGHTING GUERRILLAS: Philip Dorn, Virginia Gilmore—I ran this feature as a special to very good response. It was well liked by all my patrons who saw it. People in my community like action-drama, it never fails. Played Monday, April 17.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

CLAUDIA: Dorothy McGuire, Robert Young—My patrons were well pleased with this feature. We did excellent business in spite of such a bad date before Christmas. Played Saturday, Sunday, Dec. 19, 20.—C. W. Massy, State Theatre, Worthington, Ind.

CLAUDIA: Robert Young, Dorothy McGuire—I didn't expect to do business on this picture as we felt it was not suited for small towns. However, we did better than average business for the beginning of the week. Played Monday, Tuesday, April 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CRASH DIVE: Tyrone Power, Anne Baxter—Here is an excellent production which I played late. However, we did extra business and it sent all my patrons away happy. Played Friday, Saturday, April 28, 29.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Small town and rural patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—This is a knockout of a picture. The Technicolor is beautiful and we did excellent business. Played Tuesday, Wednesday, Feb. 22, 23.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—This picture was played very late in my community, but we did excellent business. This proves that a good war picture will still do business. The entire cast gives an excellent performance and we received many favorable comments. Played Wednesday, Thursday, April 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—If you have seen "Gung Ho" there is no need for you to see this picture. However, we did good business. Played Monday, Tuesday, March 20, 21.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

HAPPY LAND: Don Ameche, Frances Dee—This picture is one that my patrons could understand because it came down to human level. They could comprehend the situations and story and they came out with lots of praise for the picture. It's a pleasure to stand in the foyer on a night like this. Played Thursday-Saturday, April 20-22.—G. R. Border, Jr., AM-BC Theatre, Blaine, Wash. Small town patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—This is an excellent vehicle for both stars. The role of the irascible painter fits Monty Woolley perfectly. Gracie Fields proves she can be very effective outside her natural sphere of boisterous comedy and song. Played Wednesday, March 29.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

JANE EYRE: Joan Fontaine, Orson Welles—This is a typical Orson Welles picture; flowing costumes, old castles and an excellent picture. It played to an above average crowd and we received nothing but favorable comments from the patrons. Played Sunday, April 23.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

LIFEBOAT: Tallulah Bankhead, William Bendix—This picture starts out with Tallulah Bankhead sitting in a lifeboat all by herself with a typewriter, a mink coat, diamond bracelet, camera, lipstick and rouge. Later on in the picture it shows her with several other shipwrecked passengers and they have whiskey, cigars and anything else they need. I guess it's possible to be shipwrecked at sea and have all these things. William Bendix turns in a wonderful performance as usual. Played Friday, Saturday, March 31-April 1.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

LIFEBOAT: Tallulah Bankhead, William Bendix—Here's 96 minutes of real entertainment. William Bendix sure packs them in. Book this one and book it quick. Played Sunday, April 9.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

PARIS AFTER DARK: George Sanders, Brenda Marshall—This picture is about the underground in Paris. It's just a fair picture, but we did good business. Played Wednesday, Thursday, April 5, 6.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy—I double-billed this reissue with "Under Two Flags" to excellent business. Played Monday, Tuesday, March 6, 7.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—We did terrible business. The picture has good color, the acting is fair and the songs and music are fair. Played Monday, Tuesday, April 10, 11.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Here's a fine musical which was well received by my patrons. Played Sunday, Monday, Jan. 30, 31.—C. W. Massy, State Theatre, Worthington, Ind.

UNDER TWO FLAGS: Ronald Coleman, Claudette Colbert—I double-billed this reissue with "The Rains Came" to excellent business. Played Monday, Tuesday, March 6, 7.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—This picture has some nice skating, singing, romance and comedy in it. We did excellent business. Played Monday, Tuesday, April 10, 11.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

United Artists

BRIDGE OF SAN LUIS REY, THE: Lynn Bari—We received plenty of complaints concerning this feature. It was not what it was cracked up to be. Played Thursday, April 6.—W. R. Pyle, 25 E. F. T. S., R. C. A. F., Assiniboia, Sask., Canada. Airport patronage.

BRIDGE OF SAN LUIS REY, THE: Lynn Bari, Akim Tamiroff—This is an excellent picture. There are some tense moments, well acted and a real money-maker. Played Sunday, April 2.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

BUCKSKIN FRONTIER: Richard Dix, Albert Dekker—This is just a fair Western, but it played to good business. Friday, Saturday, March 3, 4.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

KANSAN, THE: Richard Dix, Jane Wyatt—This is an excellent Western which did a nice Friday-Saturday business for us. The outdoor photography is excellent. Played April 14, 15.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Small town and rural patronage.

POWERS GIRL, THE: Anne Shirley, George Murphy—The title drew a good crowd, but they weren't very well pleased and told us so. Played Sunday, April 16.—W. R. Pyle, 25 E. F. T. S., R. C. A. F., Assiniboia, Sask., Canada. Airport patronage.

PRISONER OF ZENDA: Madeleine Carroll—Here's a fine reissue. We had a fair crowd and most everyone appeared to thoroughly enjoy the picture. Played Friday, April 14.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

STAGE DOOR CANTEEN: Stage and Screen Stars—Give this subject all you've got when you play it. It has everything in entertainment and it will please them all, young and old. Ray Bolger steals part of the show and it has a good enough love story. We did fair business. Played Monday, Tuesday, April 20, 21.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

THAT NASTY NUISANCE: Bobby Watson, Joe Devlin—This picture is not up to the standard of these streamliners. It got its share of laughs, but they aren't the kind of hearty laughs that you like to hear echoing from your theatre. However, it's a good fill-in program. Played Sunday-Tuesday, April 9-11.—G. R. Border, Jr., AM-BC Theatre, Blaine, Wash. Small town patronage.

Universal

ALI BABA AND THE 40 THIEVES: Jon Hall, Maria Montez—Here's a fine Technicolor feature which is something different. It was well received by my patrons and we did nice business. Played Friday, Saturday, April 21, 22.—F. R. Crist, Crist Theatre, Loveland, O.

CORVETTE K-225: Randolph Scott, James Brown—I expected to have a full house seeing that this was made by Howard Hawks. This is almost an English picture and is rather boring in parts. It doesn't deserve "A" time as I thought it would. Played Sunday, Monday, April 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CRAZY HOUSE: Olsen and Johnson—This feature did O.K., but all the comments were bad. My patrons around here don't go for these two and it sure was a good thing that it had all those extra attractions in it, otherwise it would have been a terrific flop. It has beautiful music, and plenty of it, and some gags. Played Sunday, Monday, April 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

EYES OF THE UNDERWORLD: Lon Chaney, Richard Dix—This is not a bad little picture for a double bill. We did fine business. Played Friday, Saturday, April 7, 8.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

FIRED WIFE: Robert Paige, Louise Allbritton—There is plenty of comedy in this picture and it is also a nice story. We did fine business. Played Wednesday, Thursday, Feb. 9, 10.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

FRONTIER BAD MEN: Robert Paige—This is an excellent picture for your weekend trade. There is plenty of action in it and we did excellent business. Played Friday, Saturday, Feb. 18, 19.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

FRONTIER LAW: Russell Hayden—This is a routine Western with plenty of action, laughs and a few songs. Played Friday, Saturday, April 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GUNG HO: Randolph Scott, Grace McDonald—This is an excellent picture of its type. It shows the Marines making their raid on Makin Island. We did fine business. Played Monday, Tuesday, Feb. 28, 29.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

HI YA SAILOR: Donald Woods, Elyse Knox—This is just three musicals put together into one. They, the audience, didn't mind it, and if they didn't, why should I? Played Friday, Saturday, April 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HIS BUTLER'S SISTER: Franchot Tone, Deanna Durbin—This is an average picture and we did average business. The songs sung by Miss Durbin are beautiful, but sometimes too long. The escape from war was the real drawing card and my patrons seemed to enjoy it. Played Tuesday-Thursday, April 18-20.—R. A. Pickett, Florida Theatre, Daytona Beach, Fla. Tourist patronage.

NEVER A DULL MOMENT: Ritz Brothers, Frances Langford—This picture didn't do as well as I thought it would. After looking at Abbott and Costello, the Ritz Brothers aren't as funny. This sort of slapstick comedy never did go over very well in my community. Played Monday, April 17.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

PHANTOM LADY: Ella Raines, Franchot Tone—This is just an ordinary picture. However, we had a fair crowd and everyone seemed to enjoy the feature. Played Monday, April 24.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

PHANTOM LADY: Ella Raines, Franchot Tone—There is nothing outstanding about this picture, but it's just as good as some of the new pictures classed "A." Played Sunday, Monday, April 23, 24.—F. R. Crist, Crist Theatre, Loveland, O.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—Due to a rainstorm Sunday, we did terrible business. This feature was not liked by my patrons.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ROAD AGENT: Dick Foran, Leo Carrillo, Andy Devine—This is a typical Western. Dick Foran is a pretty good singer, and his partners, Andy Devine and Leo Carrillo, bring out some laughs.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Brothers

CRIME SCHOOL: Humphrey Bogart, Dead End Kids—Here's a package of dynamite for you. It has plenty of selling power, names and lots of laughs. I could use more of these Dead End Kids. Played Tuesday, Wednesday, March 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DESERT SONG, THE: Dennis Morgan, Irene Manning—Color, songs and costumes were of the most beautiful Technicolor and all my patrons seemed to go for this feature in a big way. This picture has just about everything

(*Continued on following page*)

(Continued from preceding page)

and we did excellent business at the box office. Played Thursday-Saturday, March 30-April 1.—R. A. Pickett, Florida Theatre, Daytona Beach, Fla. Tourist patronage.

DESERT SONG, THE: Dennis Morgan, Irene Manning—Here's a fine Technicolor picture that received a lot of good comment. Played Sunday, Monday, April 2, 3.—F. R. Crist, Crist Theatre, Loveland, O.

DESTINATION TOKYO: John Garfield, Cary Grant—This is a splendid picture. It's a great production job and superb work by an inspired cast. We did excellent business. Played Sunday, Monday, April 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DESTINATION TOKYO: Cary Grant, John Garfield—This is a fine submarine picture, but it's a little too long. However, we did above average business. Played Sunday, Monday, April 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Reissues do not go over so well with my patrons. Several walked out during the show. Played Monday, April 10.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

FRISCO KID: James Cagney, Margaret Lindsay—Some of these fine old features will bring in more money than the new ones. Played Sunday, Monday, April 9, 10.—F. R. Crist, Crist Theatre, Loveland, O.

MURDER ON THE WATERFRONT: John Loder, Ruth Ford—This is just another waste of film. We did no business and we received many unfavorable comments concerning this feature. Played Saturday, April 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—How could a reissue miss out when it's a musical with Ann Sheridan, Martha Raye, the Navy Blues Sextex as the singers, Jack Oakie and Jack Haley as the comedians and a good story to boot. The running time is about 106 minutes. Played Sunday, Monday, April 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—Here's a nice entertaining feature that received a lot of favorable comments. Played Friday, Saturday, April 7, 8.—F. R. Crist, Crist Theatre, Loveland, O.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—Here is a fine picture which was well liked by my patrons and we did satisfactory business. Bette Davis, as usual, overacts her part and a patron's remark that her blinking indicates St. Vitus Dance certainly is justified.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—This is a super picture. It is one of the best shown in this theatre for some time. Book this one immediately, if you really want a show. Played Friday, April 21.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

Short Features

Columbia

COMMUNITY SING NO. 8—Although we cannot boast of having any outstanding singers in Tilbury, my patrons warm up to this series. There were many off key, but happy.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

KINGS OF BASKETBALL: World of Sports—This is just a fair short.—Imperial Theatre, Windsor, Nova Scotia, Canada.

PLENTY BELOW ZERO: Color Rhapsody—This is just a fair short.—Imperial Theatre, Windsor, Nova Scotia, Canada.

SKELETON'S DANCE: Walt Disney Cartoon — This short was made in 1929. In those days the Disney cartoons were just coming out, so I didn't expect much. The little kids liked it.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

SOCK-A-BYE BABY: All Star Comedy—The Stooges are very popular in my community and this one brought down the house with laughter.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

TOLL BRIDGE TROUBLES: Color Rhapsody—Here is an excellent Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

MARINES IN THE MAKING: Pete Smith Specialty—Here's another excellent Pete Smith reel.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

Paramount

UNUSUAL OCCUPATIONS NO. 3: This is an excellent reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

GEM JAMS: Leon Errol—This short shows Leon Errol at his best. My patrons laughed from beginning to end.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SHORT PRODUCT PLAYING BROADWAY

Week of May 8

ASTOR
- Screwball Squirrel ..... MGM
- Home Maid ..... MGM
- *Feature: See Here, Private Hargrove* ..... MGM

CAPITOL
- Million Dollar Cat ..... MGM
- Colorful Colorado ..... MGM
- *Feature: Gaslight* ..... MGM

CRITERION
- Fish Fry ..... Universal
- *Feature: Follow the Boys* ..... Universal

GLOBE
- Tick Tock Tuckered ..... Vitaphone
- *Feature: The Hitler Gang* ..... Paramount

HOLLYWOOD
- Our Frontier in Italy ..... Vitaphone
- Rudy Vallee's Coast Guard Band ..... Vitaphone
- The Swooner Crooner ..... Vitaphone
- *Feature: The Adventures of Mark Twain* ..... Warner Bros.

MUSIC HALL
- The Irish Question ..... 20th Cent.-Fox
- *Feature: Cover Girl* ..... Columbia

PARAMOUNT
- Popular Science, No. 3 ..... Paramount
- Cilly Goose ..... Paramount
- Heroes on the Mend ..... Paramount
- *Feature: Going My Way* ..... Paramount

RIALTO
- Crash Goes the Hash ..... Columbia
- *Feature: The Whistler* ..... Columbia

ROXY
- Mighty Mouse Meets Jekyll and Hyde Cat ..... 20th Cent.-Fox
- Fun For All ..... 20th Cent.-Fox
- Skirmish on the Home Front ... WAC
- *Feature: Pin Up Girl* ..... 20th Cent.-Fox

STRAND
- Backyard Golf ..... Vitaphone
- Bugs Bunny Nips the Nips .... Vitaphone
- *Feature: Between Two Worlds* .. Warner Bros.

HOME DEFENSE: Walt Disney Cartoon—This is a good Technicolor short from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOUNTAIN ANGLERS: Sportscope—This is an excellent short showing men catching fish.—Imperial Theatre, Windsor, Nova Scotia, Canada.

NOT ON MY ACCOUNT: Edgar Kennedy—This short will produce plenty of laughs from your patrons.—Imperial Theatre, Windsor, Nova Scotia, Canada.

OLD ARMY GAME, THE: Walt Disney Cartoon—Here's a clever cartoon which produced a lot of laughs from my patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PRUNES AND POLITICS: Edgar Kennedy — Here's a good Kennedy comedy.—Imperial Theatre, Windsor, Nova Scotia, Canada.

Twentieth Century-Fox

MICKEY MOUSE MEETS JECKYLL AND HYDE CAT: Terrytoon—This is a fine Technicolor cartoon with Mickey Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

COW-COW BOOGIE: Swing Symphony—There is excellent music in this cartoon.—Imperial Theatre, Windsor, Nova Scotia, Canada.

MELODY GARDEN: Name Band Musical—Here's a good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NEW ORLEANS BLUES: Musical—This is a fair musical.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RADIO MELODIES: Musical—This is an excellent musical short.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RAINBOW RHYTHM: Musical—This is the usual sort of orchestral short. Nothing unusual.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

Vitaphone

BEHIND THE BIG TOP: Technicolor Special—This is one of the best two-reel Technicolor shows to play at my theatre. It should please both your young and old patrons.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BUGS BUNNY GETS THE BIRD: Merrie Melody Cartoon—Here is one of the craziest cartoons ever made by Bugs Bunny.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CROSS COUNTRY DETOURS: Blue Ribbon Merrie Melody—I had hoped that Warner Brothers would bring back a few more of these shorts.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DOG TIRED: Merrie Melody Cartoon—This is an excellent cartoon which was well liked because of the two dogs in it. Ralph Raspa, State Theatre, Rivesville, W. Va.

EAGLES OF THE NAVY: Technicolor Special—This is a fine cartoon which was well-produced.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GRANDFATHER'S FOLLIES: Featurette—This is a good short for the older folks.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HIAWATHA'S RABBIT HUNT: Blue Ribbon Merrie Melody—This short shows Bugs Bunny at his best.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HOLD THE LION, PLEASE: Merrie Melody Cartoon—Here's one of Bugs Bunny's best.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HUNTING THE DEVIL CAT: Vitaphone Variety—Cartoons seem to have a following. This one is O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

INTO THE CLOUDS: Sport Parade—This is an excellent short which seemed to appeal to all my patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LIGHTS FANTASTIC: Merrie Melody Cartoon—This is a very unusual cartoon, but it will please the older folks.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MOUNTAIN FIGHTERS: Technicolor Special—This is a timely and instructive short which keeps people warminded.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

OVER THE WALL: Featurette—This short is too slow. Skip it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TOM TURK AND DAFFY: Merrie Melody Cartoon—This is a clever cartoon, which seemed to please my patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

VAUDEVILLE DAYS: Broadway Brevity—This is one of the best two-reelers I have ever played. Don't pass it up.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

WACKIKI WABBIT: Merrie Melody Cartoon—This is an old short but a good one at that.—Ralph Raspa, State Theatre, Rivesville, W. Va.

YOU WANT TO GIVE UP SMOKING: Hollywood Novelty—We tried this short which we passed up some time ago, to get a change from the great number of war shorts we've been running. It went over big, and made my patrons laugh.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

War Activities Committee

AT HIS SIDE: War Short—Here is an entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CHIEF NEELY REPORTS TO THE NATION: War Short—Here's a very interesting reel on the training and work of the WAVES.—C. A. Jordan, Opera House, Cogswell, N. D.

DESTINATION: ISLAND X: Victory Film—This is an entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NO EXCEPTIONS: War Short—Here's an entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RIGHT OF WAY: War Short—There is not much to this short, but it does present the traffic and transportation problem in a very effective way. It shows why transportation is delayed during war periods.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

WINGS UP: War Short—Clark Gable narrates this training film, showing how our men are being trained as pilots. It's interesting and entertaining enough to play in theatres, and it certainly pleased my patrons. Clark comes in at the final fadeout to salute us, and how the girls cheered!—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WITH THE MARINES AT TARAWA: Two-Reel Special—Here's an exceptional two-reeler, in Technicolor, with tense action scenes which will hold you spellbound.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

STANDING ROOM ONLY (Para.)

Final Reports:

Total Gross Tabulated	$530,200
Comparative Average Gross	478,000
Over-all Performance	110.9%

BOSTON—Metropolitan, 1st week 93.8%
(DB) The Navy Way (Para.)
BOSTON—Metropolitan, 2nd week 83.0%
(DB) The Navy Way (Para.)
BUFFALO—Buffalo 104.6%
CINCINNATI—RKO Palace 108.8%
CINCINNATI—RKO Shubert, MO 1st week . . 129.6%
CINCINNATI—Keith's, MO 2nd week 91.8%
CLEVELAND—Loew's State 110.5%
CLEVELAND—Loew's Stillman, MO 1st week . 110.0%
DENVER—Denham, 1st week 163.4%
DENVER—Denham, 2nd week 96.1%
DENVER—Denham, 3rd week 78.8%
INDIANAPOLIS—Indiana 125.0%
INDIANAPOLIS—Lyric, MO 1st week 102.0%
LOS ANGELES—Paramount Hollywood 140.9%
LOS ANGELES—Paramount Downtown 142.8%
MINNEAPOLIS—Radio City 105.8%
MINNEAPOLIS—Century, MO 1st week . . . 101.3%
MINNEAPOLIS—World, MO 2nd week 116.6%
NEW YORK—Criterion, 1st week 175.4%
NEW YORK—Criterion, 2nd week 131.5%
NEW YORK—Criterion, 3rd week 100.8%
OMAHA—Paramount 90.6%
OMAHA—Omaha, MO 1st week 138.3%
PITTSBURGH—Stanley 81.3%
PITTSBURGH—Ritz, MO 1st week 203.7%
SAN FRANCISCO—Fox 102.5%
(DB) You Can't Ration Love (Para.)
SAN FRANCISCO—State, MO 1st week 114.8%
(DB) You Can't Ration Love (Para.)
SEATTLE—Paramount, 1st week 146.0%
SEATTLE—Paramount, 2nd week 79.6%
(DB) Escape to Danger (British)
SEATTLE—Music Box, MO 1st week 133.9%
SEATTLE—Music Box, MO 2nd week 101.4%
ST. LOUIS—Ambassador, 1st week 105.0%
(DB) Action in Arabia (RKO)
ST. LOUIS—Ambassador, 2nd week 63.6%
(DB) Action in Arabia (RKO)
TORONTO—Imperial, 1st week 123.4%
TORONTO—Imperial, 2nd week 92.1%
WASHINGTON—Loew's Columbia 109.7%
(SA) Vaudeville

●

COVER GIRL (Col.)

Final Reports:

Total Gross Tabulated	$1,264,700
Comparative Average Gross	1,142,700
Over-all Performance	110.6%

BALTIMORE—Hippodrome 114.2%
(SA) Vaudeville
BOSTON—Loew's Orpheum, 1st week 105.9%
BOSTON—Loew's Orpheum, 2nd week 83.3%
BOSTON—Loew's State, 1st week 114.8%
BOSTON—Loew's State, 2nd week 67.7%
BUFFALO—Lafayette, 1st week 137.1%
(DB) The Racket Man (Col.)
BUFFALO—Lafayette, 2nd week 124.2%
(DB) Call Dr. Death (Univ.)
BUFFALO—Lafayette, 3rd week 73.3%
(DB) Klondike Kate (Col.)
CINCINNATI—RKO Palace 119.0%
CINCINNATI—RKO Shubert, MO 1st week . . 135.1%
CINCINNATI—RKO Shubert, MO 2nd week . . 101.8%
CLEVELAND—Warner's Hippodrome 113.1%
CLEVELAND—Allen, MO 1st week 123.5%
DENVER—Denver 87.4%
DENVER—Esquire 77.7%
DENVER—Aladdin, MO 1st week 104.4%
(DB) The Memphis Belle (Para.-WAC)
INDIANAPOLIS—Loew's, 1st week 130.4%
INDIANAPOLIS—Loew's, 2nd week 86.9%
KANSAS CITY—Midland 89.8%
LOS ANGELES—Hillstreet, 1st week 121.8%
LOS ANGELES—Hillstreet, 2nd week 101.5%
(DB) Two Man Submarine (Col.)
LOS ANGELES—Hillstreet, 3rd week 86.2%
(DB) Weekend Pass (Univ.)
LOS ANGELES—Pantages, 1st week 155.6%
LOS ANGELES—Pantages, 2nd week 137.7%
(DB) Two Man Submarine (Col.)
LOS ANGELES—Pantages, 3rd week 95.8%
(DB) Weekend Pass (Univ.)
MINNEAPOLIS—Radio City 111.7%
MINNEAPOLIS—Century, MO 1st week 101.3%
MINNEAPOLIS—Lyric, MO 2nd week 89.3%
NEW YORK—Music Hall, 1st week 113.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 120.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 118.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 107.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5thr week 100.9%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Boyd, 1st week 141.1%
PHILADELPHIA—Boyd, 2nd week 112.7%
PHILADELPHIA—Boyd, 3rd week 109.4%
PHILADELPHIA—Boyd, 4th week 88.3%
PITTSBURGH—Harris 183.1%
PROVIDENCE—Strand, 1st week 143.8%
PROVIDENCE—Strand, 2nd week 109.5%
PROVIDENCE—Strand, 3rd week 68.5%
SAN FRANCISCO—Orpheum, 1st week 113.5%
SAN FRANCISCO—Orpheum, 2nd week 106.7%
SAN FRANCISCO—Orpheum, 3rd week 93.2%
SAN FRANCISCO—Orpheum, 4th week 84.7%
SEATTLE—Liberty 200.0%
WASHINGTON—Warner's Earle, 1st week . . 131.9%
(SA) Vaudeville
WASHINGTON—Warner's Earle, 2nd week . . 96.4%
(SA) Vaudeville
WASHINGTON—Metropoliton, MO 1st week . 111.1%

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PHANTOM LADY (Univ.)

Intermediate Reports:

Total Gross Tabulated	$260,900
Comparative Average Gross	234,500
Over-all Performance	111.2%

BALTIMORE—Mayfair, 1st week 117.1%
BALTIMORE—Mayfair, 2nd week 101.5%
CHICAGO—Woods 120.0%
CLEVELAND—RKO Palace 133.8%
(SA) Bill Robinson, Helen Forrest, others
DENVER—Paramount 175.2%
(DB) The Million Dollar Kid (Mono.)
KANSAS CITY—Esquire 75.7%
KANSAS CITY—Uptown 62.5%
LOS ANGELES—Egyptian, 1st week 131.5%
(DB) The Impostor (Univ.)
LOS ANGELES—Egyptian, 2nd week 84.2%
(DB) The Impostor (Univ.)
LOS ANGELES—Los Angeles, 1st week . . . 127.4%
(DB) The Impostor (Univ.)
LOS ANGELES—Los Angeles, 2nd week . . . 92.6%
(DB) The Impostor (Univ.)
LOS ANGELES—Ritz, 1st week 126.4%
(DB) The Impostor (Univ.)
LOS ANGELES—Ritz, 2nd week 80.4%
(DB) The Impostor (Univ.)
MILWAUKEE—Riverside 93.3%
MINNEAPOLIS—Gopher 148.6%
PHILADELPHIA—Earle 112.1%
(SA) Blue Barron's Orch., others
PITTSBURGH—Fulton 74.0%
PROVIDENCE—RKO Albee 109.3%
(DB) Corvette K-225 (Univ.)
ST. LOUIS—Missouri 136.3%
(DB) Harvest Melody (PRC)
TORONTO—Uptown, 1st week 110.2%
(DB) Sing a Jingle (Univ.)
TORONTO—Uptown, 2nd week 89.7%
(DB) Sing a Jingle (Univ.)

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CHIP OFF THE OLD BLOCK (Univ).

Final Reports:

Total Gross Tabulated	$296,500
Comparative Average Gross	280,500
Over-all Performance	105.7%

BALTIMORE—Keith's 111.5%
CINCINNATI—RKO Lyric 133.3%
CLEVELAND—RKO Palace 129.5%
(SA) Vaudeville
DENVER—Paramount 175.2%
(DB) Weird Woman (Univ.)
INDIANAPOLIS—Circle 93.2%
(DB) The Memphis Belle (Para.-WAC)
KANSAS CITY—Esquire 113.6%
KANSAS CITY—Uptown 118.0%
LOS ANGELES—Egyptian 126.3%
(DB) Cowboy Canteen (Col.)
LOS ANGELES—Los Angeles 100.6%
(DB) Cowboy Canteen (Col.)
LOS ANGELES—Ritz 103.8%
(DB) Cowboy Canteen (Col.)
MILWAUKEE—Riverside 103.9%
MINNEAPOLIS—Orpheum 143.8%
(SA) Sammy Kaye's Orchestra
NEW YORK—Capitol 64.0%
(SA) Will Osborne, Larry Adler, King Sisters
PHILADELPHIA—Earle 98.7%
(SA) Vaudeville
PITTSBURGH—Harris 100.7%
PROVIDENCE—RKO Albee 140.6%
(DB) Escape to Danger (RKO)
SAN FRANCISCO—Orpheum 91.2%
(DB) Klondike Kate (Col.)
ST. LOUIS—Missouri 161.6%
(DB) Doughboys in Ireland (Col.)

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SEE HERE, PRIVATE HARGROVE (MGM)

First Reports:

Total Gross Tabulated	$400,900
Comparative Average Gross	320,400
Over-all Performance	125.1%

BALTIMORE—Century, 1st week 149.4%
BALTIMORE—Century, 2nd week 106.2%
KANSAS CITY—Midland 98.3%
(DB) Nine Girls (Col.)
LOS ANGELES—Carthay Circle 87.5%
(DB) Swing Fever (MGM)
LOS ANGELES—Chinese 96.7%
(DB) Swing Fever (MGM)
LOS ANGELES—Loew's State 112.0%
(DB) Swing Fever (MGM)
LOS ANGELES—Uptown 100.0%
(DB) Swing Fever (MGM)
MILWAUKEE—Wisconsin 82.6%
MINNEAPOLIS—Radio City 100.0%
NEW YORK—Astor, 1st week 200.0%
NEW YORK—Astor, 2nd week 164.2%
NEW YORK—Astor, 3rd week 125.6%
NEW YORK—Astor, 4th week 164.2%
NEW YORK—Astor, 5th week 125.6%
NEW YORK—Astor, 6th week 103.8%
PHILADELPHIA—Stanley 171.0%
PROVIDENCE—Loew's State 107.3%
(DB) The Whistler (Col.)
ST. LOUIS—Loew's State 121.5%

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FOUR JILLS IN A JEEP (20th-Fox)

First Reports:

Total Gross Tabulated	$280,900
Comparative Average Gross	264,400
Over-all Performance	106.2%

BALTIMORE—New, 1st week 136.0%
BALTIMORE—New, 2nd week 101.9%
KANSAS CITY—Esquire 98.4%
KANSAS CITY—Uptown 75.0%
MILWAUKEE—Wisconsin 114.5%
NEW YORK—Roxy, 1st week 113.0%
(SA) Harry Richman, De Marcos, Dave Apollon
NEW YORK—Roxy, 2nd week 96.2%
(SA) Harry Richman, De Marcos, Dave Apollon
ST. LOUIS—Fox 85.5%
(DB) Escape to Danger (RKO)
WASHINGTON—Capitol 102.8%
(SA) Vaudeville

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BUFFALO BILL (20th-Fox)

First Reports:

Total Gross Tabulated	$333,100
Comparative Average Gross	317,100
Over-all Performance	105.0%

BALTIMORE—New 140.7%
KANSAS CITY—Esquire, 1st week 113.6%
KANSAS CITY—Esquire, 2nd week 75.7%
(DB) The Memphis Belle (Para.-WAC)
KANSAS CITY—Uptown, 1st week 104.1%
KANSAS CITY—Uptown, 2nd week 77.7%
(DB) The Memphis Belle (Para.-WAC)
LOS ANGELES—Carthay Circle 98.2%
(DB) The Memphis Belle (Para.-WAC)
LOS ANGELES—Chinese 116.1%
(DB) The Memphis Belle (Para.-WAC)
LOS ANGELES—Loew's State 132.7%
(DB) The Memphis Belle (Para.-WAC)
LOS ANGELES—Uptown 128.5%
(DB) The Memphis Belle (Para.-WAC)
NEW YORK—Roxy, 1st week 103.9%
(SA) Whiteman's Orch., Victor Borge, Joan Edwards
NEW YORK—Roxy, 2nd week 85.8%
(SA) Whiteman's Orch., Victor Borge, Joan Edwards
SAN FRANCISCO—Fox 110.4%
SEATTLE—Music Hall 169.6%
SEATTLE—Paramount 128.3%

MANAGERS' ROUND TABLE of MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Easing the Load

Interesting method of how pressure is being taken off of overworked theatre managers in some quarters was related to us by Dick Wright, district manager for Warners, in the Cleveland area.

Long ago, Mr. Wright recognized the fact that improved business conditions increased the necessity of continual floor coverage. The demand for unceasing exploitation activity was likewise acknowledged.

Provision for maintaining all standards of operation and circumventing the dearth of good assistant managers was made by engaging two former cashiers as assistants. The women work on split shifts and double up on weekends, leaving the manager free to engage in creative enterprise at all times except during the peak hours when his presence is required on the floor.

Similar procedure has been adopted and reported at some theatres in the Loew New England circuit and Wilby-Kincey houses in the Carolinas.

In addition to solving the problem of where to get experienced assistants because of manpower shortage, by eliminating added responsibilities which would naturally fall to the manager's lot, morale amongst employees is at a high peak and consideration is shown for the manager's health, which is naturally going to show results at the box office.

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On the Home Front

Fred Perry, manager of the Olympic theatre, in Watertown, N. Y., busy as the proverbial bee with Bond Drives and other worthy efforts connected with the war prosecution, finds time to make a weekly trip to Pine Camp to entertain soldier patients at the Station Hospital.

Mr. Perry, in addition to recruiting the entertainers, promotes transportation for his company and acts as master of ceremonies for the shows.

For his interest he has been cited by the Red Cross Recreational Director and was the topic of a recent feature article in the *Watertown Daily Times*.

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On Showmanship

Another alert showman who believes in capitalizing on current news headlines is W. H. Reisinger, manager of the Loew theatre, in Dayton, Ohio.

Just previous to the opening of "It Happened Tomorrow", the city officials in Dayton cracked down on all fortune-tellers, swamis, etc., in town and arrested the lot.

While the court proceedings were going on, Reisinger induced five of the defendants—a sand reader, an astrologer, a crystal gazer, a palm reader and an egg reader—to foretell the future of patrons in the theatre lobby.

The device was tied in with the picture and, in addition to causing a lot of comment, created interest in the attraction, as well as providing a good time for all concerned.

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Double Header

Mr. H. Spencer Bregoff, manager of the Fabian Liberty theatre, in Staten Island, N. Y., proves that he is versatile as both a showman and writer.

To promote the engagement of "Old Acquaintance" recently, Mr. Bregoff offered bouquets to the oldest couples attending his theatre each night of the picture's run. So much interest was aroused by the promotion that newspaper stories and photos were garnered daily, in addition to numerous flower shop tieups.

As a climax to exceptional business, the theatre manager submitted an essay, titled "Movie Exploitation", describing the campaign, to the Advertising Club of New York. In competition with over 300 other students of a course in advertising and selling, Bregoff was awarded Honorary Mention for his efforts.

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A Dollar a Swoon

During the recent Red Cross Drive, Lew Breyer, manager of the Strand theatre, in Holyoke, Mass., offered to donate a dollar to the Cause for every woman patron of his theatre who swooned during the showing of his current attraction, "Higher and Higher".

Little did he realize that he would be deluged with victims who were affected by the great Sinatra's crooning style. A Red Cross unit administered to those who were susceptible to the magic "voice" while other workers circulated in the crowd and collected funds.

"It was," reports Breyer, "all in the spirit of fun, but the Drive benefited by many extra dollars."

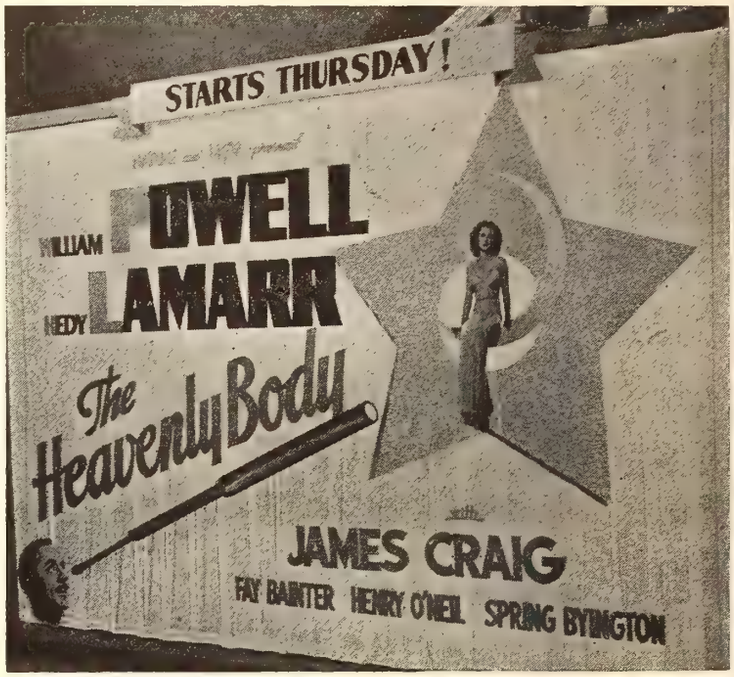
The ingenious showman fails to announce just how much he was nicked for personally as a result of his gesture, but newspaper publicity in the form of art and story breaks which accompanied his report indicate that the amount was probably justified.

—CHESTER FRIEDMAN

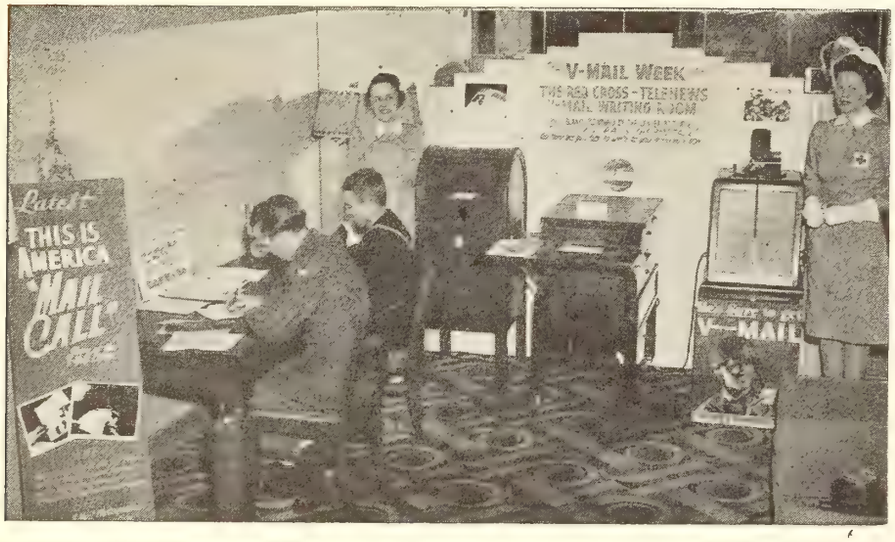
LOBBY AND WINDOW DISPLAY

Photo by Olaf Berge

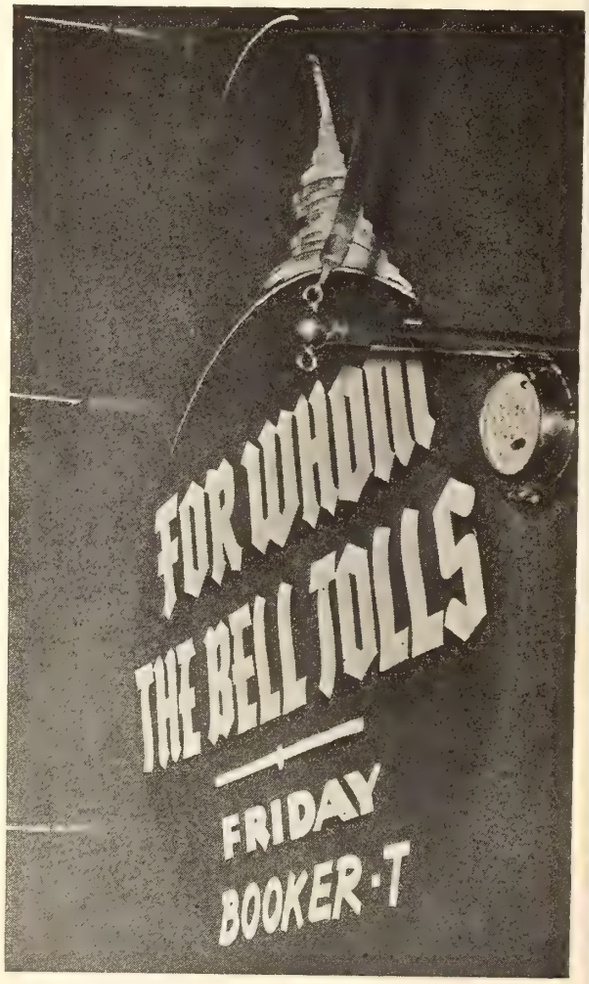
Joe Steiner of the Capitol, Union City, N. J., is attracting plenty of attention to his Victory Garden Contest with this unique lobby display.



Advance lobby board, plugging "Heavenly Body", at the Regent, Harrisburg, Pa., was created by manager Sam Gilman. Color wheel gave added effect to silver tinseled star.



Charles Shutt, manager of the Telenews, Denver, obtained a complete V-Mail unit from manufacturer and provided writing room in the foyer for his patrons in conjunction with "Mail Call", "This Is America" factual.



Giant painted bell on lobby floor of Lichtman's Lincoln, in Washington, helped advertise "F. W. T. B. T." at circuit's Booker T. theatre. Bill Hoyle arranged the stunt.

Left, one of many book tie-ups arranged by manager David Idzal of the Fox theatre, Detroit, for the engagement of "Song of Bernadette".

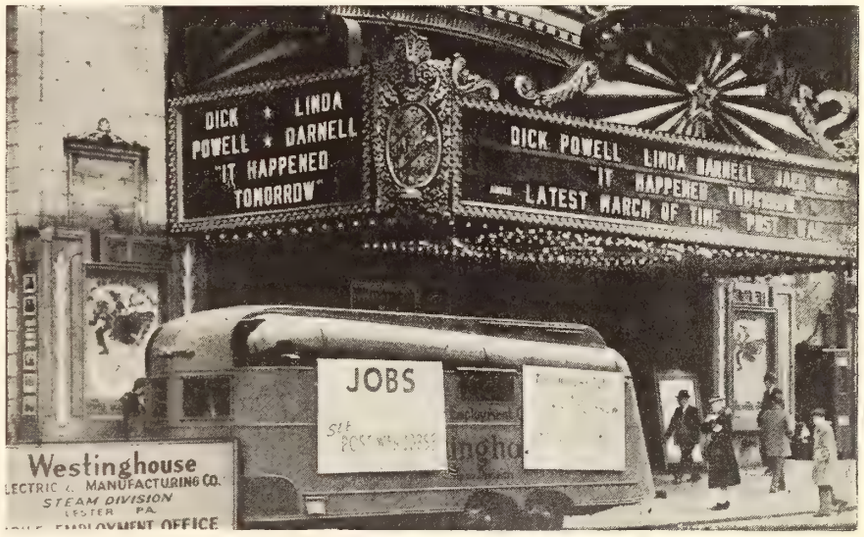
By J. N. Erhart

Charles Taylor, director of advertising and publicity for Shea's, Buffalo, N. Y., promoted this and many other window displays for "Passage to Marseille".

The largest banner ever displayed by a Bronx, N. Y., theatre was recently used by manager Jerry De Rosa of the Paradise, to ballyhoo "For Whom the Bell Tolls". Huge sign measured 155 feet and was illuminated at night.

By Conner-Geddes

Left, Lou Mayer, manager of the RKO Palace, Cleveland, designed this lobby display for "None Shall Escape".



Irving Blumberg, ad head for Warners', Philadelphia, obtained this novel ballyhoo to exploit "Post War Jobs", March of Time release, at the Stanton theatre.

Publicity director Woody Barritt of the Miller theatre, Wichita, Kans., used this 24-sheet size flash over the lobby entrance doors for "Cover Girl".

Hundreds of pedestrians elbowed their way through crowds to McCrory's window, in Baltimore, for a glimpse of "Private Hargrove" potato contest arranged by Gertrude Bunchez, Century theatre publicist.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

THE ADVENTURES OF MARK TWAIN

"The Adventures of Mark Twain" campaign was launched in Philadelphia with all the aplomb and glamour of a Hollywood premiere, every medium of advertising and exploitation being used to utmost advantage.

The program embraced a coast-to-coast air broadcast, radio spot announcements, newspaper stories in the dailies and neighborhood newspapers, store window displays, tie-ups with the armed services, colleges and schools, and a complete war plant coverage with posters.

Foremost of the channels utilized, from the standpoint of the practical and the colorful, was the nationwide broadcast of the "Double or Nothing" radio program, over the Mutual Network from the stage of the Boyd Theatre, Friday night, April 21.

Cooperating with Roy Robbins, Boyd manager, and Maurice Gable, Warner district manager, Irving Blumberg, local advertising and publicity director for Warner Brothers Theatres, arranged with 13 colleges to send representative groups of students to the theatre. Additional groups from the WAVES, WACS, Marines, Army and Navy also were invited.

Audience Participates in Stage Quiz Broadcast

Five members of the audience, chosen from the college and service groups, participated in the air-quiz conducted by John Reed King. The quiz was based on the picture, which was given a special screening immediately after the "Double or Nothing" program went off the air.

Every day for a week preceding the opening Station WIP aired frequent spot announcements about the broadcast and plugged the picture. The local dailies, *Bulletin, Inquirer, Record* and *Daily News,* printed advanced "copy" about the show and stories were sent out to 80 nearby community newspapers.

Several of the college publications such as those at the University of Pennsylvania and Temple University ran stories, all of which pointed out that the entire evening program of picture and broadcast combined to give mental stimulus and enjoyable entertainment.

Blumberg Explains Exploitation Methods to Students

The day following the broadcast, Dr. Reeves James requested booklets, posters and other data about the picture for discussion by his English classes at the University of Pennsylvania. On the same Saturday morning the students attended a special preview of the picture, at which Blumberg answered questions regarding the methods used to exploit the film.

In addition, all the schools in the city received a Mark Twain poster quoting Lincoln and urging the buying of war bonds and stamps. The U. S. Treasury Department supplied an extra 500 posters for distribution to local war plants.

Promotion of the picture also included the most extensive book store tie-ups in recent years. Not only did two of the city's largest department stores turn over desirable Market street windows for eye-catching displays of the book and picture posters, but the distinguished old book shop of Charles Sessler, long internationally famous for its dignified displays of modern works as well as rare books and prints, devoted its entire window to Mark Twain. Undeniably one of the most beautiful book windows seen thereabouts in many years, the centre-piece was a large oil of the famous author. Tastefully surrounding the centre-piece were charcoal etchings and appropriately placed leather-bound originals of Mark Twain's works.

Cleverly animated sign for "Up In Mabel's Room", which made its world premiere at the Gotham in New York, had cloth nightgown draped over figure of woman. When the wind blew, the gown rippled and attracted plenty of attention.

Altogether seven of the leading book shops in the central city area tied in with exploitation, using plug-cards announcing formal preview dates at Boyds.

To herald the engagement of the picture in Willimantic, Conn., Russell Barrett, manager of the Capitol theatre, there, promoted a frog jumping contest in the local park, which was preceded by a parade. Patriotic and civic groups participated.

Barrett launched his campaign with a series of newspaper teaser ads, ten days in advance of his booking, which culminated in an extensive ad campaign. A tieup was arranged with the public schools, with the picture getting valuable publicity from English instructors.

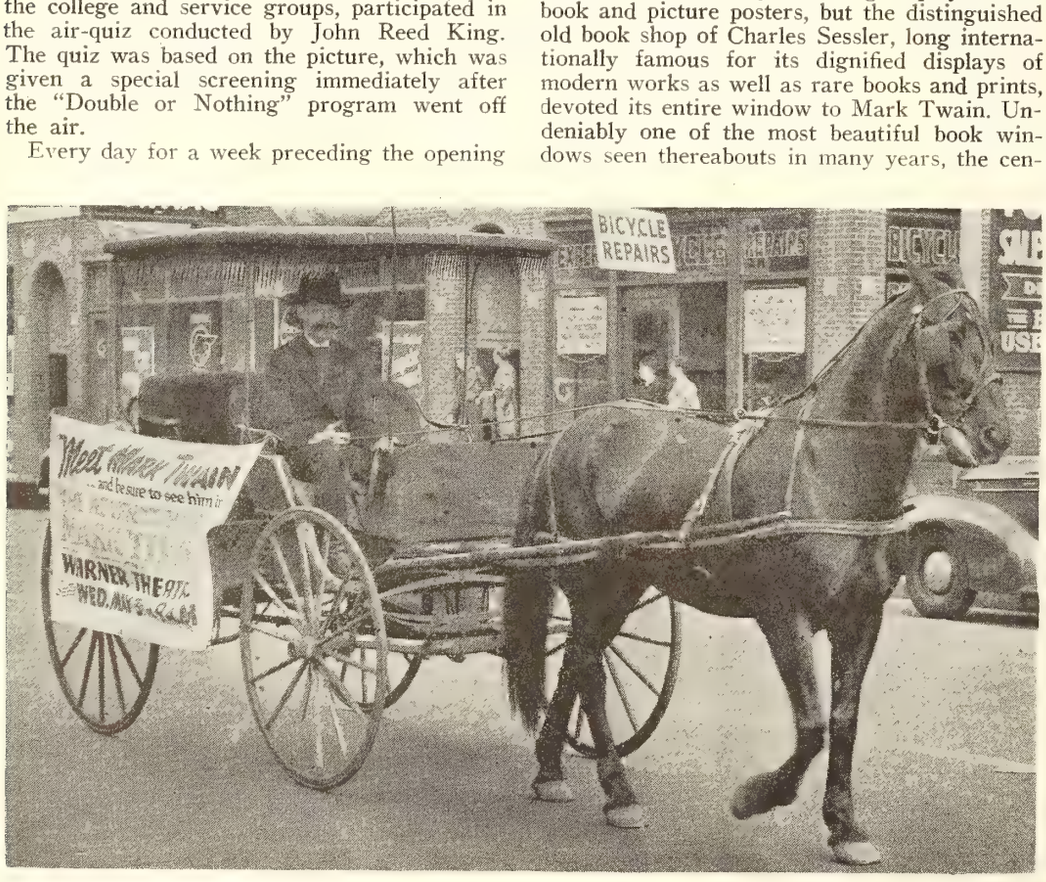
The library displayed special accessories on the attraction and distributed book marks. Five book store tieups were consummated with each displaying Mark Twain books and photos and advertising material on the picture.

War Plants Enter Teams In Frog Jumping Contest

Edgar Lynch, manager of the Roger Sherman theatre, in New Haven, Conn., interested the local sports editor and Industrial Recreation Foundation who jointly sponsored a Frog Jumping Contest, which was held at Blake Field, a baseball park. Eleven war plants in the town entered teams in the contest and over 500 spectators were attracted by the event.

Lynch promoted an eight column spread with art and stories in the Sunday Magazine section

(Continued on following page)



Street ballyhoo employed by manager V. E. Palmeri of the Warner theatre, Bridgeport, Conn., was this old fashioned surrey which attracted unusual attention to the engagement of "Mark Twain".

Library, School Promotions for "Mark Twain"

(Continued from preceding page)

of the local newspaper and used spacious display ads throughout the campaign. Liggett's, Gambol-Desmond and Malley's department store contributed full window displays advertising the author's books and photos from the picture, along with theatre credits and playdates.

Twelve thousand bookmarks were distributed by libraries, and Central Library displayed six pictorial maps, one in each branch, plus a special exhibit of 11 by 14's.

Lynch contacted the head of the Visual Education Department of the public schools, who became so enthused with the pictorial maps of Twain's life that she requested 300 copies, which were posted in every classroom in the town. She also had 5,000 blotters distributed in the school rooms and placed 60 study guides in the English classes. In addition, the High School papers, which have a circulation of 20,000, ran special readers on the attraction.

Almost a month prior to the opening of the picture in Hartford, Conn., manager James McCarthy of the Strand theatre broke advance stories in the local press. Feature stories and art were used plus numerous historical anecdotes based on the life of the noted author.

Friends of Author Invited To Hartford Premiere

The Mark Twain Library, scene of the author's former home, cooperated with displays of accessories and books. A frog jumping contest was arranged which attracted hundreds of entrants from among school children. War Bonds were awarded as prizes to owners of the best jumping frogs.

Numerous co-op ads were promoted from retail book shops and McCarthy employed an extensive radio campaign with spot announcements over Station WTIC. Additionally, valuable publicity for the picture was attracted when a list of the city's oldest citizens who were personal acquaintances of Mark Twain were also invited to attend a special premiere.

Four private and separate screenings were arranged by manager E. Miller of the Hippodrome theatre, in Cleveland, which garnered exceptional newspaper breaks for the picture in that city. Dr. M. R. Klein, the director of visual education, and 60 English department heads representing 250 schools attended the first of these screenings, with the result that 400 pictorial maps, 300 Treasury Department posters and 400 discussion guides were requested for school use and a special endorsement of the picture by Dr. Klein was blown up and posted on school bulletin boards.

Twain Biographer, Critics Are Special Guests

Other screenings were attended by Prof. J. Delancy Ferguson, Twain biographer, and a group of educators representing three major colleges; the book editors of three local dailies, movie critics, and public relations heads of the civic libraries, and key members of the city's Motion Picture Council and Cinema Club.

In addition to an impressive number of book shop tieups, library promotions, radio announcements, lobby displays and school cooperation, Miller tied up with the Klien News Company, landing banners on 50 of delivery trucks employed throughout the city.

Millard Ochs, manager of the Strand theatre, Akron, Ohio, highlighted an extensive campaign with a special school essay contest. Five high schools and 35 grade schools participated in an essay contest, which was promoted in the form of a book review.

This attractive window was promoted in the heart of Times Square to exploit the engagement of "Follow the Boys" at the Criterion theatre, New York. Programs, posters and photos of USO entertainers abroad were attractively displayed along with scenes from the picture.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ONCE UPON A TIME (Columbia): Aside from the popularity of Cary Grant with the average movie fan, there is an exploitation angle in the story that has tremendous possibilities and which can easily get exceptional publicity breaks. Plot concerns a caterpillar which dances to the tune, "Yes, Sir, That's My Baby". You might start off by displaying a caterpillar in the lobby (under glass, of course), with a sign reading: "Meet the $100,000 Dancing Caterpillar—sing or whistle 'That's My Baby' and watch it dance". Run some classified ads under Wanted or Missing for "Curly, the $100,000 dancing caterpillar". Since the picture is obviously a fable, try to promote a round table session on the local radio station, with prizes offered to contestant who tells the "tallest tale". This stunt can also be employed in a newspaper contest. If caterpillars are seasonable, offer a prize to the kiddie who shows up on opening day of the picture with the largest specimen. Extra interest can be created by running the special series of teaser ads which are available from the distributor. Bookshop tieups are in order with fables which can be tied in with the title, "Once Upon a Time", and music stores may tie in with the song hit previously mentioned. There are some excellent lithos and accessories for exploitation.

ANDY HARDY'S BLONDE TROUBLE (Metro-Goldwyn-Mayer): The title and the fact that the story locale is a college presents plenty of opportunity for exploitation. Newspaper promotions can take the form of a letter contest, with prizes offered to the best letters submitted for recollections of college scrapes or romances. A pair of identical twins are involved in the plot, so that a Twin Contest might also be in order. Added interest can be obtained by staging the finals of the Twin Contest in the theatre.

Another twist can be given to your newspaper slant by taking a photo at some busy intersection, running it in the newspaper with blondes, who appear, circled. Upon identifying themselves at the newspaper office, a pass is presented to the lucky persons. If an empty store window is available in some prominent location, convert it into a peephole stunt with a caption: "Make this test. Take a look. If you see double, there's trouble ahead." Inside the window, display enlargements of the blonde twins and Rooney with tiein copy, etc. Men are always interested in pictures of beautiful women, and a good lobby stunt is to display a board with numerous photos of attractive blondes. There are, of course, many angles of approach for tieups with beauty shops. Lithos are very good for cutout display purposes.

THE NAVY WAY

Publicity campaign for "The Navy Way" was tied in with a local WAVE recruiting drive with effective results by manager Marvin J. Stockwell of the Castle theatre, Bloomington, Ill. The tieup gave extra impetus to the drive for recruits and garnered fine newspaper and radio breaks for the picture.

Nucleus of the campaign hinged about a dinner which Stockwell promoted at one of the leading hotels for 25 eligible WAVES. The ladies' escorts were 25 V-5 cadets from one of the nearby universities. Following the dinner, the party attended the theatre to see the picture.

Working closely with the cooperation of local news editors, Stockwell landed stories in the effort to obtain volunteers who were eligible for enlistment and to be guests at the dinner.

Follow up stories broke each day with photos of the girls and the cadets preparing for the affair. Spot announcements were obtained daily, plugging the drive and the attraction. A booth with two WAVES in attendance was in the lobby for a week in advance, which was augmented by a special display showing the various activities of this branch of Service. Official Navy photos were used in the display.

On the final night of the drive, several WAVES who enlisted were sworn in on the stage of the theatre.

Prominent window displays tying the picture in with the drive were landed, a sound truck was employed as a street ballyhoo, and a fifteen minute morning broadcast and five minute evening plug were used daily on the radio.

Bregoff Honors Old Friends On "Acquaintance"

For a week prior to "Old Acquaintance" at the Fabian Liberty theatre, in Stapleton, S. I., H. Spencer Bregoff displayed old fashioned bouquets of flowers, promoted from a local florist, in his lobby, with teaser posters urging patrons to come into the theatre to see the picture with their "old acquaintance". The two oldest acquaintances entering the theatre each evening were presented with similar bouquets from the theatre stage.

Similar floral displays and posters were prominently located in store windows. Likewise, advance publicity was obtained, both in newspaper advertising and news items. Sufficient interest was aroused to rate stories in the newspaper each day of the contest announcing the winners.

Bregoff also says that not only did the stunt result in the boxoffice receipts, but his essay, describing the presentation, as an example of a showman's exploitation of a movie, submitted before the Advertising Club of New York upon his graduation from its advertising and selling course, in competition with over 300 other students, was awarded honorable mention.

Radio Program Utilized by Morris for "Buffalo Bill"

C. E. Morris at the Teton theatre, in Powell, Wyo., started his radio program for "Buffalo Bill" one week in advance. Morris announced that "Buffalo Bill" would be in town the day before opening and would walk the streets between the hours of four and six p.m. Every person that he found that had an Indian head penny and a buffalo nickel would receive a pass to see the picture. Morris reports he only gave out five pairs of tickets.

Contacting Mrs. Mary Allen, niece of Cody, a recording was made of the interview and used twice over the radio station. Morris also borrowed Indian relics from Mrs. Allen and planted them in a department store window with appropriate credits. Cash and ticket prizes were offered to the boys and girls turning in the best Indian head collection and the best arrow head collection. These were also used for display purpose.

Beauty Contest Landed For "Cover Girl" Date

Cooperating with Roy Robbins, manager of Warners' Boyd, Philadelphia, and Maurice Gable, Warner theatres district manager, a triple tie-up, made through Irving Blumberg, Warner zone publicity head, resulted in the sponsoring of a beauty contest for a local "Cover Girl" by the *Daily News*, with a group of 41 finalists being feasted at Old Bookbinders Restaurant, where the judging took place. The contest, tieing in with the picture, was plugged daily on Station WIBG and WPEN, and at the close of the contest more radio plugs were accorded the picture when the winner and the second choice were interviewed over Stations WCAU and WPEN. Mayor Bernard Samuel was present on all occasions to congratulate the winner.

Further exploitation for the picture included 40 one-sheet banners on all the trucks of the United News Agency, a tie-in with *Cosmopolitan* magazine, distribution of 2,500 quarter-sheetcards by the *Daily News*, full window displays at two large department stores; a half-page strip on Rita Hayworth was planted in the *Sunday Record*, along with one-third of a page of one of the "Cover Girls" in the same issue, and a quarter-page picture of Miss Hayworth in the *Sunday Inquirer*.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

RUSSELL W. BARRETT
Capitol, Willimantic, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

BOB CARNEY
College, New Haven, Conn.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

DELLA CORNWALL
Ramon, Wheatfield, Colo.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

WILLIAM EAGEN
Princess, Sioux City, Ia.

ARTHUR EGBERTS
Loew's, White Plains, N. Y.

TED EMERSON
Orpheum, Omaha, Neb.

JACK FOXE
Loew's, Richmond, Va.

ARNOLD GATES
Loew's Stillman, Cleveland, O.

BILL GERST
Senate, Harrisburg, Pa.

SAM GILMAN
Regent, Harrisburg, Pa.

EDGAR GOTH
Fabian, St. George, S. I.

F. M. GREENE
Park, Champaign, Ill.

FRED GREENWAY
Palace, Hartford, Conn.

GEORGE HODGE
Pioneer, Lamar, Colo.

BILL HOYLE
Lincoln, Washington, D. C.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

DOROTHY B. KOPPER
Palace, Watertown, N. Y.

FRANK LA BAR
Imperial, Asheville, N. C.

W. LEACH
Stanley, Chester, Pa.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

C. E. MORRIS
Teton, Powelll, Wyo.

RITA MORTON
RKO Albee, Providence, R. I.

RICHARD PEFFLEY
Paramount, Fremont, O.

GEORGE PETERS
Loew's, Richmond, Va.

BILL REISINGER
Loew's, Dayton, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Canada

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Columbia, Sharon, Pa.

MARGARET STEWART
Arcade, Salisbury, Md.

MARVIN J. STOCKWELL
Castle, Bloomington, Ill.

MICHAEL STRANGE
Poli, Bridgeport, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

HARRY WEISS
Proctor's, Newark, N. J.

Peters Dresses Front for "As Thousands Cheer"

Before leaving Loew's, in Richmond, Va., for the Navy, George Peters put over a campaign for "As Thousands Cheer", which was well rounded. Varicolored pennants were strung from the front of the building to the top of the marquee; 14 by 17 stills of Kyser, Crosby, Iturbi, Horne, Garland and Grayson were cut in star shape and hung in the outer lobby ahead of and during the run.

Special teaser ads were placed in the newspapers six weeks in advance; *Times-Dispatch* drama critic included a commentary on the picture and the theatre organist, Eddie Weaver, plugged songs from picture ahead of the opening. Bookmarks were distributed by various stores and libraries; government postcards were mailed to music lovers and heralds were distributed in packages by one of the laundries.

Sweeney Has Effective Lobby Display of Servicemen

Paul Sweeney, manager of the State theatre, in Sandwich, Illinois, has used a display for the past two years which draws patrons and is excellent when the lobby becomes crowded.

On a revolving stand are engraved the names of all local service men and women in the services. Grouped around this pilaster are pictures of about one-third of the soldiers, sailors and marines. The display stands out and invariably draws comment, for it has proved an effective symbol of the relationship between the theatre and the community.

Teschner Presents Trophy in Name of "Guy Named Joe"

When a bowling tournament was recently held in Toledo, Ted Teschner at Loew's Valentine theatre, who was playing "A Guy Named Joe," presented a trophy to the winners from Spencer Tracy and Irene Dunne. *Bowling*, the publication of the American Bowling Congress, which has an estimated circulation of 230,000, gave quite a play to the presentation of the trophy. Additional local publicity was also garnered.

Freund Cooperates with Scrap Paper Salvage Drive

Century's Avalon theatre, in Broklyn, recently cooperated with the local A.W.V.S. on their paper salvage drive, and a total of over 4,000 pounds of paper was collected. Each child that collected 50 pounds received a free pass for the theatre. Leonard Freund, manager, was responsible for the tieup.

Breyer Hits Front Page

When a patron of Lew Breyer's at the Strand, in Holyoke, Mass., recently recognized a friend in one of the newsreel shots and so informed him, he immediately took a small clip out and gave it to the newsapers for reproduction. The daily, in turn, used a photo and caption on the front page. Breyer says this is the ninth time in the past year that local men in service have been recognized in the newsreel.

Sutherland's "Russia" Display

Karl Sutherland's "Song of Russia" display at the Voncastle theatre, in Greencastle, Ind., created plenty of attention and comment recently since it was painted by the staff artist and a local high school boy.

SHOWMEN PERSONALS

In New Posts: Harry Simons, RKO Palace, Columbus, Ohio. Eddie Muehlmann, Warner's Imperial. Morris Dovberg, Warner's Liberty, Philadelphia. Henry Eytinge, Warner's Vernon, Philadelphia. Samuel Kirsch, Warner's Orient, Philadelphia, Charles Slemmer, Warner's Savoy, Philadelphia. George F. Flicker, Hiway, York, Pa. Harry C. Musser, Ritz, York, Pa., Herman Comer, Warner's Palace, Philadelphia. George Glass, Alleghany, Philadelphia. Jack Litto, Rialto, Philadelphia. Oscar Althoff, Crescent, West Collingswood, N. J. Jules Curley, Keeney, Elmira, N. Y. John F. Ray, Sheridan, Sheridan, Mo. John Leahey, Studio, San Francisco. George Ramsdell, Warner's Rialto, Hartford, Conn. Jesse Whitten, Rivoli, Seattle. Fred B. Harbottle, Rivoli, Muncie, Ind. B. C. Fletcher, Main, Lafayette, Ind. Bob Mullins, Bell, Scranton, Pa. Fred Frost, Dixie, Rochester, N. Y. Malcolm Rose. Palms State, Detroit. Jack McBride, Metropolitan, Cleveland. Bill Elder, Loew's Ohio, Columbus, Ohio.

Russell Bovim, Loew's Midland, Kansas City, Mo. Jack Foxe, Loew's, Richmond. Va.

Assistant Managers: Richard Leathers, RKO Grand, Columbus, Ohio. Ray Hahn, RKO Palace, Columbus, Ohio. Joe Walters, Maryland, Chicago. Jesse Porter, Regal, Chicago. Hugo Paris, RKO Temple, Rochester, N. Y. William Ahrens, Riviera, Detroit. George Peters, Loew's, Richmond, Va.

In the Service: Henry Hirsham, Rialto, Philadelphia. Edward Auerman, Chicago, Ill. Ted Skrownek, Chicago, Chicago. Donald Ball, State, Scranton, Pa. Harry Granville, Granada, Olyphant, Pa. Joe Golden, Chicago, Chicago. Tom Vesey, Bell, Scranton, Pa. Jim Caffey, Hart, Wilkes-Barre, Pa. Leonard B. Scott, Margie Grand, Harlan, Ky. Raymond C. Cronin, Paramount, Springfield, Mass, Walter Cusak, Iris, Chicago.

Happy Birthday: Nat Salander, C. T. Kraegel, William Kays, Edward L. Rogers, Andrew J. McGolderick, M. S. Joiner, Fred L. Danico, James R. Cattell, Jack Suckstorff, Weldon Parsons, W. Lee Johnson, Benjamin Gold, Jack Howe, Fred Conrad, Harold Simons, Walter F. Helm, David Silverman, Nicholas Feenan, James Macris, Saul Korman, R. P. Couger, Nelson D. McCollom, Frank V. King, Jim Simmons, A. H. Lawter, J. D. Ensminger, J. R. Long, Melvin Sparks, Harry R. Himes, Dave L. Cantor, John J. Baker, Robert C. Cannon, William Dabb, Germain Germain, Richard Schacht, David R. Sablosky, Roger J. Berube, Maurice E. Sperling, George E. Yost, Willard W. Sides, E. R. Millican, Corlett W. Burrus, Barnes Perdue, Leslie V. Campbell, Roger Burby, Lawrence P. Weaver, Burton J. Coughlan, Albert R. Myers, E. A. Rambonnet, Paul S. Purdy, Michael J. Lombardi, Max Cadwalader, Bernard Zelenko.

Sidney A. Falk, Jack Day, Eddie Williams, Francis Gillon, R. E. Archibald, Hat Holt, Elmer W. Johnson, Ed Siegal, Cary A. Reeves, Meyer Phillips, Jack Goldman, Miguel R. Ortiz, David W. Saifer, Jack Cooper, H. E. Rehfield, H. A. Winkler, Wilbur Peterson, Harold Snyder, Sig S. Harrison, J. Glenn Caldwell, Jack Clifford, Arthur Cooper, Frank Bryan, James Brosius, Cliff Tolmie, Joe Lourie, W. N. Troxell, Albert Spargur, Gus Hoenscheidt, Robert Sweeten, Frank Gephart, John J. Hamilton.

Showman's Calendar: June 1, Kentucky Admitted to Union 1792; Tennessee Admitted to Union 1796; 9th, John Howard Payne (Author of Home Sweet Home) Born 1791; 10th, Franklin Drew Lighting from Clouds 1752; 14th, Flag Day; 15th, Pioneer Day in Idaho; Charter of Boy Scouts of America Granted 1916; Arkansas Admitted to Union 1836; Battle of Bunker Hill 1775; 20th, West Virginia Admitted to Union 1863; 21st, Longest Day in the Year; 25th, Battle of Big Horn (Montana); General Custer's Defeat 1876.

Colatuono Has Spent Entire Career with Warners

Louis Colatuono, who manages the Warner Stanton theatre, in Philadelphia, started in the show business as a part-time usher at the Boyd theatre there late in the year of 1936. Lou worked in the short subject department for a short while and then went to the Lane theatre as assistant manager, from there to the Hiway theatre, in Jenkintown, in the same capacity for the grand opening of that house. Seven months later, Colatuono went to the Logan theatre as assistant, and then to the Fox theatre as assistant to Elmer Pickard. Nine months later, he was made rotating manager for the circuit, and then to the Lane theatre again, this time as manager. Eight months later he was transferred to his present assignment at the Stanton.

Rosenthal Ties Coast Guard To "The Sullivans" Date

For his engagement of "The Sullivans" at the Loew-Poli, in New Haven, Morris Rosenthal arranged a stage show for opening night which he dubbed "A Salute to the Sullivans." The show consisted of color guards, Spars, Waves and Wacs in uniforms. A drill squad and the presence of the local Sullivan families was topped off with a Pacific War hero who was east and came up from New York for the night.

Tying in with the Coast Guard on their recruiting drive, Morris planted a 10-foot display in the lobby, which was manned by a Spar in uniform. A similar display was also used in their own store window, which is in a prominent spot downtown. A radio show was also staged with the Coast Guards and the Sullivan families.

Eagen Distributes Fan Photos For "Northern Pursuit"

For his run on "Northern Pursuit" at the Princess theatre, in Sioux City, Ia., William Eagen distributed 500 fan photos on the opening day; this was mentioned in the ads in advance. A special setpiece was constructed from a six-sheet with the house artist setting figures against a mountain background.

Spot announcements were landed on both local radio stations, 50 cards were posted on trash cans about town and the newspaper budget was increased for the engagement.

Radio Highlights Personal Appearance of "Snow White"

In advance and during the personal appearance of "Snow White" at the RKO Albee, in Providence, R. I., Rita Morton used radio spots on four stations, WEAN, WFCI, WJAR and WPRO. Ten spots on each station, starting three days ahead, were had, with two of the stations using 15-minute discs gratis.

Five hundred bookmarks were distributed; cards used in the buses and trolleys in the city and suburbs, and downtown restaurants were supplied with menus plugging the engagement. The personal appearance of the dwarfs was plugged in the theatre ads two days in advance.

Delbridge's "Cover Girl"

In connection with the "Cover Girl Contest" for that picture at Loew's Theatre, in Nashville, Tenn., Tommy Delbridge landed a two-column cut of the local winner, together with a story on the activities in connection therewith.

Coffey's WAVE Drive

Tied into Arnold Coffey's date on "A Guy Named Joe" at the Carolina, in Hickory, N. C., was a WAVE Recruiting Drive. A recruiting booth was set up in the lobby and manned by a WAVE, and cooperating merchants paid for a full page ad urging enlistments. Additionally, the promotion paved the way for a number of window displays by the city's merchants.

Doyle Ties Stamp Sale To Local Food Show

When Canada recently had a drive for the sale of War Stamps, sponsored by the Food Industries, Ltd., Maurice Doyle at the Runnymede theatre, in Toronto, tied in with two of the local markets. Each person who purchased a Stamp was eligible to receive food baskets. Doyle reports that the markets sold over their quota and the theatre cashed in on additional business and goodwill.

Round Table Visitors

By Staff Photographer

At left, Cpl. Sid Shane, accompanied by his wife, drops in to renew old friendships. Sid was formerly manager of the Colony theatre, in Brooklyn. He is now assigned to Special Services at Camp Polk, La. Right, Dick Wright, district manager for Warner theatres in the Cleveland area, says "Hello" during a visit to New York.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

FOR SALE OR TRADE: MODERN THEATRE, SMALL Wisconsin town, commercial rentals pay over $100 per month. BOX 386, WAUSAU, WIS.

THEATRES WANTED: WE ARE INTERESTED IN purchasing or leasing theatres or theatre situations in Texas. Must stand rigid investigation. Give full details first letter. Strictly confidential. M & M THEATRES, 702 Indiana Ave., Wichita Falls, Tex.

SMALL THEATRE, INDIANA CITY 15,000, BEST location, established 30 years, forced sale via Army. Write CLAIR McTURNAM, Attorney for owner, 1008 Oddfellows Bldg., Indianapolis, Ind.

WANTED TO LEASE SECOND RUN THEATRE IN good condition and located on busy street. P. MOSER, Bordentown, N. J.

POSITIONS WANTED

THEATRE MANAGER NOW EMPLOYED DESIRES change. Draft exempt. Can buy films. Will buy theatre. BOX 1730, MOTION PICTURE HERALD.

MANAGER, INDEPENDENT AND CIRCUIT, EXPERIENCED, references. Would lease Washington or Oregon. BOX 1733, MOTION PICTURE HERALD.

BOOKS

CAMERON'S LATEST "MAINTENANCE GUIDES Covering Sound Picture Equipment." 4 books to this set, all for $3.50; "Projectionists Guide Servicing Sound," $8.50; "Motion Picture Projection," $8.50. ABELES ADVERTISING SERVICE, 453 West 42nd Street, New York 18.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs, $6.50. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITTLE book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY, SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

HELP WANTED

WANTED: MANAGER—ASSISTANT MANAGER—operators for permanent positions with good futures. Men draft exempt with mechanical and maintenance experience preferred. Advise age, experience, draft status, references, salary expected. Send photograph if convenient. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

PROJECTIONIST, DRAFT EXEMPT, NIGHTS ONLY, $40. Small Virginia town near Fredericksburg. Drinkers, drifters not wanted. BOX 1734, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

16MM. CUSTOM BUILT BERNDT-MAURER STUDIO recorder with latest variable intensity Galvanometer; portable amplifier; AC noiseless amplifier; B supply; three 400′ magazines; RCA inductor microphone; cables, battery, all trunks. Worth $3,000, now $1,995; sunspots, 5000 watt on casters, $165; optical reduction printer, $395. Ask for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

JEWELLED AISLE LIGHTS, $3.95; LOBBY PICKUP pans with brooms, $1.59; latest Johnson lighting coin changers, $126; screen and ceiling brushes, extension handle, $4.95; Philco inter-communication systems, master and 3 substations, $74.75; Black velourette masking, 79c yard; steel core curtain cable, 12½c ft.; crystal beaded sound screens, 39½c. sq. ft.; Flextone washable, 30½c; rear shutters for Simplex, $77.50; rechargeable flashlight batteries, $2.20. Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, Box 838, Atlanta 1, Ga.

USED EQUIPMENT

GOLD SEAL AUTOMATICKET REGISTER, 3 UNIT, reconditioned, $375; Typhoon reversible blowers, rebuilt, from $111; Brenkert combination effect—flood—double dissolve machine, rebuilt, $595; Ashcraft E. Suprex lamphouse, $225; Simplex SI latest type mechanisms, $475; Simplex SP 2000′ sound projectors, $325. Spring bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

2 STANDARD SIMPLEX PROJECTION MECHANISM Serial No. 50753-50755 complete with rear shutters; 2 Projex Superlite projection lenses 4½-inch focal length Series No. 2; 2 Thyde changeover assemblies (Dowsers only, no foot switches) 110 volt A. C. for Standard Simplex; sixteen 15-inch wire film reels; 2 Strong Model H.M. 4 Suprex type projection lamphouses Serials No. 7890 and No. 7901 equipped to burn 7mm. positive and 6 mm. negative Suprex carbons. Will accept written offers to buy all, subject to approval of price. Write or call MR. MacMURRAY, 768 Bergen Ave., Jersey City 6, N. J. Telephone, Bergen 4-8503.

232 AMERICAN SEATING HEAVY 7-PLY BACK, 5-ply seat chairs, reconditioned, $4.50; 102 American 5-ply veneer back, reupholstered padded cushion chairs, rebuilt, $4.50; limited quantities full upholstered and panel back spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

OBITUARIES

Ernest J. Keller, Boston Exhibitor, Dies

Ernest J. Keller of Madden, a suburb of Boston and an early motion picture theatre owner in Gardiner, Me., in the days of the silent films, and former owner of the Fellsway theatre in Medford, died last Saturday in Boston. His widow, Mrs. Arabella B. Partridge Keller, who played the piano in the Strand theatre which Mr. Keller built in Gardiner, is his sole survivor. Funeral services were held Tuesday and burial followed in Puritan Memorial Cemetery, Lynnfield.

Mrs. Ray A. Smith

Mrs. Ray A. Smith, 54, wife of Ray A. Smith, owner of the Ray Smith Company, theatrical equipment Company in Milwaukee, died May 4 following an emergency operation. Mrs. Smith was office manager of the Ray Smith Company. A lifelong resident of Milwaukee, before her marriage Mrs. Smith was cashier of the old Orpheum theatre. She is survived by her husband, one sister and one brother.

Arne Olav Rockvam

Funeral services for Arne Olav Rockvam, New York sound engineer for Warner Theatres, who died Wednesday of last week, were held Saturday night in the Funeral Church, New York. Mr. Rockvam died following a heart attack at his home. His body was cremated.

Lieut. John E. Daly, Jr.

Lieut. John E. Daly, Jr., son of John E. Daly, head of Loew's home office mail and telegraph department, was killed in action over England April 11, according to word received by his family from the War Department. Lieut. Daly was among the first pilots to receive the Air Medal for five completed missions.

Rudolph Miller

Rudolph Miller, 58, head of the Bausch & Lomb Optical Company's scientific instrument and advertising department, Rochester, N. Y., and editor of *Educational Focus*, a trade publication, died last Sunday.

Museum Opens Anniversary Exhibition May 24

The Museum of Modern Art, New York, May 24 will open to the public its 15th anniversary exhibition "Art in Progress" with a showing of Program No. 125, "Great Actresses of the Past," and the series "45 Years of the Movies." As the entire museum will be devoted to the anniversary exhibition, various galleries are being closed one after the other to permit installation. The film auditorium, however, will not be closed until Sunday night, May 14, and will show to the public without admission charge, from May 11 through May 14, "The Wedding of Palo," May 11 and 12, and "The Great Train Robbery," "The Last Card" and "The Covered Wagon," May 13 and 14. A new film program for the summer will be announced shortly.

Universal Declares $1 Dividend on Common

Universal Pictures Company, Inc., this week declared a dividend of $1 per share on the common stock payable May 31, 1944, to stockholders of record at the close of business May 17, 1944. In making the announcement, J. Cheever Cowdin, chairman of the board, said: "The board also expressed its intention of declaring any dividends in the future on a quarterly basis. The dividend just declared thus should be considered as representing dividends for the first two quarters of the current year."

Noel Meadow Quits Stanley

Noel Meadow, president and director of Medano Corporation, operator of the Stanley theatre in New York, which shows Russian films, has resigned.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
RELEASE CHART BY COMPANIES
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Gaslight

MGM — Victorian Thriller

A melodrama that has thrilled theatre audiences in London and New York, where it was played on the stage, has been transferred to the screen with most of the excitement intact, and with the added attractions of top-budget production and a cast headed by Ingrid Bergman and Charles Boyer. It is a unique offering and a successful one.

Boyer has the unusual assignment of the villain of the piece—a man who is trying by subtle suggestion to convince his wife that she is insane. The somber but ornate settings of mid-Victorian London intensify the atmosphere of mystery and terror, while the rigid conventions of the same period give the action some plausibility.

Ingrid Bergman gives a luminous portrayal of the trusting and terrorized wife who refuses to believe that the pianist she loved and married in Italy has other motives than disciplining her thoughtlessness and safeguarding her health. The fact that he persuades her to return to the house where her aunt was mysteriously murdered, that he keeps her indoors, that he taunts her with her forgetfulness and has contempt for her fears, undermines her belief in herself, not her husband.

Without the interference of a young Scotland Yard detective, the scheme would have been completely successful. But he revives the unsolved case of the aunt's death, watches the house with suspicion and finally confronts the wife with the truth while the husband is ransacking the attic for her aunt's missing jewels.

Although Charles Boyer is not wholly convincing in the unsympathetic role, he had a matinee audience cheering his wife's momentary rebellions and his final defeat. Dame May Whitty offers some welcome comedy, mincing in and out as the curious neighbor. Angela Lansbury makes a memorable role of the cockney housemaid, and Joseph Cotten is a quiet and eminently sane detective.

George Cukor's direction is intelligently planned and carefully paced. The production, under the supervision of Arthur Hornblow, Jr., keeps to a single story line, while settings, costumes and music provide effective atmosphere.

John Van Druten, Walter Reisch and John L. Balderston wrote the screenplay from Patrick Hamilton's play, called "Gaslight" across the Atlantic and "Angel Street" over here.

Seen at the Capitol theatre, New York, where a tense audience applauded the triumph of virtue with relief. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, May, 1944. Running time, 114 min. PCA No. 9800. General audience classification.

Gregory Anton .....Charles Boyer
Paula Alquist.....Ingrid Bergman
Joseph Cotten, Dame May Whitty, Angela Lansbury, Barbara Everest, Emil Rameau, Edmund Breon, Halliwell Hobbes, Tom Stevenson, Heather Thatcher, Lawrence Grossmith, Jakob Gimpel.

Between Two Worlds

Warner — Melodrama of the Living Dead

That well worn phrase "out of this world" comes to meaning in description of this production extraordinary. It is a fantastic, but curiously literal, melodrama of the lives and deaths and a spell of the hereafter of a number of persons in their introduction to the final reward. It is competent with cast, star names and performance. It is now twenty-one years old as a drama, but so refurbished and done over that to today's audiences it will be entirely new, utterly modern and concerned with today.

"Between Two Worlds" is derived from one of the great plays of the era, "Outward Bound." Under that title, too, back in 1930, Warners made of it a picture which was a landmark of achievement in the then young sound picture.

The other day, at the suggestion of the producer, Mark Hellinger, just before he took off in the nation's service in the South Pacific, Charles Einfeld screened both versions for a professional audience in New York.

That comparison showing made clear that the subtly atmospheric and poignant "Outward Bound" which so stirred the stage audiences of London and New York in 1923-24, and so impressed the picture critics of 1930, has been re-made to the taste of the wider audience typified, let us say, by Mr. and Mrs. George Spelvin, those plain-boiled, simple, honest Americans brought to fame by Westbrook Pegler.

Sutton Vane's original play was a poetically, gently macabre tale of a ghost ship with a passenger list of the newly dead bound for Heaven and Hell, which seemed to be about the same place, defined for each by his own lights, designs and merits. That first Warner picture version, as a signal performance of the new art of sound cinema, drew three pages of quotations of praise in the late *Literary Digest*, a publication which might just as well have been on board the boat, incidentally. The cast was notable. Leslie Howard of stage fame made his debut in film with this picture. Others of note were Douglas Fairbanks, Jr., Helen Chandler and Beryl Mercer, Alec Francis and Montagu Love.

The picture ran eighty minutes then, and as the HERALD'S files reveal, the reviewer urged that no comedy or flippant short should appear with it. That advice still stands for "Between Two Worlds," which runs forty-two minutes longer than the first version.

The tale begins in London, where by suicide and bomb-blitz the passenger list of the dead is ejected to the voyage on the eerie ship that sails into the big beyond across a lightless sea into the mysterioso Thence. There are threads of love and lust, greed and generosity, hate and hope and repentance, among men and women, gay blades, wastrels, the proud and the humble, gold-diggers and true loves, mother-love surpassing all patience in devotion, and the intrigues of life carried over into the ironical conflicts of the dead who think they are alive—and strangely enough a living couple who have dallied with death.

There is redemption and a happy ending for the lovers, and the audience will come to the end title with a feeling it has been a long way.

The fat part is John Garfield's role as Tom Prior, derelict wise-cracking newspaper reporter. His big scoop here is discovering that he and all on board are dead. Mr. Garfield is much in character, admirably adjusted to the tempo of this modernized version.

Edward Blatt directed, and Daniel Fuchs prepared the screenplay.

Seen in a New York projection room, with an attentive half-dozen of studious and experienced picture-lookers. They agreed they had been to a show. Reviewer's Rating: Good.—TERRY RAMSAYE.

Release date, May 20, 1944. Running time, 112 min. PCA No. 9761. General audience classification.

Tom Prior.....John Garfield
Henry .....Paul Henreid
Thompson .....Sidney Greenstreet
Ann .....Eleanor Parker
Scrubby .....Edmund Gwenn
George Tobias, George Coulouris, Faye Emerson, Sara Allgood, Dennis King, Isobel Elsom, Gilbert Emery, Lester Matthews, Pat O'Moore.

Canterbury Tale

Eagle-Lion—Modern Classic

Michael Powell has fashioned a modern screen classic from Chaucer's theme of the assorted pilgrims who made the journey to Canterbury for forgiveness of their sins, and told their stories on the way. The setting is modern England where the old road still winds down from Winchester. The pilgrims are but four, and the story they tell is one of brotherhood and understanding among peoples.

"Thomas Colpeper," a fine portrayal by Eric Portman, is a middle-aged Englishman devoted to the beauty and traditions of his country but conscious of the weight of his own offenses. "Peter Gibbs," the British sergeant, might have been a fine musician if ambition had prodded him on. He was, instead, a theatre organist when he joined up for Britain's present war. "Bob Johnson," an American sergeant from Oregon, was on quite another pilgrimage when he joined the group. His grandmother had been born in Canterbury, and there was little else to do with his leave. The fourth member of the party is "Allison Smith," a shopgirl from London whose fiance had been killed

in the air war over Germany. These four make the pilgrimage together.

Each, in his own way, shows his repentance and receives his mark of blessing. There is a suggestion of mysticism in the film to kindle the imagination, but there are also laughter and sentiment to give it universal appeal. It is one of Britain's best.

While Portman's is the only widely known name in the cast, two others rival him for acting honors. One is an American sergeant now in England, a midwestern school teacher chosen by fortuitous accident for the role of the American won over by the loveliness of England and in the end by an appreciation of the English. His name is John Sweet, and a great future in the motion picture is his if he wants it.

Sheila Sim, who plays the shopgirl, is another surprise and an eminently satisfactory one.

The triumph of the film may be found largely in Powell's delicate handling of the divergencies between two English-speaking peoples and all they have in common.

In a spectacular and moving climax the troops of both nations, about to leave the Island, attend services in the cathedral at Canterbury, with Gibbs playing Bach majestically at the organ.

The film should be an over-whelming success wherever it is played.

Seen at a London preview. Reviewer's Rating: Excellent.—PETER BURNUP.

Johnny Doesn't Live Here Any More

Monogram—Whimsy with a Wham

Venturing into the field of whimsy, where few have dared successfully, Producers Maurice and Franklin King brought back in this fantasy a comedy slick as a ribbon and full of laughs for all comers.

Its flights into imagination concern principally the doings of a girl whose affairs are influenced, not too incredibly, by a gremlin that appears as real. She rents an apartment from an enlisting marine who has given keys to half a dozen friends, all of whom drop in, and with some of whom she falls in love. The things that happen could happen and they afford many a laugh.

Simone Simon plays the girl, James Ellison and William Terry the chief suitors, with Chick Chandler, Minna Gombel, Alan Dinehart and Chester Clute furnishing sparkling support. The screenplay by Philip Yordan and John Kafka, from a story by Alice Means Reeve, cuts new channels for comedy and thrives on brisk dialogue. Joe May's direction makes the utmost use of his cast.

Apart from its virtue as comedy in a fresh pattern, the picture rates also as the first in recent months to present sailors and marines in humorous incident, including fisticuffs and slapstick. The theme is non-war, but the uniforming of comedians gives it timely flavor.

Previewed at the Ritz theatre, Hollywood, to an unprepared audience which manifested thorough satisfaction. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 27, 1944. Running time, 79 min. PCA No. 9926. General audience classification.

Kathie ..... Simone Simon
Johnny ..... William Terry
Mike ..... James Ellison
Gladys Blake, Brady Sutton, Minna Gomel, Chester Clute, Froggy Laughlin, Chick Chandler, Bob Mitchum.

Range Law

Monogram—Two-Fisted Action

Johnny Mack Brown and Raymond Hatton continue their roles of U. S. Marshals, Nevada and Sandy, here with a gun-toting frontier-woman added in the person of "Boots" Annie, played by Sarah Padden. The picture provides action in the usual Western formula supported by what is perhaps a little stronger script than standard for this category on the menu.

"Boots" sends for Sandy and Nevada when her friend, Pop McGee, is convicted of cattle rustling. They help him break jail just before the hangman's party trail and find Dawson, a cutthroat who tried to kill Nevada, and obtain a confession from him as well as discovering the phony branding irons used by Phil Randall, another rancher and his band in framing Pop. It develops Pop's rock-strewn ranch is rich in silver ore, which is why framers wanted him out of the way so they could buy his land at a sheriff's sale. Lambert Hillyer directed from a screenplay by Frank Young under the supervision of Charles J. Bigelow.

Seen at the Hitching Post theatre, Hollywood. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, June 24, 1944. Running time, 57 min. PCA No. 10076. General audience classification.

Johnny Mack Brown, Raymond Hatton, Sarah Padden, Ellen Hall, Lloyd Ingraham, Marshall Reed, Jack Ingram, Hugh Prosser, Stanley Price, Art Fowler, Harry F. Price, Ben Corbett, Steve Clark.

The Contender

PRC—Fighter Doesn't Come Back

This is a story about a truck driver who becomes a boxer and makes his way to the rank of championship challenger, runs aground on the rocks of prosperity—symbolized here as night life and gold diggers—and sinks to the gutter but *does not* stage a comeback and whip the champ. In that and other deviations from norm, the picture runs up an entertainment score well above the average for its category.

Buster Crabbe as the boxer turns in a neat performance, with Arline Judge in likewise efficient charge of the feminine lead. In common with other well-written films of recent date, this one contains no personal heavy. The George Sayre-Jay Doten-Raymond Schrock screenplay is a trim job.

Production is by Bert Sternbach and direction is by Sam Newfield, both discharging their obligations admirably.

Previewed in a Hollywood projection room. Reviewer's Rating: Good.—W.R.W.

Release date, May 10, 1944. Running time, 63 min. PCA No. 10026. General audience classification.

The Boxer ..... Buster Crabbe
The Girl ..... Arline Judge
Julie Gibson, Donald Mayo, Glenn Strange, Milton Kibbee, Roland Drew, Sam Flint, Duke York, George Turner.

The Whistler

Columbia—In Low Key

"The Whistler" is a character almost apart from this. He is a voice, a hat, a body in an overcoat; seen in only in the semi-dark; whistling when a murder seems about to occur; a voice muttering at beginning and end some pseudo-mystic jibber-jabber about man's destiny.

The picture's story is based on a thesis intrinsically ridiculous: that a man who hired another to kill him would, after changing his mind, keep his awful plight secret from friends and police. Yet that is precisely what Richard Dix, wooden-faced and mumbling, does. He flees from J. Carrol Naish, unerring pursuer; in a series of episodes ranging from mansion to flophouse and docks; and only Naish's stupid determination to complete a bargain, plus bad shooting, saves Dix. Naish earns a bullet from the police, who at last appear.

The plot has Dix, the manufacturer, distraught from the supposed death of his wife, and hiring an assassin for himself through a go-between. A cable informs Dix his wife lives. He seeks the go-between, learns he was killed. Then ensues a chase, with Dix first wondering who is the assassin, soon learning it is Naish; and with Dix pleading with Naish first, then fleeing him.

Naish provides a real characterization, as the professional killer who believes he can scare his victim to death and therefore avoid some of the usual mess, and who becomes so fascinated by what is to him the science of killing, especially with this new "twist," that he refuses to quit even when he realizes Dix, his intended victim, is his real employer. Another characterization, although in "bit," is that of Alan Dinehart. Other players are pedestrian.

Rudolph C. Flothow produced; William Castle directed; Eric Taylor wrote the screenplay from a story by J. Donald Wilson, based upon the CBS radio program of the same name.

Reviewed at the Rialto, New York, where a matinee audience evinced no reaction. Reviewer's Rating: Fair.—FLOYD ELBERT STONE

Release date, March 30, 1944. Running time, 59 min. PCA No. 9992. General audience classification.

Earl Conrad ..... Richard Dix
The Killer ..... J. Carrol Naish
Alice Walker ..... Gloria Stuart
Alan Dinehart, Don Costello, Joan Woodbury, Cy Kendall, Trevor Bardette, Robert E. Keane, Clancy Cooper, George Lloyd, Byron Foulger, Charles Coleman, Robt. Homans.

Jam Session

Columbia—Musical Spread

Six orchestras, assisted by a large cast of players headed by Ann Miller in the star role, are presented in this musical picture by Irving Briskin, producer, and Charles Barton, director. The story, a somewhat meager thread with love as its theme, was by Harlan Ware, and written for the screen by Manny Seff. The music is nondescript except for the orchestrations.

Aside from the playing of the orchestras and a few solo numbers by Nan Wynn and Ann Miller, assisted by the Pied Pipers, the picture has little to offer but some good dancing in the finale. Miss Miller, however, does some exceptionally fine dancing and presents as good a performance as the story will allow. On the whole, the continuity is frequently broken and the entire production, though well staged, falls short.

Teresa Baxter (Ann Miller) of Waterfall, Kansas, wins a dance contest, the prize of which is a round-trip to Hollywood. There she attempts to crash the "movies" by getting herself employed as secretary to George Carter Haven (Jess Barker), a writer who has been given the task of writing a script for a picture which must include eight orchestras. There are the usual behind the scenes shootings, the showing of pictures in projection rooms, a bit of wild west stage coach prop and an irate director. However, in the end Teresa Baxter does succeed in obtaining a part as star in a picture, gets her man, and all is well.

Seen at the Palace theatre before an audience of men, with little reaction. Reviewers Rating: Fair.—JULIAN BOWES.

Release date, April 13, 1944. Running time, 78 min. PCA No. 9972. General classification.

Terry Baxter ..... Ann Miller
George Carter Haven ..... Jess Barker
Raymond Stuart ..... Charles D. Brown
Lloyd Marley ..... Eddie Kane
Berkley Bell ..... George Eldredge
Renie Riano, Clarence Muse, Pauline Drake, Charles La Torre, Anne Loos, Ray Walker, Charlie Barnett and his orchestra, Louis Armstrong, Alvino Rey, Jan Garber, Glen Gray and Teddy Powell and their orchestras.

Wyoming Hurricane

Columbia—Stock Fare

Although jammed with action, "Wyoming Hurricane" is shy on plot, and emerges as stock western fare.

Russell Hayden plays the role of a man accused of murdering his sweetheart's father. The crime was actually engineered by a crooked cafe owner seeking control of the law enforcement arm in the country in order to wrest valuable land from the girl. Aided by Dub Taylor, Hayden clears himself of the murder charge and in a roaring gun-battle leads the citizens in a roundup of the rustler gang, headed by the cafe owner.

William Berke directed well, considering the material at hand, for producer Leon Barsha. Story and screenplay were by Fred Myton.

Seen at the Hitching Post theatre, Hollywood. Reviewer's Rating: Fair.—J. C.

Release date, April 20, 1944. Running time, 58 min. PCA No. 9015. General audience classification.

Russell Hayden, Dub Taylor, Alma Carroll, Bob Wils, Texas Playboys, Tristram Coffin, Joel Freidkin, Paul Sutton, Benny Potti, Robert Kortman, Hal Price.

The Mummy's Ghost

Universal—Mystic Melodrama

Lon Chaney portrays here again the mummy destroyed by fire in "The Mummy's Tomb" but back now to terrorize and murder until destroyed this time by drowning. With John Carradine, Robert Lowery, Barton MacLane for marquee company, Chaney's performance in the film advances his claim to a large following.

Produced by Ben Pivar, directed by Reginald LeBorg, from a script by Griffin Jay, Henry Sucher and Brenda Weisberg, based on a Jay-Sucher story, the picture has considerable professional polish. It is concerned with Egyptian curses effective after 3,800 years to the extent of achieving reincarnations and sustaining life in mummies.

Asking no more credulity than most of its kind, it sticks to its premises well enough. Only in the

finale, which lacks spectacular incident, does the picture depart from the proven pattern developed by Universal.

Previewed at the studio. Reviewer's Rating: Mediocre.—W.R.W.

Release date, not set. Running time, 61 min. PCA No. 9704. General audience classification.

Lon Chaney, John Carradine, Robert Lowery, Barton MacLane.

(*Review reprinted from last week's* HERALD)

Two-Man Submarine

Columbia—Subs, Japs, Nazis

"Two-Man Submarine" concerns itself with a pair of American scientists manufacturing penicillin from mould on a South Pacific island. Japs and Nazis are after the secret. Ann Savage parachutes from a plane to relieve Tom Neal, who is after front line action. The Japs land from a two-man submersible and a Nazi U-boat captain arrives in the guise of a shipwrecked sailor.

From there on action leads to the destruction of the submarine. It's a pretty tale, taking considerable dramatic license. The script might have been tighter and the direction more cohesive, but the elements are in this one for action fans.

Produced by Jack Fier with Lew Landers directing from a screenplay by George Jay and Leslie T. White based on an original by Bob Williams.

Seen at the Hollywood Pantages. Reviewer's Rating: Fair.—J.C.

Release date, March 16, 1944. Running time, 62 min. PCA No. 9927. General audience classification.

Tom Neal, Ann Savage, J. Carrol Naish, Robert Williams, Abner Biberman, George Lynn, J. Alex Homer.

Waterfront

PRC—Spy Drama

Although provided with a capable cast, strongly led by John Carradine and J. Carrol Naish, this drama of Nazi spies operating from San Francisco's fog-shrouded waterfront presents a jig-saw result in which plot does not jell sufficiently for all pieces to fall into place as a composite whole.

The story revolves around the theft of a Nazi spy chief's code book by a destitute seaman hired for that purpose. A German-American shipping insurance man can then turn it over to the FBI, and thereby escape his enforced role as Nazi spy aide. A new Gestapo arrival complicates matters with cold-blooded murders for which the fiance of insurance man's secretary is blamed. His penchant for crude sketching of odd designs finally helps police unravel the mysterious slayings. The picture is apparently designed to point out the moral that German-Americans should act, not cringe, under threats of Gestapo retaliation.

Steven Sekely directed from an original screen play by Martin Mooney and Irwin R. Franklyn for Alexander-Stern production. Arthur Alexander is credited as producer.

Seen in a Hollywood projection room. Reviewer's Rating: Mediocre.—J.C.

Release date, May 24, 1944. Running time, 65 min. PCA No. 10059. General audience classification.

J. Carrol Naish, John Carradine, Maris Wrixon, Terry Frost, Olga Fabian.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

UNDERGROUND REPORT (20th-Fox)

March of Time (*V*10-10)

This is not so much a report on the underground movement in Europe as it is an assembly of known facts about the well-guarded continent in preparation for the invasion. The news of invasion itself will not materially affect its timeliness, for the pictures are, in most cases, quite recent answers to questions that assault on Hitler's fortress will continue to raise. From captured German film and from pictures smuggled out of Europe by underground groups, some of the dramatic and brutal history of the last four years is reviewed. There are scenes of fortifications and sabotage, of Quislings and patriots, and the March of Time editors have not been timid in their praise or condemnation. Germany's satellite countries are surveyed along with the help they might muster for a defense of the continent. There are scenes showing Nazi treatment of conquered peoples which should add meaning to coming military operations, and there are pictures of monumental defense works suggesting that we will not have an easy task.

The film should be an interesting addition to programs for the Spring of 1944.

Release date, May 19, 1944 — 20 *minutes*

VIVA MEXICO (RKO-Pathe)

This Is America (43,107)

Despite a fairly formal treatment, Frederic Ullman, Jr., presents a warm picture of Mexico, as scenic as a travelogue and as informative as a classroom film. But the spirit of the people is not neglected for either beauty or education; and the nature of the problems the country faces is sympathetically portrayed. The first half of the film contrasts the apparent wealth of Mexico with the simplicity of her citizens and their historic fight for economic freedom. The last reel shows the country's new wartime strength, the training and action of army and navy and the commercial advances which wartime production needs have brought to an agricultural people.

The personalized treatment which has marked the "This Is America" series is not applied to this subject, but there is music, color and vitality to keep the discussion from becoming academic.

Release date, May 5, 1944 — 17 *minutes*

TRAIL BREAKERS (Para.)

Sportlights (*R*3-7)

These are the sled dogs being trained for war service at Camp Rimini in the Helena National forest of Montana. Huskies, Malamutes and Indian dogs go through their paces, pass their physical examinations, learn to lead packs in heavy snow and ship off to the Aleutians or perhaps Greenland. One Husky recruit goes right through from boot to lead dog at the camp, leaving his puppies at home with a service flag in the window.

Release date, April 28, 1944 — 9½ *minutes*

PAST PERFORMANCES (RKO-Pathe)

Sportscope (44,309)

Pathe has adapted the "Flicker Flashback" technique to the field of sports, going back more than 30 years for some historic sporting events. Two heavyweight championship bouts, football, basketball for women, hammer throwing, automobile racing and family acrobatics present a varied program with a few laughs and more than a few scratches interspersed.

Release date, April 21, 1944 — 9 *minutes*

NOVAK'S COMEDY BAND (Col.)

Film-Vodvil No. 5 (5955)

Frank Novak and his band are the featured attractions in a reel devoted to five vaudeville acts. The Escorts and Betty sing "Don't Sweetheart Me"; Lanny and Ginger have a comedy routine entitled "He Holds the Lantern while His Mother Chops the Wood"; Lane and Claire entertain with a dance routine, and John Gallus puts on a juggling and marionette show.

Release date, April 21, 1944 — 10 *minutes*

TABLE TENNIS TOPNOTCHERS (Col.)

Sport Reel (5808)

Additional proof that table tennis has come up from the cellar or down from the attic is offered by two experts at the game. Coleman Clark and Allan Thoms give a demonstration of the skill and precision needed in championship play and offer the amateurs a few tips on how they may improve their game.

Release date, May 5, 1944 — 9 *minutes*

LULU GETS THE BIRDIE (Para.)

Little Lulu (*D*3-3)

The proverbial "little bird" has told the maid about Lulu's mischief, so the maid says, and Lulu sets out to find him. She goes on a nest to nest canvass, from the redbird to the woodpecker to the crow. The latter tells her it was the redbird and she decides to "sweat him out." The cat interrupts the treatment just as Lulu is about to free the bird, and the little lady has all she can do to hold her own.

Release date, March 31, 1944 — 8 *minutes*

CRAZY LIKE A FOX (Col.)

Gilbert (5422)

Billy Gilbert's cab driving business could stand a little pepping up, and press agent Jack Norton is just the man to do it. He arrives at the amazing idea of presenting Billy as an East Indian prince in disguise, getting as much publicity for him as the gag will allow, and then leaving him to do the explaining for himself.

Release date, May 1, 1944 — 18½ *minutes*

THE DREAM KIDS (Col.)

Fox and Crow (5753)

Dave Fleischer has dreamed up a new adventure of the Fox and Crow in their Technicolor series. Their rivalry continues even through their dreams, leaving some room for speculation as to what is fact and what fiction. In the end neither opponent knows whether he is awake or asleep, and is even less sure about his adversary.

Release date, April 28, 1944 — 7½ *minutes*

POPULAR SCIENCE, NO. 4 (Para.)

*J*3-4

Four varied sequences make up this reel. The first is a presentation of the Centralized Traffic Control device in Las Vegas, Nev., where the movements of trains on 171 miles of track are guided by remote control. A view of the Agricultural Department in Belleville, Ont., gives some good news for the pine growers. An antidote has been developed for the European sawfly in the form of a parasite which preys upon it. The world of tomorrow is further improved by the addition of a dream bed for reading, resting and radio. Training of "Grasshopper" pilots in Fort Sill, Okla., completes the reel.

Release date, April 7, 1944 — 10 *minutes*

WE'RE ON OUR WAY TO RIO (Para.)

Popeye (*E*3-3)

Popeye goes Latin for a reel and takes in the famous carnival in Rio. Here Olive Oyl is a Spanish dancer, while Bluto and Popeye are admiring swains. It turns out that spinach can work in samba rhythm as well. The short features two new songs, "We're On Our Way to Rio" and "Samba Le-Lei" played by a large orchestra for an unusual addition to the cartoon series.

Release date, April 21, 1944 — 8 *minutes*

COMMUNITY SING, NO. 11 (Col.)

5661

With Dick Liebert at the organ, and the Song Spinners leading the way in the vocal choruses, the latest Community Sing issue goes all the way from "Yes Sir, That's My Baby" to "Shoo, Shoo, Baby." In between are the old favorite "Moonlight Bay" and several newer tunes, "Ridin' for a Fall" and "When I Get Back."

Release date, May 16, 1944 — 10 *minutes*

OF FOX AND HOUNDS (WB)

Blue Ribbon Merrie Melodies (9309)

This is a revival of an old but timeless chase with Charlie, the fox, and Willoughby, the hound, the principal participants. Charlie does manage to escape, but the hound has several short moments of triumph before he realizes that the cards are stacked against him.

Release date, May 13, 1944 — 7 *minutes*

MILLION DOLLAR CAT (M-G-M)

Technicolor Cartoon (*W*-534)

Tom Cat finally decides to call off the feud with Jerry Mouse. The occasion is a large inheritance with a small string attached. The catch is that Tom must agree not to harm any fellow creature. Jerry finds out about the fortune in time, and makes the cat's life constantly miserable without fear of retaliation.

Release date, May 13, 1944 — 7 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1891. Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 28,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 3,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
5032	The Whistler	Mar. 30,'44
5001	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
5028	Girl in the Case	Apr. 20,'44
5206	Wyoming Hurricane	Apr. 20,'44
5035	Black Parachute	May 4,'44
5004	Once Upon a Time	May 11,'44
....	Underground Gorillas	May 18,'44
5207	Riding West	May 18,'44
....	Stars on Parade	May 25,'44
....	Address Unknown	June 1,'44
....	They Live in Fear	June 15,'44
....	Secret Command	June 22,'44
5208	The Last Horseman	June 22,'44
....	She's a Soldier Too	June 29,'44
....	Mr. Winkle Goes to War	July 6,'44
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Rangers	Not Set
....	Saddle Leather Law	Not Set
....	The Love of Madame Sand	Not Set
....	Sagebrush Heroes	Not Set
....	Impatient Years	Not Set
....	Louisiana Hayride	Not Set
....	U-Boat Prisoner	Not Set
....	Rough Ridin' Justice	Not Set
....	Crime Doctor's Rendezvous	Not Set
....	Battleship Blues	Not Set
....	Kansas City Kitty	Not Set

MGM

Block 5

Prod. No.	Title	Release Date
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43

Block 6

Prod. No.	Title	Release Date
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44

Block 7

Prod. No.	Title	Release Date
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44

SPECIAL

Prod. No.	Title	Release Date
466	Tunisian Victory	Apr. 28,'44
....	American Miracle	Not Set
....	The White Cliffs of Dover	Not Set
....	Bathing Beauty	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Dragon Seed	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set
....	Gold Town	Not Set
....	Lost in a Harem	Not Set
....	Maisie Goes to Reno	Not Set
....	Ziegfeld Follies	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Law Men	Apr. 25,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Johnny Doesn't Live Here Any More	May 27,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 17,'44
....	Range Law	June 24,'44

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	

SPECIAL

Prod. No.	Title	Release Date
4331	City that Stopped Hitler	

Block 2

Prod. No.	Title	Release Date
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	

Block 3

Prod. No.	Title	Release Date
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	

SPECIAL

Prod. No.	Title	Release Date
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	

OWI-WAC

Prod. No.	Title	Release Date
T3-1	The Memphis Belle	

Block 4

Prod. No.	Title	Release Date
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	

Block 5

Prod. No.	Title	Release Date
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	
....	Going My Way	Not Set
....	Great Moment	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Hail the Conquering Hero	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Man in Half-Moon Street	Not Set
....	I Love a Soldier	Not Set
....	Till We Meet Again	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set
....	Rainbow Island	Not Set
....	National Barn Dance	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Practically Yours	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Dark Mountain	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forrest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr. 15,'44
422	Shake Hands With Murder	Apr. 22,'44
456	The Pinto Bandit	Apr. 27,'44
420	Men of the Sea	Apr. 30,'44
464	Valley of Vengeance	May 5,'44
418	The Contender	May 10,'44
415	Waterfront	May 24,'44
404	Minstrel Man	June 1,'44
457	Spook Town	June 3,'44

RKO

Block 1

Prod. No.	Title	Release Date
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	

Block 2

Prod. No.	Title	Release Date
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	

SPECIAL

Prod. No.	Title	Release Date
451	The North Star	
452	Up in Arms	

Block 3

Prod. No.	Title	Release Date
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	

Block 4

Prod. No.	Title	Release Date
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	

Block 5

Prod. No.	Title	Release Date
421	The Falcon Out West	
422	Days of Glory	
423	Yellow Canary	
424	Seven Days Ashore	
425	Show Business	
....	Gildersleeve's Ghost	Not Set
....	Marine Raiders	Not Set
....	Look to Your Children	Not Set
....	One Exciting Night	Not Set
....	Manhattan Serenade	Not Set
....	Casanova Brown	Not Set
....	Heavenly Days	Not Set
....	None but the Lonely Heart	Not Set
....	The Falcon in Mexico	Not Set
....	Mademoiselle Fifi	Not Set
....	Cocktails for Two	Not Set
....	That Hunter Gal	Not Set
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	The Princess and the Pirate	Not Set
....	Tall in the Saddle	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin,' Tootin' Rhythm(R)	Jan. 15,'44
9002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
3302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44

Prod. No.	Title	Release Date
313	Rosie the Riveter	Apr. 9,'44
6303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
....	Tucson Raiders	May 14,'44
6303	Melody Trail (R)	June 1,'44
317	Silent Partner	June 9,'44
....	Yellow Rose of Texas	June 24,'44
....	The Man from Frisco	Not Set
....	Storm Over Lisbon	Not Set
....	Call of the South Seas	Not Set
....	Goodnight, Sweetheart	Not Set
....	Marshal of Reno	Not Set
....	Call of the Rockies	Not Set
....	Song of Nevada	Not Set
....	Secrets of Scotland Yard	Not Set
....	The Girl Who Dared	Not Set
....	Sing, Neighbor, Sing	Not Set
....	Atlantic City	Not Set
....	Brazil	Not Set
....	Haunted Harbor	Not Set
....	Red Gulch Renegades	Not Set
....	Port of 40 Thieves	Not Set
....	Marshal of Monterey	Not Set
....	Three Little Sisters	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb., '44
421	The Sullivans	Feb., '44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
426	Shrine of Victory	Apr.,'44
427	Pin Up Girl	May '44
428	Bermuda Mystery	May '44
429	Eve of St. Mark	June '44
430	Ladies in Washington	June '44
431	Home in Indiana	July '44
432	Roger Touhy, Gangster	July '44
433	Candlelight in Algiers	July '44
	SPECIAL	
....	Song of Bernadette	Not Set
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	Queen of the Flat-Tops	Not Set
....	The Big Noise	Not Set
....	Something for the Boys	Not Set
....	Laura	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Goodbye, My Love	Not Set
....	Sensations of 1945	Not Set
....	The Hairy Ape	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Song of the Open Road	Not Set
....	Up in Mabel's Room	Not Set
....	Story of G.I. Joe	Not Set
....	Abroad with Two Yanks	Not Set
....	Guest in the House	Not Set
....	Double Furlough	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
8014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Impostor	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
....	Cobra Woman	May 12,'44
....	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8012	This Is the Life	June 2,'44
....	The Invisible Man's Revenge	June 9,'44
....	South of Dixie	June 23,'44
....	The Ghost Catchers	June 30,'44
....	Follow the Boys	Not Set
....	Moonlight and Cactus	Not Set
....	The Mummy's Ghost	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	The Merry Monahans	Not Set
....	Christmas Holiday	Not Set
....	Climax	Not Set
....	Slick Chick	Not Set
....	Jungle Woman	Not Set
....	Murder in the Blue Room	Not Set
....	Dead Men's Eyes	Not Set
....	Twilight on the Prairie	Not Set
....	Singing Sheriff	Not Set
....	Pearl of Death	Not Set
....	See My Lawyer	Not Set
....	Boss of Boom Town	Not Set
....	Reckless Age	Not Set
....	The Devil's Brood	Not Set
....	San Diego, I Love You	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
224	This Is the Army	Feb. 15,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
315	Adventures of Mark Twain	May 6,'44
316	Between Two Worlds	May 20,'44
317	Make Your Own Bed	June 10,'44
318	Mask of Dimitrios	July 1,'44
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set
....	Give Me This Woman	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set

ADVANCE SYNOPSES *and information*

THIRTY SECONDS OVER TOKYO (M-G-M)

PRODUCER: Sam Zimbalist. DIRECTOR: Mervyn LeRoy. PLAYERS: Van Johnson, Robert Walker, Phyllis Thaxter, Tim Murdock, Don De Fore, Gordon MacDonald, Jack Reilly, Louis Jean Heydt.

DRAMA. This is the personal story of Captain Ted W. Lawson and his youthful comrades who bombed Tokyo. In addition to its air spectacle it brings to the screen the true-to-life story of Lawson, his girl wife, Ellen, and the unborn child he left behind him when he went off to attack the Japs. It carries on to China where the surviving bombers landed, and Lawson's reunion with Ellen and his baby upon his return home.

ABROAD WITH TWO YANKS (U. A.-Edward Small)

PRODUCER: Edward Small. DIRECTOR: Allan Dwan. PLAYERS: William Bendix, Dennis O'Keefe, Helen Walker, John Loder, Tony Devlin, Janet Lambert, George Cleveland, Arthur Hunnicutt.

COMEDY. The only war in this picture is that between two husky U. S. Marines in Australia on leave after months of fighting the Japs in the jungle. The Australian girls make the Marines welcome but two of them, Bendix and O'Keefe, fall for the same girl, Helen Walker, who already has a boy friend, John Loder. Bendix is a wise-cracking poetry-quoting guy who would double-cross his own brother for a date with Helen, and O'Keefe is about the same. Loder is kept busy trying to keep his girl.

SOUTH OF DIXIE (Universal)

PRODUCER-DIRECTOR: Jean Yarbrough. PLAYERS: Anne Gwynne, David Bruce, Samuel S. Hinds, Louise Beavers, Eddie Acuff, Marie Harmon, Jerome Cowan.

COMEDY WITH MUSIC. David Bruce and Jerome Cowan are music publishers facing bankruptcy. Cowan sells his partner's life story to a studio on the grounds he's a descendant of a famous Louisiana family. They go to New Orleans, hire Anne Gwynne, night club singer, to coach him in a southern accent. Anne and David fall in love, but an involuntary triangle and a southern feud put David in the middle. Anne exposes him on the radio, but the studio decides to make David's biography, hoax and all. He and Anne head for Hollywood.

MEXICAN FIESTA (PRC Pictures)

PRODUCER: Jack Schwarz. DIRECTOR: Harold Young. PLAYERS: Armida, El Brendel, Wallace Ford, Jack LaRue, Luis Alberni, Tony Warde, Julian Rivero.

COMEDY WITH MUSIC. Ford and El Brendel arrive in Mexico with an elephant they are to deliver but find they have the wrong address and are out of funds. They sell the animal to a carnival, Ford falls in love with the carnival owner's daughter, but the two are arrested and Ford's romance is nearly wrecked. Eventually, they prove it is a case of mistaken identity.

THE PRINCESS AND THE PIRATE (Samuel Goldwyn-RKO)

PRODUCER: Samuel Goldwyn. DIRECTOR: David Butler. PLAYERS: Bob Hope, Virginia Mayo, Walter Brennan, Victor Mc-

Laglen, Walter Slezak, Marc Lawrence, Maude Eburne.

COMEDY. Bob Hope is transplanted to the era of 1640 playing a traveling actor known as the man with seven faces. He and a princess escape pirates who seize the ship they are traveling on. They are kidnapped in the Caribbean and face death at pirate hands, but Hope turns the tables and makes himself leader of the band. But for all the mutinies, hangings, treasure hunts, and sea battles Goldwyn says "It's comedy in Technicolor."

THEY LIVE IN FEAR
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Joseph Berne. PLAYERS: Otto Kruger, Clifford Severn, Pat Parrish, Danny Jackson, Howard Freeman, Jimmy Clark, Billy Benedict.

DRAMA. A member of the Nazi youth movement escapes when he finds he cannot stomach Nazi brutality. In America he enters school, is a brilliant scholar, and is chosen to make a radio speech at a Blood Bank fund-raising celebration. Warned that the Nazis will heap reprisals on his folks in Germany, he changes his speech to a fumbling justification of Nazism. Disgraced, he flees the school. In the meantime a letter to his mother has been found, revealing his true feelings. His fellow students rally around him in the hospital.

THE YELLOW ROSE OF TEXAS
(Republic)

ASSOCIATE PRODUCER: Harry Grey. DIRECTOR: Joseph Kane. PLAYERS: Roy Rogers, Dale Evans, Grant Withers, Harry Shannon, George Cleveland, William Haade, Weldon Heyburn, Hal Taliaferro, Tom London.

MUSICAL WESTERN. The title refers to a showboat to which Roy Rogers comes as an insurance investigator, although he disguises himself as an entertainer. The star of the show is the daughter of a man wrongly convicted of the payroll robbery on which Roy is seeking evidence. When the father escapes from jail to clear himself, Roy becomes convinced of his innocence and joins the search for the missing strongbox. The film ends with a musical show featuring Rogers, Dale Evans and the Sons of the Pioneers.

TUCSON RAIDERS
(Republic)

ASSOCIATE PRODUCER: Eddy White. DIRECTOR: Spencer Bennet. PLAYERS: Bill Elliott, Bobby Blake, George Hayes, Peggy Stewart, Alice Fleming, LeRoy Mason.

WESTERN. This is the first of the Red Ryder series with Elliott playing the comic-strip western character. Citizens of Painted Valley are trying to rid themselves of the tyranny of a territorial governor. The Duchess sends for her nephew, Red Ryder, who together with Little Beaver and the Duchess' suitor, Gabby, rounds up a band of outlaws operating under the governor's protection.

THE LAST HORSEMAN
(Columbia)

PRODUCER: Leon Barsha. DIRECTOR: William Berke. PLAYERS: Russell Hayden, Dub Taylor, Bob Wills and his Texas Playboys, Ann Savage, John Maxwell.

WESTERN. Efforts of the town banker to prevent a ranch owner from meeting his notes in order to gain possession of the property constitute the plot of this western. The banker wants the ranch because of a pending railroad right of way deal. The ranch foreman and his pals defeat the banker's henchmen, and save the property, but not without various gunfights.

SHE'S A SOLDIER, TOO
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: William Castle. PLAYERS: Beulah Bondi, Nina Foch, Lloyd Bridges, Jess Barker, Erik Rolf, Percy Kilbride, Miss Jeff Donnell, Ida Moore, Jean Bates, Shelly Winter.

COMEDY-DRAMA. Two old maid sisters and their brother are recluses in an old Philadelphia mansion, the family home for many generations. They refuse all outside contact with the modern world, but are suddenly upset by a mistake which causes a group of girl workers to move in. One of the girls has a baby, the maiden ladies fall in love with the child, and decide to turn their home into a refuge for war workers.

TAKE IT OR LEAVE IT
(20th Century-Fox)

PRODUCER: Bryan Foy. DIRECTOR: Benjamin Stoloff. PLAYERS: Phil Baker, Marjorie Massow, Edward Ryan, Stanley Praeger, Nana Bryant, Carlton Young.

DRAMA. This is written around the "Take It or Leave It" radio show. A young sailor, extremely anxious over the disheartening condition of his wife who is going to have a child, takes part in an annual radio quiz. The first prize, for answering the hardest question, is $640. The questions are on pictures, being sequences of past productions of 20th Century and Fox.

VALLEY OF VENGEANCE
(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Evelyn Finley, Donald Mayo, David Polonsky, Glenn Strange, Charles King, John Merton.

WESTERN IN FLASHBACK. The climax of this Western drama occurs at the beginning when Billy and Fuzzy break into the office of a lawyer, go through his files and secure evidence against the town's leading landowner. The remainder of the film, told in flashback, traces the early history of the two men from the time they were the only survivors of a wagon train massacre. They had met later in life, discussed their suspicions of the early tragedy and set out to prove the true ownership of the land. The townspeople, who had demanded an explanation for the two deaths early in the film, find themselves freed from the tolls and demands of the unscrupulous owner.

MEN OF THE SEA
(PRC Pictures)

PRODUCER: J. B. Sloan. DIRECTOR: Norman Walker. PLAYERS: Wilfrid Lawson, Mary Jerrold, William Freshman, Kathleen O'Regan, Hubert Harben, Charles Rolfe, Trefor Jones.

DRAMA OF SEA-FARING MEN. This is a British import telling the story of a Cornish family which has been bound to the sea for generations. There is but one son left when the father finally yields to his wife's persuasion and decides on a farmer's life. But war breaks and the son volunteers for naval duty. When he is reported missing, the father signs on a ship. His wife is bitter and desperate until the real meaning of the war is brought home to her. Then her son is reported safe.

UNDERGROUND GUERILLAS
(Columbia)

PRODUCER: Michael Balcon. DIRECTOR: Sergei Nolbandov. PLAYERS: John Clement, Mary Morris, Godfrey Tearle, Tom Walls, Michael Wilding, Stephen Murray.

WAR DRAMA. When the Nazis invade Jugoslavia, two brothers take up the cause of resistance. One leads a band of guerillas in the hills and the other works as a doctor in town, seemingly in collaboration with the Germans. When the counterattack is planned a train must be blown up to delay supplies. This is carried through although the brother and father are travelling on it.

STARS ON PARADE
(Columbia)

PRODUCER: Irving Briskin DIRECTOR: Lew Landers. PLAYERS: Lynn Merrick, Larry Parks, Judy Clark, Danny O'Neil, Robert Williams, Benny Carter Ensemble.

DRAMA WITH MUSIC. Unable to get any place in pictures, Danny and Dorothy organize a show to present the Hollywood hopefuls unable to win an audition from busy producers. They weave together a topnotch show, but in the process Danny becomes jealous when he thinks Dorothy is falling for a young assistant director. He nearly ruins their act until the other man and a couple of pals convince him he's all wrong. Danny and Dorothy make a hit as do others of the troupe they have banded together.

SONORA STAGECOACH
(Monogram)

PRODUCER-DIRECTOR: Robert Tansey. PLAYERS: Hoot Gibson, Bob Steele, Chief Thundercloud, Rocky Camron, Betty Miles, Glen Strange, George Eldridge, Karl Hackett, Henry Hall.

SERIES WESTERN. The Trail Blazers are bringing in a prisoner to stand trial for a bank robbery when several attempts are made to kill him. Sure of the man's innocence they arrange a trap for the real thieves and an escape for the man in custody. The stagecoach ride goes off as planned and a gun fight brings out the identity of the bank robbers.

SPOOK TOWN
(PRC Pictures)

PRODUCERS: Alexander-Stern. DIRECTOR: Elmer Clifton. PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Mady Lawrence.

WESTERN. The Texas Rangers find themselves in trouble when Kurt Fabian, Dry Gulch Trading Post operator, steals funds entrusted to their safekeeping. The ranchers threaten to seek resignation of the Rangers' captain unless the money is found. Fabian is killed. The Rangers capture the slayers in a gunfight and recover the money.

THAT HUNTER GIRL
(RKO-Radio)

PRODUCER: Bert Granet. DIRECTOR: Richard Wallace. PLAYERS: Laraine Day, Alan Marshal, Marsha Hunt, Allyn Joslyn, Edgar Buchanan, Marc Cramer, John Miljan, Nancy Gates, William Post, Jr.

ROMANTIC DRAMA. The Hunter girl is an heiress, owner of a huge San Francisco Bay shipyards. Her guardian protects her from people seeking her wealth by having her secretary pose as the wealthy girl at all public functions and the Hunter girl pose as the secretary. She meets a flier, who falls in love with her, but cannot help but be attracted by the glamour surrounding the supposedly wealthy girl. The heiress finally finds that he really loves her, believing her just a secretary and the romance blossoms.

SONG OF NEVADA
(Republic)

ASSOCIATE PRODUCER: Harry Grey. DIRECTOR: Joseph Kane. PLAYERS: Roy Rogers, Trigger, Mary Lee, Dale Evans, Sons of the Pioneers.

WESTERN WITH MUSIC. Disappointed over his daughter's love for a Park Avenue stuffed shirt, John Barrabee, hardy rancher, returns west. Believed lost in a plane crash, he learns his daughter and her fiance are selling out his ranch. He sends Roy Rogers to get a job at the ranch and prevent its sale. Barrabee is reunited with his daughter and the ranch is saved.

LOUISIANA HAYRIDE
(Columbia)

PRODUCER: Sam White. DIRECTOR: Charles Barton. PLAYERS: Judy Canova, Richard Lane, George McKay, Minerva Urecal, Matt Willis, Byron Foulger.

COMEDY. Judy Canova plays a farm girl who sells oil rights on her farm for a big sum. Swindled by a pair of smooth operators, who persuade her to put her money in a motion picture company, she follows them to Hollywood. After numerous hilarious complications, she gets a chance in pictures and quickly zooms to stardom.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1868-1869.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1888-1889.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Not Set	....	.....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	....	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	May 6,'44	1877	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1847
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Not Set	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	.....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	.....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	.....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	.....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	.....	....	1806	....
BANJO on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color) (formerly Mr. Co-Ed)	MGM	....	Red Skelton-Esther Williams	Not Set	....	.....	....	1635	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	.....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	.....	....	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	.....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	5035	John Carradine-Bela Lugosi	May 4,'44	....	.....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	.....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1847
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candlelight in Algiers (Br.)	20th-Fox	433	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	.....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	.....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	.....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	.....	....	1786	....

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Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	.
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	63m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	..
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	1847
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	...
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	...
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	...
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	...
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	..
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	.....	....	1835	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1835	...
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	.....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	.....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	....	.....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	.....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	.....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	.....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 30,'44	....	.....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	.....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	....	.....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Give Me This Woman (formerly The Conspirators)	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	.....	....	1850	....
Going My Way	Para.	....	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	.....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	....	Bob Livingston-Ruth Terry	Not Set	....	.....	....	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	.....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	.....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1847
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....

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HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	.....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	.....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	.....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	.....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	431	Walter Brennan-Lon McAllister	July,'44	....	.....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	.....	....	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	.....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1847
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Not Set	...	.....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	....	.....	....	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Not Set	....	.....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	78m	May 13,'44	1886	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	May 27,'44	79m	May 13,'44	1886	1826	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowell	Not Set	....	.....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies in Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	....	.....	....	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	....	.....	....	....	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	Apr. 25,'44	....	.....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818

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•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	Apr. 29,'44	1867	....	....
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Not Set	....	.....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1847
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	Not Set	....	.....	....	1890	....
Love of Madame Sand, The (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	.....	....	1715	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	....	.....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	.....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	.....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	.....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	.....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	.....	....	1676	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	....	.....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	.....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3303	Gene Autry	June 1,'44	....	.....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	....	.....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1786	....
Mexican Fiesta	PRC	....	Armida-El Brendel	Not Set	....	.....	....	1889	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	.....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	June 1,'44	....	.....	....	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	.....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	July 6,'44	....	.....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	61m	May 13,'44	1886	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Barn Dance	Para.	....	Jean Heather-James Brown	Not Set	....	.....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	1847
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	.....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	.....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	.....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	....
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	.....	....	1850	....
One Exciting Night	RKO	....	Tom Conway-Jean Brooks	Not Set	....	.....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	.....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	.....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	....	.....	....	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	1806	....

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Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	...
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	.....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
QUEEN of the Flat-Tops (formerly Wing and a Prayer)	20th-Fox	....	Don Ameche-Dana Andrews	Not Set	....	.....	....	1835	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	June 24,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1847
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 17,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	.....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	432	Preston Foster-Lois Andrews	July,'44	....	.....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command (formerly Pilebuck)	Col.	....	Pat O'Brien-Ruth Warrick	June 22,'44	....	.....	....	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	.....	....	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	62m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	....	Beulah Bondi-Nina Foch	June 29,'44	....	.....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	.....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1847
Song of Nevada	Rep.	....	Roy Rogers-Mary Lee	Not Set	....	.....	....	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1847
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Not Set	93m	Apr. 29,'44	1866	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	.....	....	1890	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	....	.....	....	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	....	.....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1847
Stars on Parade	Col.	....	Lynn Merrick-Larry Parks	May 25,'44	....	.....	....	1890	....
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	.....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Not Set	....	.....	....	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	.....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	.....	....	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	Not Set	....	.....	....	1890	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1847
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Hunter Girl	RKO	....	Laraine Day-Alan Marshall	Not Set	....	.....	....	1890	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	....	Otto Kruger-Clifford Severn	June 15,'44	....	.....	....	1889	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	.....	....	1889	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	.....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	.....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	.....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	.....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	....	Bill Elliott-Bobby Blake	May 14,'44	....	.....	....	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
UKRAINE in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	....
Underground Guerrillas (British)	Col.	....	John Clement-Mary Morris	May 18,'44	....	.....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	1847
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Not Set	76m	Mar. 25,'44	1813	1695	....
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	....	.....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	.....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	May 24,'44	65m	May 13,'44	1887	1850	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	.....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	....	Roy Rogers-Dale Evans	June 24,'44	....	.....	....	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1888.

your "Civilian Miniature" *is with the Army... Navy... Air Forces... Marines...* in Uniform

WHEN production of cameras for you stopped short, Kodak 35 —owned by numbers of America's miniature camera enthusiasts—won a preferred rating. Production of the 35 "in uniform" sped ahead, on Government order.

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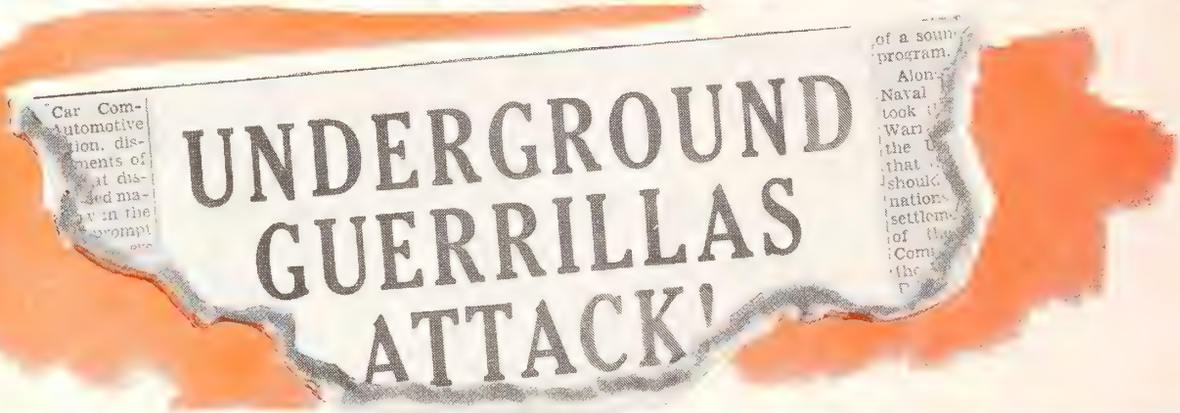

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Glory in this story of a Jugoslav guerrilla girl ... and her fighting man ... as they make their land a raging inferno for Nazis!

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Screen Play by John Dighton and M. Danischewsky · Produced by Michael Balcon · Directed by Sergei Nolbandov

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Eve of Saint Mark
The Hairy Ape
The Battle of China
Summer Storm
Make Your Own Bed
Yellow Rose of Texas
Tucson Raiders
Beneath Western Skies
Goyescas

(In News Section)

South of Dixie

See ceiling as new prices and new tax bring customer reaction ¶ Orders on draft deferments ease manpower problems as industry files "locally needed" applications for 20 exchange centers ¶ Changes in UA charter shift control to management ¶ British technicians urge state control of screen ¶ Next meeting on the Decree will be the last, Clark warns ¶ Industry fully mobilized for Fighting Fifth drive

VOL. 155, NO. 8

MAY 20, 1944

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"THE WHITE CLIFFS OF DOVER"

Starring

IRENE DUNNE

A CLARENCE BROWN PRODUCTION

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DAME MAY WHITTY • GLADYS COOPER

Directed by CLARENCE BROWN • *Produced by* SIDNEY FRANKLIN

Screen Play by Claudine West, Jan Lustig and George Froeschel

Based on the Poem "The White Cliffs" by Alice Duer Miller

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"'Adventures of Mark Twain' will keep building appreciation in patrons' minds. An unforgettable experience

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MOTION PICTURE HERALD

COLVIN BROWN, Pubisher | MARTIN QUIGLEY, President and Editor-in-Chief | TERRY RAMSAYE, Editor

Vol. 155, No. 8 | May 20, 1944

HERALD in FIJI

AS the weekly report from the Circulation Department crosses this desk there is a continual interest in the array of military and diplomatic addresses which appear among the subscribers. *The Herald* goes out to the fronts by swift dispatch boats and roaring bomber flights and plodding convoy mail.

The officers and soldiers concerned with presenting the pictures to the troops in camp and battle areas, all the way from the Pacific to Italy and the Near East, are exchangemen and exhibitors at war. Their interest in the product is very much the same as that of exhibitors at home. They want the same information about the pictures, in behalf of their patrons, even if there is no box office.

A typical letter, representative of the service, comes from far away Fiji, land of palms, written by Major Hugh V. Perkins, special service officer, saying:

¶ ***"Your magazine, The Motion Picture Herald, has been of great assistance to the quality and efficiency of motion picture service to troops at this base. One medium of our serivce is the Special Service Slants, copy inclosed. This letter is written to request permission to use movie reviews, editorials, and miscellaneous material from The Motion Picture Herald in the preparation of some items in the regular issues of Special Service Slants."***

Where pictures are *The Herald* is.

■ ■ ■

SOLDIER VOTE

WRITERS, young and militant, are deciding and proclaiming these days that when our ten million army comes home from the wars we shall be confronted with a new order controlled by the soldier's state of mind. This, they forecast, will permeate all aspects of life and business. That would include the motion picture. Essays and novels and outgivings for the review quarterlies are being presented. The stage for the intellectual minorities will be taking cognizance of the notion.

After that nothing will happen, except some pieces for the *Nation*, the *New Republic* and the *New Leader*.

There is no warrant for the assumption that this war will make any more impress on the soldiery than the many wars that have gone before. We have had, even in this peaceful republic, a lot of experience of wars. Our whole population, however, has been conditioned by war experience, insofar as it may be conditioned.

After World War I, we did not see a motion picture on a war theme which made an impress until 1925, with "The Big Parade", which was about as soon as the veterans were willing to begin remembering and telling.

We can tell now what the boys will want when they come home. It will be home that they want, home and the life they left behind them. There is decided indication available now in the soldier vote on what they want in motion pictures and other entertainment.

Let the pressure pushers say what they will, the soldiers will not be for making America over. They will want home as was. That includes a steak and potatoes, a girl, an automobile—and the movies.

LITERATURE & ART

THAT incorrigible novelist, historian and scenario writer, Mr. H. G. Wells, has just published a contemporary memoir entitled "42 to 44", meaning presumably those years. The Associated Press reports on it from London, saying that Mr. Wells covers a wide range "from helicopters to an attack on the excessive role of sex in personal life."

You will recall that Mr. Alexander Korda had rather an expensive time—a million dollars worth in fact—with Mr. Wells' picture notions.

Now we know why the eminent author left out the story the customers were expecting. He's against it. 'Erbert is getting on.

And, speaking of sex, one reads in the same paper, the New York *Sun*, a report by Mr. Robert Wilder on a show at the Midtown Galleries by Mr. Waldo Peirce, an American artist of fame in France and note in America, who has at last completed his long projected masterpiece entitled "Nude in a Barn". He painted the barn in Maine, but he could not get a model there. He thinks it was Puritanism, but artists do not understand weather. He finished the picture in New York, and is happy.

Meanwhile he says that it is not that he likes to paint nudes so much but that he "likes hay." He could do a portait of Mr. Wells.

■ ■ ■

¶ A brace of writers have achieved for the *New Yorker* a profile article on Erno Rapee, conductor at the Music Hall, including his rise in motion picture theatre music from the early days of the Rivoli. The late Hugo Reisenfeld, who as musical director brought the erudition, skill and traditions of his European career to the Rialto and Rivoli, was not mentioned. Some have a better memory.

■ ■ ■

"BILL" STUBER—EXPERT

THIS fiftieth year of the motion picture is also the year of the golden anniversary of a certain grey and distinguished personage of the films up at Rochester, Mr. William G. Stuber, one time president of the Eastman Kodak Company, now honorary chairman of the board.

Mr. Stuber's very real place in the annals and in fame for performance, all but unknown to screenland, is won by his contribution to the making of photographic emulsions, the subtle, sensitive coating of silver salts which makes the film respond to light. It is probably accurate to say that after Mr. George Eastman himself this indefatigable, earnest Stuber has been the great weaver of the magic carpet of the picture, the basic vehicle of the art.

It was in February of 1894, about when the Eastman plant was coating the films for that showing of the Edison Kinetoscope in April, that Mr. Stuber arrived in Rochester from Louisville in response to a letter from Mr. Eastman. Years after, when both Kodak and the screen had grown great, Mr. Eastman observed of Mr. Stuber, emulsion expert: "He has a more profound knowledge of photography than any other living individual."

"Bill" Stuber's emulsions helped mightily to make the American motion picture dominant. His fifty years have been our fifty years.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Wolf

SAYS Caesar to Cleopatra, "Am I a wolf?," in George Bernard Shaw's script for Gabriel Pascal's production about Egypt's Queen. But American exhibitors will be spared the uproar which such a line might cause. The 88-year-old Shaw has agreed to delete it.

Mr. Pascal found Shaw in jovial mood when he recently went down to the tiny Hertfordshire village of Ayot St. Lawrence to introduce Claude Rains, the American actor who will play Caesar. GBS held forth at length on "Movies as the Medium of the Future" and discussed the script and casting with Mr. Pascal, Mr. Rains and the HERALD's London correspondent, Peter Burnup.

Mr. Shaw gave Mr. Rains his own screen test. He said nothing while the actor talked for 15 minutes. But the author denied in a postcard to the HERALD that it took him that long to make up his mind. He declared he knew Mr. Rains to be his Caesar in a matter of seconds. The picture will get under way at Denham late this month.

Long Wait

THREE years of waiting brought its reward to Joe J. Monahan, patient clerk of the Seattle tribunal of the motion picture arbitration system. Tuesday, at 5:10 P.M., the tribunal received its first arbitration complaint.

As Joe was putting on his hat, Willard Gamble, who plans to open the Orchard Beach theatre, at Orchard Beach, Wash., May 24, walked in with a clearance action. Paramount, RKO, Warners, MGM and Twentieth Century-Fox, he charged, insisted on unreasonable clearances of 45, 60 and 90 days for Rex Thompson's D&R theatre.

Mr. Gamble, who is a brother of Ted R. Gamble, director of the War Finance Division of the U. S. Treasury, wants day and date privileges.

The new 800-seat Orchard Beach theatre was constructed by Mr. Gamble and partners, with priority assistance from the Office of Civilian Requirements, to provide recreation for war workers. The vast Bremerton shipyards are only 10 miles away. Since the war, Orchard's population has leaped from 400 to more than 8,000.

Mr. Monahan, the clerk who waited so long, rushed a copy of the complaint to the airport for airmail-special delivery to the American Arbitration Association in New York. Hitherto he has handled only a few inquiries from exhibitors and occasional labor or commercial arbitration hearings.

Welles at Work

ORSON WELLES is busy with national affairs on two sectors. The Treasury in Washington announced Tuesday that he had been hired at $1 a year as a consultant for the Fifth War Loan. He will write a one-hour radio show for ceremonies opening the drive June 12 with a broadcast from Texarkana, Tex., by Secretary Morgenthau, and will prepare other radio material. Salary for the four weeks would be about 7.768 cents, less taxes.

In Chicago the week before Mr. Welles was swinging his weight in behalf of the CIO in the Montgomery Ward collective bargaining election. Employees received a letter from Hollywood, signed by Mr. Welles, which said:

"I am a motion picture actor and a union man. When you vote 'Yes,' and I hope you do, you will be voting for higher wages, security in your jobs, seniority and grievance machinery. And above all you will experience democracy at work."

"That's the way he feels," Jackson Leighter, Mr. Welles' business agent, told the Los Angeles *Times,* admitting the letter had been written at the request of the union.

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Fast Thinkers

MANAGERS of two Warner theatres in the Boston area met emergencies with fast thinking this past week. A fire broke out in a building adjacent to the Strand theatre in Woburn, Mass. Some 800 children filled the theatre. To avoid a panic the Strand's manager, George Carter, informed his special morning children's show audience that the time had come for a practice fire drill. In a few minutes the theatre was emptied, and in an orderly manner.

Another Strand theatre, another Warner house, in Clinton, Mass., went suddenly black. The theatre was almost filled when the lights went out at 9:05 P.M. Thomas Kilcoyne, the theatre's manager, rose to the occasion. He enlisted talented high school students in the audience and had them put on an impromptu show with the aid of emergency lights supplied by the local fire and police departments. The students did specialties and led in community singing.

It is reported that no one left the theatre until informed more than an hour later that there would be no lights until the theatre opened the next day.

Argentine Problems

THE Argentine industry, facing seemingly endless problems, has still another. A Government decree requires all theatres to show an Argentine newsreel, specifically Succesos Argentinos and Noticiario Panamericano, the first, 70 per cent of the time, the second 30 per cent. Further, rental for the newsreel is arbitrarily set by Government decree. The Association of Motion Picture Theatre Owners of Argentina is voicing the exhibitors' indignation, seeking revocation of the decree.

Behind the recent demand of the Argentine producers for a quota, an appeal which was rejected by the exhibitors when approached by the Government, was this: important exhibition interests, building up circuits, refused to play Argentine films on a percentage basis. The quota attempt is seen as a move by the producers to force the exhibitors into line.

Greetings from Hitler

London Bureau

HITLER has his own way of greeting American executives newly arrived in England. Spyros Skouras, Al Daff and several others, all heard, on their first nights here, disturbing cannonades from the famous London guns driving off sporadic German raiders. Latest victim was RKO Radio's Robert Wolff. Mr. Wolff took up his quarters at the Savoy, where, as it happened, Alex King, well known Glasgow exhibitor, also was staying. When the guns started up in the small hours of the morning, Mr. King, thinking to do the neighborly thing, rang Mr. Wolff on the telephone. But the new RKO chief hadn't heard a thing, was fast asleep, and said he couldn't understand what all the fuss was about.

$6,965,005 for RKO

NET profit of $6,965,005 for the year ended December 31, 1943, was announced for Radio-Keith-Orpheum Corporation and its subsidiary companies Wednesday by N. Peter Rathvon, president. The figure compares with a net profit of $736,241 for the preceding year, an increase of more than 600 per cent. Provision for income and excess profits taxes in 1943 was $6,000,000 against $734,000 in 1942. Mr. Rathvon said the annual report to stockholders would be mailed to them May 25.

Radio-Keith-Orpheum Corporation announced Wednesday that it had filed a registration statement with the Securities and Exchange Commission, totaling 57,337 shares of its six per cent preferred stock, cumulative, $100 par value, convertible on or before April 1, 1947. "All of the shares covered by the statement are issued and outstanding and are owned by Atlas Corporation," the company said. "Such shares are to be sold by Atlas Corporation, and RKO will not receive any of the proceeds from the sale thereof." Lehman Brothers and Goldman Sachs and Company are to head the underwriting group.

The market value Wednesday of the 57,337 shares was $5,217,00.

Pie for Walt

RAF flyers paid back a debt to Walt Disney recently which had been owed to him since World War I. It consisted of three custard pies. Walt was driving an ambulance in France in 1918 when he rustled some eggs, milk and pie crust from a hospital. He whipped up a pudding for his unit and put it down to cool. It was last seen disappearing down the gullet of three RAF flyers. Wing Commander L. V. Harcourt and Dr. J. K. St. Joseph of the British Air Ministry heard about it when they visited the Disney studio recently to consult on some war work. When they left they sent Walt three pies on a platter with the message that it was a lend-lease payment.

Reporting the War

NEW combat films telling the story of recent operations in the Cape Gloucester, Arawe and Hollandia sectors of the South Pacific will be released June 12 by RKO for the War Activities Committee and the Office of War Information. Titled "Attack! The Battle of New Britain," the 50-minute War Department film is described as one of the most dramatic screen reports from the battle front yet released to the public. It has been cleared in record time.

The picture will be released to exhibitors without cost. The Army has turned over 450 prints to insure rapid distribution to coincide with the Fifth War Loan. The Army Signal Corps combat photographic teams and Air Force photographers filmed the footage in combat. RKO is preparing a special press book, trailer and accessories.

In Los Angeles this week the industry was shown "Battle of China," sixth in Colonel Frank Capra's "Why We Fight" series of Army orientation films. It is reviewed in this week's Product Digest section. Although the picture has not yet been formally offered to the WAC for distribution in the pattern set with "Battle of Russia," it is reported that Army and OWI officials are anxious to obtain wide exhibition of the film.

G. I. Box Office Champs

DURING the month of April the members of the armed forces attending War Department theatres showed no decided preference for any particular type of picture. According to box office figures, released by the U. S. Army Motion Picture Service, the four most popular films with the G.I.'s were, in the order named, "Andy Hardy's Blonde Trouble," "Follow the Boys," "Buffalo Bill" and "Uncertain Glory."

Dubbing

DUBBING of Hollywood-produced films for foreign consumption is increasing. Metro-Goldwyn-Mayer definitely has set plans to dub films for the Spanish-speaking nations to the south, and MGM scouts are currently hard at work combing Spanish-speaking talent for the desired voices. The scouts admit having a hard task on their hands, because actors, no matter what their abilities, are not always good dubbers, dubbing being a highly specialized art within an art. Once dubbed, the MGM pictures will be aimed at the trade in Mexico, Central America and South America, with Brazil, where Portuguese is spoken, having to continue to rely upon domestic production and imported films with subtitles.

Ship Ahoy

WARNER Brothers' St. Louis publicity department was busy this week with a campaign to make the Mississippi metropolis a maritime-minded town. The Chamber of Commerce there is sponsoring a National Maritime Day celebration May 22. John Michael Carmody, member of the U. S. Maritime Commission, and representatives of the Navy and Coast Guard will tell Missouri about the sea-going war and the part played by the Merchant Marine. Theatres, the Warner exchange and Carl Post, Warner publicity man, are lending their showmanship talents for the event.

Farewell Gift

THE NEXT batch of draftees are scheduled to leave Lake View, Iowa, June 12. Before making their departure they are going to see "A Guy Named Joe," and also a guy named Harold Schroeder, who operates a theatre there and who will be their host. This idea of a gift to the departing boys came to Mr. Schroeder, he made arrangements with the Chamber of Commerce, and the response to his idea was so great he plans to make it a regular feature for departing draftees. The showings are to follow dinners sponsored by different civic organizations of this town of a shade more than 1,000 population.

Deals Cooking

JOSEPH HAZEN, former vice-president and general counsel of Warner Bros., who had been reported forming a producing company with Hal B. Wallis, former Warner producer, told MOTION PICTURE HERALD last week that he definitely had made an agreement with Mr. Wallis whereby he would become executive head of the new producing unit. He indicated he would make his headquarters in New York. Mr. Hazen also revealed that both he and Mr. Wallis were considering "several interesting producing proposals," including one made by Eagle-Lion Films, J. Arthur Rank's American company headed by Arthur W. Kelly.

This week it was learned the Wallis-Hazen-Rank deal was off. Mr. Kelly, however, indicated that while the chances of closing a deal with Mr. Wallis were not promising at the moment, negotiations had not been abandoned.

Runners-up for the Wallis-Hazen producing deals currently percolating were Paramount and United Artists. In discussing reported negotiations with Paramount, whereby he would produce at the company's studio and release through Paramount, Mr. Wallis said: "My talks with Paramount are no different than those which still are continuing with several others. Anything still is possible."

Mr. Wallis, meanwhile, extended his stay in New York and will remain in the east until the end of the week.

On Wednesday, the producer completed an agreement with Herman Shumlin, producer of Lillian Hellman's new Broadway hit, "The Searching Wind," for purchase of the screen rights.

Their Reasons Why

THE ITO of Southern California and Arizona has been out surveying matters. One conclusion: "The decrease in theatre attendance evidenced during the past few weeks can be attributed to the ever-increasing number of war pictures released during the past year." This is in the face of statistics which demonstrate war pictures are fewer in number.

Conclusion No. 2: "Producers should see 'the handwriting on the wall' and produce more pictures which will sustain morale and furnish themes that will relax and entertain rather than create a jittery, nervous tension in the minds of the American public."

Candidate

JOHN H. CORCORAN, who is part owner of the University theatre in Cambridge, Mass., as well as a leading merchant of the town and its Mayor, has announced his intention to enter the Senatorial primaries July 11 on the Democratic ticket. If Mayor Corcoran wins the nomination he will run for Senator against the present Governor of Massachusetts, Leverett Saltonstall. Also, if the exhibitor-mayor is nominated, the industry of the state will be assured a friend in the Senate chambers, as the Governor is known as a good friend of the film district and has frequently backed state legislation benefiting the industry.

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THIS WEEK the Camera reports:

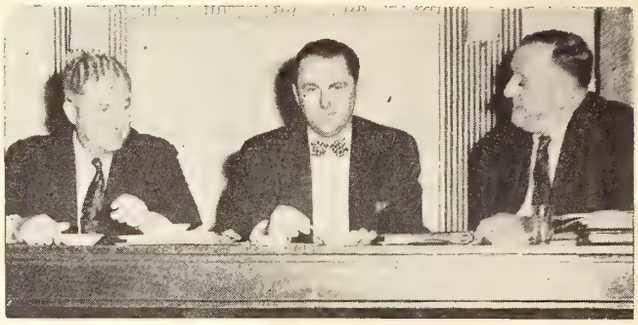
By Staff Photographer

TWENTY YEARS an MGM customer is Charles Arnold Midelburg's record, and he was chosen for it as the MGM Twenty Year Showman. This week he is in Hollywood with his wife, guests of the company. Above, Mr. Midelburg, owner of the Capitol, Charleston, W. Va., speaks at a luncheon in his honor in New York last week. Others are Harry Rapf, Edward Saunders, William F. Rodgers, David Bernstein, Charles C. Moskowitz and E. K. Shea. Story on page 41.

By Staff Photographer

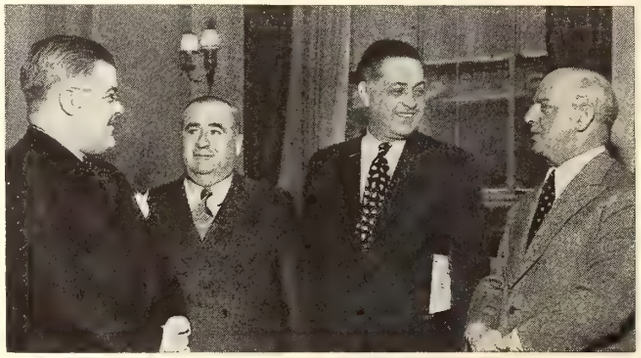
TESTIMONIAL. Mrs. Jeanette Emerich, MPPDA representative with the Eastern Motion Picture Previewers, was guest of honor Monday in New York at a luncheon sponsored by the reviewers. Above, Harold Hendee, RKO; Mrs. Emerich; Mrs. Dean Gray Edwards, General Federation of Women's Clubs; Carl Milliken, MPPDA; Evelyn Koleman, Republic; Grace Rosenfield, Hal Roach.

IN BOSTON, at a luncheon for Joseph Sistrom, producer of "The Hitler Gang", are: Chick Ryter, Petry Agency; Alec Moss, Paramount; Al Kane, Paramount; Linus Travers, Yankee Network; Hy Fine, M. & P. Theatres; Phil Bloomberg, Paramount theatre, Salem.



By Staff Photographer

AT THE National Film Carriers Association convention in New York this week: Clint Weyer, secretary; James Clark, president; Thomas Gilboy, vice-president.



AT REPUBLIC'S regional sales meeting in New York, Herbert J. Yates, board chairman, right, and James R. Grainger, president, second from left, chat with A. W. Perry and A. J. Laurie of Empire Universal Films, Ltd., Canada.

WELCOME, in Hollywood, to Lt. Helei Almeida, Brazilian flyer, from Carmen Miranda and Brazilian Consul General Raul Bopp. Both men were guests later of Miss Miranda on the "Something for the Boys" set at 20th-Fox.

MGM'S branch office War Mother of 1944 is Mrs. Josephine Byrnes, inspectress at the Washington, D. C., exchange. Her five sons are serving in the armed forces. A sixth is 13 and likes the Navy. A son-in-law, John Dougherty, is missing in action.

CONTINUOUS SERVICE for MGM was signalled last week in Washington by the presentation of buttons to members of the organization there. The presentation was by E. K. O'Shea, center, front, eastern division manager. The employees and their years of service are: Anna Ridgely, 16; Jack Goldberg, 16; Hazel McLaran, 11; Henry Ajello, 15; Catherine Murphy, 13; Victor Wallace, 13; Margaret Dempkish, 10; Frank Scully, 13; Marjorie Allen, 16; Harry Cohen, 10; Blanche Hall, 16; Phil Bobbys, 14; Joseph Cronman, 16; Edward Kushner, 25; Fred Rippingdale, 15. Also in the picture are Rudolph Berger, district sales manager, and John Allen, branch sales manager.

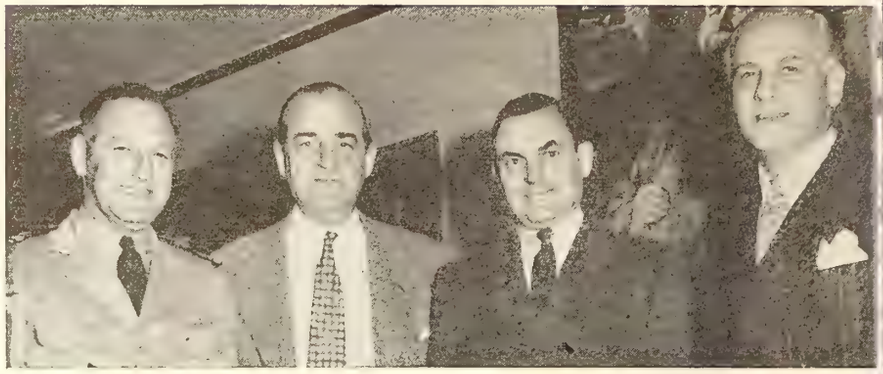
"LITTLE LULU", the medium bomber above, has been over the enemy 25 times. First Lieut. Francis Noyes named the ship after the Paramount cartoon character. He is seen above, in the center, with his crew. For her participation in 25 raids, "Little Lulu" has won citations.

FOR SELLING a record number of Fourth War Loan Bonds, Leonard Schiff, right, manager of the Central Park, Chicago, receives two $100 bonds from John Balaban, secretary and treasurer of the Balaban & Katz circuit, at a B. & K. breakfast meeting in the Hotel Drake there, last week.

MARTIN G. SMITH, president of the Independent Theatre Owners of Ohio, cuts the MGM birthday cake at the exhibitor unit's convention banquet in the Deshler-Wallick Hotel, Columbus, last week. Mr. Smith is serving his 12th year as president. The Ohio exhibitors adopted a resolution asking members to contact their Congressmen, urging that the Federal Government exert more vigor in the Consent Decree negotiations. All officers were reelected.

RKO Golf Host

ON TUESDAY AFTERNOON, some 400 employees, owners, and friends of RKO and RKO Radio Pictures deserted the swelter of New York for the cool greensward of the Westchester Country Club, Rye, to participate in the annual RKO golf tournament. The affair closed with the traditional banquet, at which RKO Radio Pictures president Ned E. Depinet awarded the golf prizes. *(Photos by Staff Photographer)*



NED E. DEPINET, president of RKO Radio Pictures, second from left, with thre directors, Lieut. Com. Frederick Ehrman, John M. Whitaker and Lawrence Gree

Harry Michalson, Walter Branson.

William Dolan, Mitchell May, Gradwell Sears, Charles Wendt.

Herbert Yates, Jr., James R. Grainger, Herbert Yates, Sr.

Malcolm Kingsberg, Charles C. Pettijohn, Phil Reisman, Harold Mirisc

Frank Drumm, Jack Shea, Jack Kennedy.

Clayton Bond, Frank Phelps, Edward Morey, right.

SEE ADMISSION CEILING AS CUSTOMERS FEEL SPRING

eacting to Prices, Taxes, Say Showmen, Observing in Centers Across Nation

Are admission prices at the peak? Some the customers seem to think so. There are k office reactions.

In industrial cities of New England, in the ming and manufacturing centers of the Mid- West, and on the booming Pacific Coast, at with the new taxes and generally higher ces, exhibitors report opinion that the con- mers have declared a ceiling.

The condition is as spotted as the industrial p itself, having apparent relevancy to many tors including fluctuating war pay rolls.

Some say it is competition from other de- loping amusements.

Some say it is the weather.

Some say it is pictures and picture values.

All admit that it's springtime now.

Examination of the reports in the Picture rosses column of the HERALD indicates that ere have been declines, or less than expectan- in the performance of a number of pictures esented at advanced prices.

ublic Concerned About ises for Specials

A depressive movement is not indicated, gen- ally, but observant showmen see once again process of adjustment.

Reports from 19 areas indicate that the pub- is concerned by advanced admission prices r special pictures. Exhibitors in 12 cities y business is falling off, and they say, because advanced admissions. In three other cities hibitors find other reasons, mainly on the ason. In three other areas the roaring busi- ss of winter months is being maintained.

However, two of the three cities where busi- ss is reported still breaking records are not licative when the national picture is consid- ed. The Broadway section of New York is e, and the Loop section of Chicago the other. those centers a potpourri of transients—sol- ers, sailors, war workers and civilians on siness trips—are adding an overflow of ending money sufficient to stem a slump, no atter what factors may be working against igh grosses.

The third section reporting favorably is Mil- aukee, but with some reservations. In the st three weeks receipts sagged for the first me this year, but the blame is not placed upon igher admission prices.

rums of Publicity Do Not each Small Spots

In the farm belt section surrounding Chi- go's Loop, in the cities and towns of the mid- le west, in the states of Michigan, Wisconsin, wa, Nebraska, Kansas, Missouri Indiana and hio, receipts for the first quarter of this year ave been reported to be about 15 per cent low last year's comparable period.

A director of one of the largest circuits in is section attributed the slump to the fact at the inhabitants of the smaller cities and wns "are not so susceptible to the drums of publicity as on Broadway and Chicago's Loop" and therefore have more time to think it over before paying advanced admission prices for road shows.

But the area immediately surrounding New York's Broadway section is well flooded with metropolitan newspapers and general exploitation promotions and many exhibitors there report that their patrons are generally showing a resistance to paying a premium for the privilege of viewing road shows. The official of a circuit operating through Greater New York explained that while the gross might be but a shade under average in the playing of a road show, attendance was off considerably, and regular patrons registered complaints.

ZANUCK WARNS ROAD SHOWS MUST BE BEST

In an interview with the press, April 24, Darryl Zanuck, executive producer of Twentieth Century-Fox, warned the distributors:

"The advancing of admission scales, when applied to any production not of the highest quality, can easily cause public resistance to all advance prices and endanger the good-will of the public."

Mr. Zanuck said that such policies were up to the distributors and not the producers, and said they should determine the advance admission price policy according to the quality of the picture and not the production cost.

New York's Grosses Continue High

Along Broadway receipts continue at a merry pace, even during those hours when prices are at their height. While exhibitors of Chicago's Loop appear to have no complaint, those of the city's neighborhood theatres say their patrons are protesting against a current double feature policy of combining a "B" picture with a reissue, saying they want their entertainment to be of the best, and to consume only two hours of their time, many of them being war workers and while long on cash are short on time.

On the West Coast conditions are not unlike those in Chicago and on Broadway, there being great numbers of transients, albeit results are somewhat mixed.

The consensus of opinion of officials of circuits operating along the eastern seaboard is cast with the majority presented here.

One official said the policy had proved "disappointing." Another commented: "Advanced prices cut your number of patrons pretty close to half of average, and even if you equal your average gross, your net may still be lower, and worse yet, you lose friends."

Los Angeles

Although increase of admission prices appears to have coincided with the beginning of a levelling-off of the Los Angeles community's total first run take, circuit heads and independents are disposed to attribute the steadying of the over-all gross in part to other causes. Some considerable oral objection to the 20 per cent tax is to be heard, according to exhibitors questioned, but comparatively few walk-aways can be traced directly to this.

Other causes of the levelling-off mentioned by those interrogated include the effect of recently tightened gasoline rationing and the advent of pleasant weather.

A Fox West Coast Theatres executive said few complaints against increases had been heard, either on the first run or subsequent front. Paramount circuit executives reported some complaints but few if any walk-aways. Speaking for the Pantages-Hillstreet first run tandem, Rodney Pantages said business had not been seriously affected, in part because admissions had been halted a nickel below the point reached by some competing houses, but that patrons had had a good deal to say about the increase in taxes.

Warner subsequents and suburbans have experienced complaints on the tax increase, particularly from the family trade.

Independents, charging a relatively lower admission, are inclined to absolve increased scales from responsibility for the over-all slackening of business.

Circuit and independent operators on the West Coast are unanimous in the observation that a solid attraction continues to get solid business under any and all circumstances.

Philadelphia

Philadelphia has experienced what has been described as an "alarming drop in business." The downward trend started immediately following the imposition of the new Federal tax, but exhibitors say that any advance in prices for road shows meets with a special resistance from the public. It is the opinion of a number of Philadelphia exhibitors that advanced prices give the people the impression that theatre prices are running beyond limits, and as a result they turn to other forms of amusement. Weather also was blamed for the drop in business. Also, the 30 per cent night club tax shares the blame, in an indirect way, the theory being that it keeps more people away from the central-city section, and also makes them more conscious of the heavier amusement taxes.

Portland, Ore.

In Portland, Ore., the Mayfair theatre showed a special at advanced prices, and experienced a scarcity of paying customers, which the management blamed on the hot weather and the increase in prices. Complaints from patrons were numerous and the management explained that the extra price for the picture was a new studio policy and this was but a test engagement. After four days the film was withdrawn.

Charlotte

What was interpreted at first as public resistance to advanced scales in the Carolinas is now regarded by managers as seasonal decline. For April and May there has been a 25 per cent cut in attendance. Operators say now that usually there is a considerable falling off at this season, but they are convinced that the present record low is seasonal rather than reaction to advanced prices. The smaller theatres have suffered most. The larger houses in the Charlotte area have not been affected to any extent.

An operator of one of the oldest houses in Charlotte said: "There's nothing to that idle talk about the public kicking on higher admissions at the box office, or the advertised prices of advanced pictures. They walk up, thrown down a $20 bill

(Continued on following page)

PATRONS REACT TO PRICES

(*Continued from preceding page*)

for their tickets and sweep the change into their pocket without even counting it. They are all smiles, and as everyone has more money than they ever had, the thought of kicking is as far removed from their minds as the East is from the West."

This sentiment was echoed by a half-dozen operators of the larger houses in the Charlotte area.

Jacksonville

Crossing back over the continent, in Jacksonville, Fla., the Arcade theatre played a big one at advanced prices, and after a week was held over three days. Another top attraction following was booked for one week. In spite of a fair weekend the film failed to draw and was withdrawn after five days, with numerous complaints over the increase in prices. A highly promoted production played at the St. Johns theatre, with a seating capacity of 850. To the accompaniment of a large exploitation program the picture brought the largest gross in the theatre's history, but the management reported that hundreds of patrons complained about the rise in prices and turned away from the box office.

The exhibitors of Jacksonville held that advanced prices created resentment among at least 30 per cent of their patrons, and expressed the opinion that even when a road show does well at the box office, the theatre loses the good will of a certain portion of its patronage.

St. Louis

In St. Louis Harry C. Arthur, general manager of Fanchon and Marco, has found that patrons will not complain about the rise in admission prices if they find the fare justifies the advance. He said:

"The public is willing to pay the tax, but they definitely do not want to be gouged. The patrons won't object to paying advance prices for good pictures, but the recent special films have been far below this standard."

Rex Williams, manager of Loew's State and Loew's Orpheum, is not of the same opinion. He has found that the public resents the new taxes and advanced prices. He said:

"When prices go up, the average patron either goes to the first run theatre less often, or transfers some of his patronage to a lower priced neighborhood show."

The neighborhood theatres of St. Louis appear to have profited by the downtown theatres' loss, most neighborhood theatre managers interviewed expressing that opinion. All theatres of the St. Louis area have, this spring, suffered as result of bad weather.

New Haven

Patrons in New Haven have registered no complaints about the rise in admission prices due to the new tax, but are not patronizing road shows with a $1.10 top, with the exception of "Song of Bernadette," which exhibitors throughout the state of Connecticut report has done very well at the box office with its advanced price.

Milwaukee

There is practically no public resistance to higher admissions in the Milwaukee area. In fact, recently, there have been several instances of attractions pulling so well at the box office that they have been held over for the second, and even the third week.

Back during Holy Week, Tommy Dorsey and his orchestra appeared at the Riverside theatre with "The Racket Man" on the screen, and broke all existing records for grosses, attendance and shows played, since Edward J. Weisfeldt took over the house 10 years ago.

Mr. Weisfeldt said: "We have not heard any adverse comments due to high prices. There has been a falling off of business to some degree with downtown theatres during the past three weeks. But it is not due to higher admission prices. Give the people a good attraction and they will see it. Price, on the whole, has not affected the box office here."

Harold J. Fitzgerald, head of Fox Wisconsin Amusement Corporation, said:

"We have not received any complaints against higher admissions."

On Friday nights admissions for children between the ages of 12 and 16, at all of the Fox Wisconsin theatres, except two third run theatres, are reduced 40 per cent.

Omaha

The Omaha territory offers evidence of increasing public resistance to higher admissions, especially to special pictures sold at advanced sales.

A recent advanced admission showing at the Brandeis theatre last week at prices of 76 cents and $1.10, instead of the usual 44 cents to 64 cents, was weak.

Said R. W. McIlvaine of the Brandeis, "Eight out of 10 walked up to the box office, then walked away. People aren't suckers despite the war boom. They won't pay those prices for a picture they can see later at regular prices."

William Miskell, Tri-States Theatres district manager, said he didn't think people in the section took well to the advanced prices. He also said that there was no question but what higher admissions were having at least a little effect on the attendance, especially the last few weeks.

Kansas City

Reports from Kansas City are mixed. Most exhibitors speak of good business, and when receipts fall off blame the Spring weather, not because, as in Philadelphia, it is fair and warm and inviting, but because, like in St. Louis, it has been rainy. There are a few exhibitors who have reported a pronounced resistance to advanced price scales for road shows. Some of the towns in the Kansas City area are experiencing a war boom, others are not, and patron resistance to price rises appears to run accordingly.

NIGHT CLUB WORKERS ASK TAX REDUCTION

Night club workers in the New York area, many of them already out of work and others threatened with unemployment—waiters, bartenders, electricians, wardrobe mistresses, etc.—were represented by their unions last weekend at a rally called to demand Congressional action in the reduction of the 30 per cent cabaret tax.

Five hundred delegates of the Restaurant Employees International Alliance, representing 45,000 workers, assembled at the Hotel Astor and voted unanimously to "fight to a finish" the "discriminatory" 30 per cent tax. David Siegal, president of the joint executive board, presided and said that 2,000 cabaret employees already had lost their jobs and that thousands of other employees are threatened.

Cincinnati

Whether the higher admission scale caused by the recent tax increase have had an adverse effect on theatre attendance is a question in the Cincinnati territory.

Business at both the first and subsequent run houses, in some recent instances, has slumped. This applies equally to pictures at the established house scale and those sold at road show prices, but the condition is not constant, and exhibitors say that it is difficult to put a finger on the underlying cause. The sagging tendency is reported as more pronounced in the smaller areas, where it is reasoned the public is given more to "watching the pennies." Conversely, in the metropolitan centers, which are largely given over to war production, with payrolls the largest in the history of many industries, patrons for the most part are not price-conscious.

Exhibitors generally feel that the fluctuation in attendance is due to weather conditions and the influence of outdoor and similar competition, since there has been virtually no complaint at the box offices because of the increased admissions, the public apparently accustomed to encountering frequent price advances in practically every other line, which has removed the "sting" from advanced admissions. Moreover, it is pointed out that publicity has fully acquainted the public with the fact that the tax increase is a necessity in connection with the war effort, rather than a source of extra profit to the theatre.

Des Moines

Theatregoers in the Des Moines area are not patronizing pictures at increased prices. None of the road show attractions at special prices has clicked at the box office recently or in past months. Patrons approach the box office, see the raised price scale posted there, then turn around and go elsewhere or home.

Even workers in war plants who have a reputation for spending liberally for amusements have failed to save the special price films.

Leo F. Walcott, president of the Independent Theatre Owners of Iowa and Nebraska, in a recent bulletin, not only criticised the road shows but complained about auditors sent out by road show distributors to check exhibitors.

Indianapolis

Indianapolis has not taken kindly to advanced prices. By and large the patrons pass up the attractions with the more lavish prices and build up the business of the pictures at regular scales.

Cleveland

In the Cleveland area many first run theatre owners have emphasized their opposition to advanced prices for road shows by declaring they will not show any more of them.

Subsequent runs in the area also are opposed to road show prices. Their fundamental objection to the policy is that it is unfair to the masses who are the backbone of the patronage.

Exhibitors report that patrons are indignant because they are denied the privilege of seeing the big pictures due to price barriers. They resent having to wait six months or a year until these pictures are released at popular prices. Road show prices turn away the business of patrons who usually attend the theatre in families.

Local exhibitors have another reason for being opposed to the higher admissions. If the picture does big business it drains the family pocketbook with the result that subsequent business falls off which reduces the average gross.

TO THE HONORED 16,000

Maybe a lot of you never got your names in the papers.

The only time I did was in a casualty list.

Maybe some of your bond-selling efforts will remain unpublicized, unrewarded by citations.

There are millions of us in the ranks who will fight unsung, and many who will die unknown.

Those are the fortunes of War.

Mr. Exhibitor, we're no different, you and I.

We both do our part for one reason—love of country!

There's a big job ahead for us!

There's the 5th War Loan ahead for you.

They're both tough assignments

And there's enough glory in our hearts when we do them well.

There's only one reward that means anything anyhow.

It's Victory—and Peace!

FIGHTING 5th WAR LOAN

JUNE 12th—JULY 8th

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N.Y.C.

ON THE MARCH

by RED KANN

HOLLYWOOD

THE statistical fabric which takes form out of the Picture Grosses Department of the HERALD, of course, shows the relative strengths of attractions other than those wearing the mantle of war.

Last week we did a measure of concentrating on war subjects in order to establish a point, which was that attractions bearing such a stamp are not suffering at the box office provided they carry the badge of quality. Moreover, there is no news in the fact that other-than-war films are doing well. But just how well?

The answer is largely in the percentages tabulated from individual first run engagements in the larger cities. In practically all instances the compilation to follow is based on final reports embracing all of the key cities regularly scouted and covered by the HERALD. In a few others—"Cover Girl" and "Lady in the Dark" illustrate—the tally is not the final so that the over-all performance record is subject to change. It all depends on what happens at additional first runs. Frequently an attraction will get going to a slow or a rapid start and change its complection as its audience circle widens around the country.

Other conditions bearing on the results, naturally, include the usuals on admission prices, seating capacities, weather, competition and, of inescapable importance, audience appeal of the merchandise.

At any rate and subject to yardstick conditions outlined, here are the attractions which the first runs have housed and which the HERALD has recorded and reported in its issues of January 1 through April 29. The italics deliberately set aside those films which fit into the war groove:

ATTRACTION	PERFORMANCE
The Song of Bernadette	149.5
Destination Tokyo	***136.3***
The Gang's All Here	132.2
Thousands Cheer	129.8
Passage to Marseille	***127.8***
Lady in the Dark	127.0
His Butler's Sister	125.9
Gung Ho	***125.7***
Miracle of Morgan's Creek	122.2
The Fighting Seabees	***119.4***
Around the World	119.2
A Guy Named Joe	***118.8***
Flesh and Fantasy	117.9
The Lodger	117.8
Standing Room Only	117.7
Higher and Higher	115.8
North Star	***115.8***
Old Acquaintance	115.8
Nine Girls	115.2
Dancing Masters	115.1
Riding High	114.5
Madame Curie	113.2
Lassie Come Home	112.8
Government Girl	112.1
Cover Girl	112.0
Ali Baba and 40 Thieves	111.6
Lifeboat	***109.3***
Phantom Lady	108.8
Up in Arms	***108.0***
Crazy House	107.8
Tender Comrade	***106.7***
Corvette K-225	***106.1***
The Heat's On	105.9
The Desert Song	105.6
Lost Angel	105.6
Song of Russia	***105.6***
Shine on, Harvest Moon	105.4
True to Life	105.1
Jane Eyre	104.7
No Time for Love	104.7
What a Woman	103.9
Northern Pursuit	***101.0***
Jack London	100.7
In Our Time	***99.9***
The Purple Heart	***98.8***
Cry Havoc	***97.7***
Whistling in Brooklyn	97.7
Happy Land	92.3
Bridge of San Luis Rey	91.7

This tally may be broken down in a number of different ways, all depending upon approach. For example, of the nine attractions which did 120 per cent and better three are war films, clear cut. "The Song of Bernadette" has a religious and faith motivation. Three others—"The Gang's All Here," "Thousands Cheer," and "Lady in the Dark"—are musicals, and "His Butler's Sister" and "The Miracle of Morgan's Creek" are comedies.

Those that managed from 100 to 120 per cent, on the other hand, include nine about the war and 25 which run the gamut from mystery to drama to musical comedy. And those very few which dipped under average were split evenly between war and no war.

What Breakdown Shows

As the playing time divided up during this four-month period, it turns out to be Universal which noses into first position on a breakdown by distributors. This company has seven which did better than the norm. Five attractions deal with an assortment of themes, but not war; two did.

Paramount and RKO are on a parity with six apiece, but interesting in this connection is the fact the former company's half dozen were not about war whereas RKO's total divides equally between war and non-war.

Warner has six above the line on an equal split basis, but goes very fractionally below with one on war. MGM tops average with six too, but four are non-war and two are war. Another two, one about war and one not, close out under average.

The breakdown, to carry it through now, gives Twentieth Century-Fox six better-than-average, of which one is about war and two under average. The latter two divide between war and non-war.

Columbia rated four above, all having no reference to the battle lines. UA, this analysis reveals, is in the plus category with one, not about war, and under norm with one other, likewise not about war. Republic shot above average in the first runs that played "The Fighting Seabees." A war subject, of course. And the business is not competitive?

The Greener Fields

WRITERS are now directors. Writers also are producers. Producers, undaunted, still produce, but so now do occasional actors. Like Bing Crosby, who will make "The Great John L." for UA without appearing in it and Charles Boyer who made "Flesh and Fantasy." So, too, do occasional agents produce; like Charles Feldman with his "Follow the Boys."

Harry Sherman, the Hopalong Cassidy man, tasted something when he made "Buffalo Bill" for Twentieth Century-Fox. Now "Pop" wants to manufacture them bigger, but not bigger Westerns.

"They got me labeled, but they got me labeled wrong," he complains. "I spoke to the head of a certain studio about this. What do you think he said. He said:

" 'You made your reputation with Westerns and you're stuck with it. Maybe you're not an actor, yet you're typed just the same. Maybe unfair, too, but that's the way it is.' "

The head of that studio was perfectly right. That's the way it usually is here.

Graham Hopeful For Revived Film Trade with Spain

New hope for a revival of screen commerce with Spain was held out to the industry this week by Robert Graham, Paramount manager in Mexico City, who returned to New York after a two-month stay in Spain. He arrived by air last Thursday.

Mr. Graham had been in Spain to study the market there and to bring back a report to John Hicks, vice-president in charge of foreign distribution, on the progress of the liquidation of Paramount's Spanish subsidiary. The company withdrew from the market several years ago.

On the basis of Mr. Graham's report, Mr. Hicks, Barney Balaban, president, and the Paramount directors are expected to determine a policy toward future operations in the territory. There had been reports in New York recently that the company was contemplating a resumption of export to Spain.

American Films Popular

American films are extremely popular throughout Spain, Mr. Graham reported. Despite a shortage of product, Hollywood features are the favorites of the public, and the American industry is accorded increasingly favorable official regard. The ratio of foreign releases to Spanish product is about four to one, with American product far outnumbering imports from Germany, France, or Italy.

The amount of available product is insufficient to meet exhibitor demand because of shortages of raw stock and the limitation on imports which has been in effect since the Civil War. Less than a quarter of the number of prints formerly available are now being made, both for Spanish and foreign pictures.

Because of the official position of neutrality and strict censorship maintained by the Spanish Government no films with war themes have been sent to Spain. The bulk of American film in release there consists of pictures made three to five years ago, or more recent pictures which have no reference at all to the war.

Censorship of newsreels in Spain is designed to insure numerical equality in sequences from both Allied and Axis nations. For every installment from the United Newsreel or British releases included in the official Spanish newsreel one Axis item is included. There is no independent distribution of newsreels in Spain.

Import Rules Unlikely

Prospects for the passage of the new film import regulation measure now before the Cortez are slight, in Mr. Graham's belief. He said that the Spanish industry and many officials were opposed to the bill, which would almost treble the cost of import fees. Sponsorship of the measure is attributed by many Spaniards to Cifesa, a film company which at one time was blacklisted by the U. S. Department of State because of reported Axis domination.

Spain was more anxious than ever to maintain its neutrality, Mr. Graham reported, and this determined national policy was dominant in the operations of the Subcommission for the Regulation of Cinematography. Despite this official attitude by the bureau of the Ministry of Commerce and Industry, many officials and Spanish film executives are increasingly friendly toward the United States.

Arthur in Marines

David Arthur, assistant general manager of Fanchon and Marco, St. Louis, has received a commission as a second lieutenant in the Marine Corps. He will report for duty at Quantico, Va., May 25. Harry Arthur, Jr., general manager, has not named a successor.

Named Schine Zone Head

Harold Raives has been promoted to zone manager of the Schine Circuit in Cleveland, supervising 30 houses in the territory.

Hollywood Titles and Retitles As Gallup Reports Day by Day

by WILLIAM R. WEAVER
Hollywood Editor

ONE day back in 1943 the 250-odd journalists who cover Hollywood for the world via press and radio sent forth the news that Samuel Goldwyn was going to produce a picture called "Treasure Chest," starring Bob Hope, for Goldwyn and Hope are tip-top news names and that was the tip-top news story of that day.

Next day every film-conscious citizen of the world not isolated from the standard news channels knew about the Goldwyn-Hope-"Treasure Chest" project, and those millions of them who follow Comedian Hope and or Producer Goldwyn in their entertainment-shopping probably made a mental note to watch for "Treasure Chest."

About eight weeks ago a faithful few of the 250-odd journalists who had sent out that first news of the enterprise informed their audiences the pictulde would not be known as "Treasure Chest" but as "Sylvester the Great," and next day the relatively few millions to whom this news found its way made a marginal notation alongside the original mental note so they'd recall that it was "Sylvester the Great" and not "Treasure Chest" they were waiting for.

Made Mental Footnote To Marginal Notation

Two weeks ago a faithful few of that faithful few of the 250-odd journalists notified their audiences that the picture would not be known as "Sylvester the Great," after all, but as "The Princess and the Pirate," and next day any of those remaining millions to whom this news found its way made a mental footnote to the marginal notation alongside their original mental note, so they'd remember to recall, when they saw "The Princess and the Pirate" advertised, that it was in reality the "Treasure Chest" they'd decided to watch for.

But that's only the rough and misleading outside of the story.

The inside of the story is that Dr. George Gallup's Audience Research, Inc., sent its staff of interviewers into the field submitting to the nation's ultimate consumers in person an array of proposed titles for the picture and asking them which of the titles would attract them most powerfully. The submitting and asking were on a nation-wide basis and the compiled reports of the canvassers showed "The Princess and the Pirate" a 6-to-1 favorite. Producer Goldwyn and RKO Radio distribution executives decided that this report, signifying what it does with respect to the sale of tickets, warranted the adoption of this title.

Title Changes All Involve Publicity Sacrifice

Some of the other changes of title listed on this page—that switch from "Once Off Guard" to "The Woman in the Window," for example—stem likewise from field tests conducted by Audience Research, Inc., but these are in meager minority. Other reasons range from producer's whim to copyright conflict.

All changes of title entail sacrifice of some measure of that publicity value built up by the first published announcement of a production project, which does not mean that all are made in awareness of that circumstance and for reasons considered sufficient to warrant the sacrifice. The entrance of Audience Research, Inc., upon the scene is of recent date and its service is utilized by relatively few producers.

One of the principal reasons for changing a title is that a producer announcing today in the accustomed and reason-ridden rush that he'll produce a picture under a stated title discovers tomorrow or next day that another producer has registered the title previously, by 10 minutes or years, with the title registry bureau maintained at the New York office of the Motion Picture Producers and Distributors of America under the direct supervision of MPPDA Secretary Carl E. Milliken. Just why this registry mechanism continues to be located in New York, and to function without Hollywood counterpart or representative, is a question for which nobody in the production community seems to have an answer. Whatever the reason, a producer who thinks up a title for a prospective picture on a Wednesday afternoon, which is ideal time for planting it in the Sunday editions of the nation's newspapers, has the three-hour New York-Hollywood time difference, to mention a single factor, dead set against his chances of checking it with the title registry bureau by wire, phone or miracle.

And what's his rush? It can have many causes. Timeliness—as when the attack on Pearl Harbor inspired producers to file forthwith whole flocks of titles in order to have priority on same if and when it should be decided to make a picture about the episode—is one cause. The need for gearing an announcement to the eve of a crisis in a negotiation for talent or release is another.

Other reasons for title changes abound.

Sometimes a check with the registry and other available records fails to reveal that a book, a song, a poem, or a short story of the same or similar title was published obscurely by a person or a corporation all set to sue.

Altered Public Taste Often Traps Producer

Sometimes a quick change in public taste traps a producer with a title that suggests something the people were buying back when he undertook the production but have veered away from since.

In this innovational expedient may lie the solution of the always distressing and sometimes costly problem of changed and changing titles. The least that may be said in its favor is that it does away with the necessity of asking the world to forget a title it has memorized and to memorize another in its stead.

Title Changes—Subject to Change

Recent title changes, decided upon after initial announcement of the pictures and for a diversity of reasons, include:

"America" to "The American Miracle"
"America's Children" to "They Live in Fear"
"Are These Our Children?" to "Look to Your Children"
"At Night We Dream" to "The Love of Madame Sand"
"Candle Light Over Lisbon" to "Storm Over Lisbon"
"Coffin for Dimitrios" to "Mask of Dimitrios"
"Conspirators" to "Give Me This Woman" to "Conspirators"
"Curly" to "My Client, Curly" to "Yes, Sir, That's My Baby" to "Once Upon a Time"
"Dixie Showboat" to "Dixie Jamboree"
"Double Furlough" to "With All My Heart"
"Good Neighbors" to "The Big Noise"
"Hangman's Law" to "Range Law"
"Here Is Your War" to "The Story of G.I. Joe"
"Make Way for Love" to "The Reckless Age"
"The Man from 'Frisco" to "The Man from Brooklyn" to "The Man from 'Frisco"
"Merrily We Sing" to "Babes on Swing Street"
"Mission 36" to "Black Parachute"
"Mr. Co-Ed" to "Bathing Beauty"
"Once Off Guard" to "The Woman in the Window"
"One Exciting Night" to "A Night of Adventure"
"One Man Law" to "West of the Rio Grande"
"Outward Bound" to "Between Two Worlds"
"Passport to Adventure" to "Passport to Destiny"
"Pilebuck" to "Secret Command"
"Riders of Mystery Mountain" to "Ghost Town"
"Ringside" to "The Contender"
"Soldiers in Slacks" to "She's a Soldier, Too"
"Strange Confession" to "Good-bye, My Love" to "Summer Storm"
"Treasure Chest" to "Sylvester, the Great" to "The Princess and the Pirate"
"Triumph Over Pain" to "Great Without Glory" to "Great Moment"
"Two Sisters and a Sailor" to "Two Girls and a Sailor"
Untitled Kay Kyser to "Battleship Blues"
Untitled Frank Sinatra to "Manhattan Serenade" to "Step Lively"
"Wedding Guest Sat on a Stone" to "The Ghost That Walks Alone"
"When Ladies Fly" to "Ladies Courageous"
"A Wing and a Prayer" to "Queen of the Flat-Tops" to "A Wing and a Prayer"

Republic Sets 8 "A" Pictures for Next Season

Eight high budget productions of the 32 features planned are scheduled for the 1944-45 season, James R. Grainger, president of Republic Pictures, told delegates to the company's two-day conference at the New York Athletic Club last Thursday, which concluded the series of regional sales meetings. Previous sales conferences had been held in Hollywood and Chicago.

Fifty per cent of Republic's distribution increase so far this year has come from high budget pictures, H. J. Yates, Sr., chairman of the board, reported at the opening session of the New York regional. Mr. Yates said the company would continue to market top budget productions through concentrated advertising and publicity campaigns on key openings, with $250,000 allocated to branch cities and $100,000 to subordinate key runs.

Breaking down the balance of the 32 features on next season's schedule, Mr. Grainger said that eight "Victory" productions head the list, which also includes eight "Anniversay," eight "Jubilee" films and eight Roy Rogers specials. He reported that business on the Rogers' Westerns had doubled during the last year.

Republic's Western program for 1944-45 lists eight Red Ryder subjects, starring "Wild Bill" Elliott; eight Smiley Burnette films and eight with Allan Lane. Four serials will be produced. In addition, the company will reissue eight Gene Autry Westerns during the coming year.

Maxwell Gillis, eastern district sales manager, and Sam Seplowin, central district sales manager, headed a group of men from their territories, including branch managers Jack Bellman, Buffalo; Sam P. Gorrel, Cleveland; George H. Kirby, Cincinnati; I. M. Pollard, Detroit; L. W. Marriott, Indianapolis; Sidney Lehman, Pittsburgh; Arthur Newman, Albany; Jack Davis, Boston; Jerome Lewis, New Haven; Same Seletsky, New York; and Joseph Engel, Philadelphia.

A. W. Perry and A. J. Laurie represented Republic's Canadian distributors. The home office group included Walter L. Titus, Jr., William Saal, Morris Goodman, Charles Reed Jones, Steve Edwards, G. C. Schaefer, Seymour Borus, Edward Seifert, Albert Schiller, E. L. Becker and Al Fox.

Columbia Sets 3 Sales Meetings

Columbia will hold its annual sales convention this year in three sessions, A. Montague, general sales manager, announced in New York Monday. The meetings have been scheduled for Chicago, June 2-5; New York, June 13-15, and San Francisco, July 11-13. Jack Cohn, executive vice-president, and home office sales officials will be present at the Chicago and New York sessions.

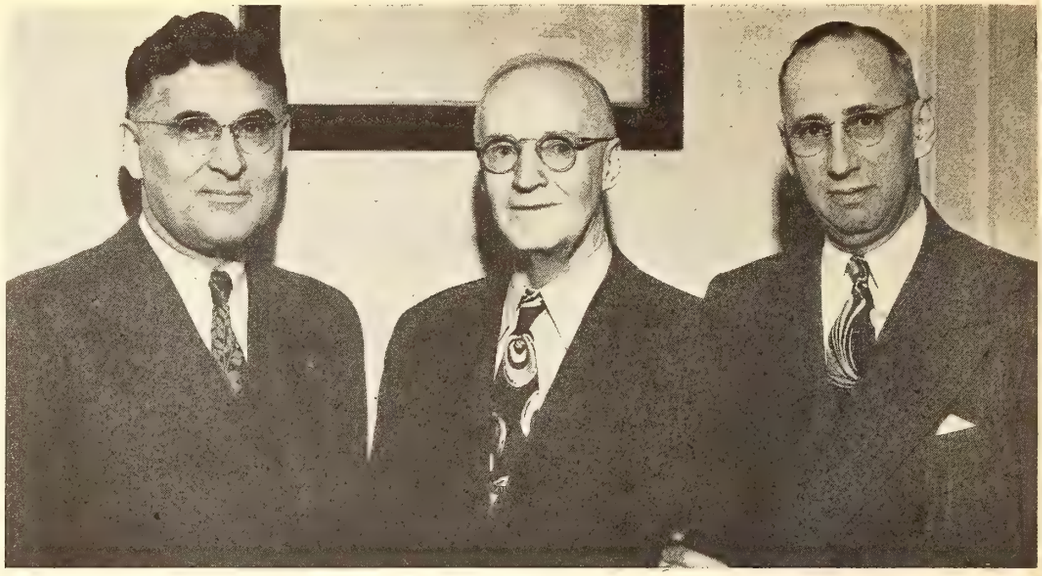
Home office executives who will attend these two meetings will be Rube Jackter, Louis Astor, Louis Weinberg and M. J. Weisfeldt. Carl Shalit, central division manager, and Ben Marcus, midwest division manager, will head the delegation in Chicago.

Nat Cohn, New York division manager, and Sam Galanty, mid-east division manager, will head the delegation in New York, and Jerome Safron, western division manager, will head the sales group at the San Francisco meeting. Branch managers and the entire sales force in the respective territories are expected to attend.

Warner Sales Drive Ends

Warners' 1944 Round-Up, annual sales drive which ran for 21 weeks, ended last Saturday. Exhibitor response and cooperation, coupled with the efforts of the sales staff under Ben Kalmenson, general sales manager, resulted in over-quota business for the entire 21 weeks of the campaign, the company announced.

Exhibitors Honor McWilliams



AT THE BANQUET, in Milwaukee, honoring F. J. McWilliams, recently retired from the board of directors of the Independent Theatre Owners of Wisconsin and Upper Michigan: John P. Adler, a director; Mr. McWilliams; William Ainsworth, president.

Thirty-seven years of leadership in exhibitor organization were marked for F. J. McWilliams, pioneer Wisconsin exhibitor, at a banquet May 9 in the Hotel Schroeder, Milwaukee. There, the board of directors of the Independent Theatre Owners of Wisconsin and Upper Michigan, and numerous other associates of Mr. McWilliams, gathered to honor him.

Mr. McWilliams, 70, resigned from the board recently. He told the assemblage he resigned not because of age, but because he believed the unit, now fully organized, no longer needed him.

Among those attending were: Mr. and Mrs. Jack Yeo, Burlington; Mr. and Mrs. George Langheinrich, Milwaukee; Mr. Henry Altschwager, Columbus; Mr. and Mrs. Russell Leddy, Green Bay; Charles Trampe, Milwaukee; John P. Adler, Marshfield; Mr. and Mrs. Harry Perlewitz, Milwaukee; Mr. and Mrs. Wm. L. Ainsworth, Fond du Lac; Mr. and Mrs. L. V. Bergtold, Westby; Lucile Forbes, Merrill; Mr. and Mrs. E. Vollendorf, Milwaukee; James Boden, South Milwaukee; Irene Preston, Milwaukee.

Universal Lists Delegates To Coast Convention

W. A. Scully, vice-president and general manager for Universal, announced in New York Monday the complete list of sales and home office executives who will attend the company's sales meeting at the Ambassador Hotel, Los Angeles, beginning June 5. The meeting will replace the usual sales convention held in New York or Chicago.

In addition to E. T. Gomersall, assistant general sales manager, and divisional sales managers Fred Meyers, A. J. O'Keefe and F. J. A. McCarthy, the following home office executives will go west for the sessions: Maurice A. Bergman, Adolph Schimel, F. T. Murray, J. J. Jordan, E. L. McEvoy, B. B. Kreisler and A. J. Sharick.

District managers who are expected to attend include: M. M. Gottlieb, D. A. Levy, J. E. Garrison, John J. Scully, P. F. Rosian, S. E. Applegate, Dave Miller, C. J. Feldman and H. D. Graham.

MGM Color Cartoons in Work for 1944-45

With the completion of MGM's 1943-44 cartoon schedule in sight, Fred Quimby, general manager of short subjects, announced last week that the company was laying the groundwork for next season's cartoon program to be released in October.

Already in animation are five Tom and Jerry cartoons, including "Tee for Two," "Love Boids," "Quiet Please," "Springtime for Thomas" and "House in Manhattan." In the Skrewy Squirrel series are "Wild and Wolfy," "Jerkey Turkey" and "Sue Steps Out." An additional eight subjects will supplement this group to complete the customary production of 16 cartoons, all of which are in Technicolor. Production to meet the U. S. Army and Navy commitments will continue.

20th-Fox Ends Its Season with 33

With five features comprising its eleventh block of the season, scheduled for June and July release, Twentieth Century-Fox will round out its 1943-44 schedule with 33 features. The company announced a program of from 36 to 40 at the start of the season. During the 1942-43 season, 20th Century-Fox released 44 pictures, 11 more than this year.

The five productions which complete the company's schedule this year, according to an announcement by William J. Kupper, general sales manager, are: "Roger Touhy, Gangster," "Candelight in Algeria," a British melodrama; "Eve of St. Mark," "Ladies of Washington" and "Home in Indiana." "Eve of St. Mark" and "Ladies of Washington" will be released in June; the other three in July. Trade showings of all five films are being handled individually by the exchanges between now and June 1.

"Eve of St. Mark," based on the Broadway play by Maxwell Anderson, for which the company purchased the screen rights at a cost of $300,000, features Anne Baxter, William Eythe, Vincent Price and Michael O'Shea. "Home in Indiana," is a Technicolor film directed by Henry Hathaway, with a cast including Walter Brennan, Lon McCallister, Charlotte Greenwood and Ward Bond. "Roger Toughy," directed by Robert Florey, stars Preston Foster and Victor McLaglen.

Named Astor Distributor

Dorothy Thirion of Star Film Exchange, Portland, Ore., has been added to the list of Astor Pictures franchise distributors and will handle all distribution on Astor pictures in the Portland and Seattle territories.

Spring is everywhere
your spell
Especially at M-G-M
Springtime from M-G-M
he new Group from that Gay fellow

It's a MERRY M-G-M SPRING

M-G-M's
ANDY HARDY'S
BLONDE TROUBLE

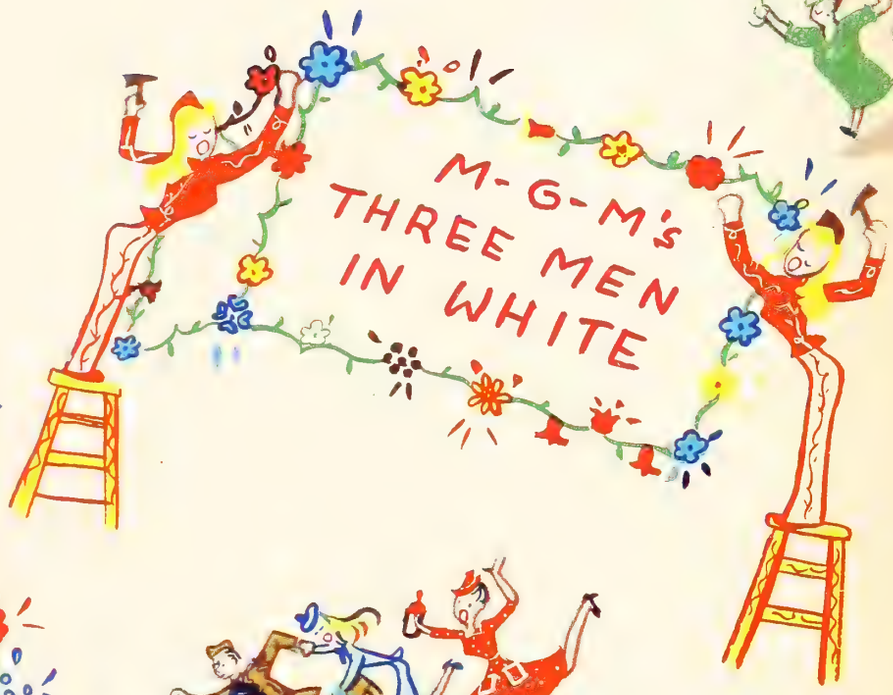
M-G-M's
TWO GIRLS
AND A SAILOR

Springtime
5
from M-G-M

"TWO GIRLS AND A SAILOR" with Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne • Harry James and His Music Makers with Helen Forrest • Xavier Cugat and His Orchestra with Lina Romay • Tom Drake, Henry Stephenson, Henry O'Neill, Ben Blue, Carlos Ramirez, Frank Sully, Albert Coates, Donald Meek, Amparo Novarro, Virginia O'Brien, Wilde Twins • Original Screen Play by Richard Connell and Gladys Lehman • Directed by Richard Thorpe
Produced by Joe Pasternak

"ANDY HARDY'S BLONDE TROUBLE" with Lewis Stone, Mickey Rooney, Fay Holden, Sara Haden, Bonita Granville, Jean Porter, Keye Luke and Herbert Marshall • Screen Play by Harry Ruskin, William Ludwig and Agnes Christine Johnson
Directed by George B. Seitz

Honestly! We've had
Great groups before,
But "Springtime Five"
Is the last word!
Fun with the Hardy Family—
Super-deluxe "Gaslight"—
The best Gillespie yet—
Musical topnotchers like
"Two Girls And A Sailor"
And "Meet The People"—
A merry package
Of money entertainment!



harles Boyer, Ingrid Bergman, seph Cotten in "GASLIGHT" with ame May Whitty, Angela Lans- ury, Barbara Everest • Screen Play by John Van Druten, Walter Reisch and John L. Balderston • Based Upon the Play by Patrick Hamilton Directed by George Cukor • Produced by Arthur Hornblow, Jr.

"MEET THE PEOPLE" Starring Lucille Ball, Dick Powell with Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson and Vaughn Monroe and His Orchestra • Spike Jones and His City Slickers • Screen Play by S. M. Herzig and Fred Saidy • Directed by Charles Riesner • Produced by E. Y. Harburg

"THREE MEN IN WHITE" with Lionel Barrymore, Van Johnson, Marilyn Maxwell, Keye Luke, Ava Gardner, Alma Kruger, "Rags" Ragland • Original Screen Play by Martin Berkeley and Harry Ruskin Directed by Willis Goldbeck

M-G-M
MEET THE PEOPLE
2 GIRLS AND A SAILOR
GAS-LIGHT
3 MEN IN WHITE
ANDY HARDY'S BLONDE TROUBLE
Watch the Grosses grow
FIGHTING SHOWMEN
JOIN THE FIGHTING
5th WAR LOAN

INDUSTRY FULLY MOBILIZED FOR FIGHTING FIFTH DRIVE

Honored Hundred to Serve as Unit in Future Efforts of War Activities Group

Preparatory activities for the Fifth War Loan his past week drove forward toward June 12, he day of the drive's opening. Ralph J. Batscheet, voted permanent chairman of the Honored Hundred exhibitors of the Fourth War Loan, nnounced in New York last weekend that the 01 champion showmen not only will bend their onsolidated efforts to insure the success of he forthcoming campaign, but will remain anded together for the duration of the war and erve as a unit in all officially sponsored campaigns of the War Activities Committee.

Mr. Batschelet said that the unit's decision was made in Washington, and the exhibitor, who led all theatre managers in the sale of Bonds, pledged his group's support to Robert J. O'Donnell, national chairman of the Fifth War Loan.

Meanwhile, the regional meetings of distributors and exhibitors with the industry's drive eaders continued, the while Joseph Kinsky, drive coordinator, took charge of operations at campaign headquarters in New York.

July 6 Designated as "Free Movie Day"

Friday, Mr. O'Donnell announced that July 6, two days before the conclusion of the drive, had been designated as "Free Movie Day." At a meeting of representatives of the New Jersey Essex County amusement industry Adam A. Adams moved to reverse the slogan of the Fourth War Loan, with "a seat for every Bond," providing every Bond buying patron with a seat instead of confining free admission to Bond buyers on "Free Movie Day."

It also was announced at the meeting, held at the Newark Downtown Club, that promotions for the drive were to be backed by an extensive newspaper advertising and exploitation campaign and an eight-to-10-hour band marathon to be staged at the Newark Schools Stadium featuring 15 to 20 "name" orchestras.

As elsewhere, New Jersey exhibitors are planning stunts, Bond premieres, beauty contests, personality voting contest, open air rallies, etc., plus an innovation, a "Factory Follies," all designed to promote the sale of Bonds.

500 Attended Regional Meeting in Buffalo

Monday beetween 400 and 500 exhibitors and distributors of Upper New York State gathered in Buffalo for a regional meeting. Delegations came from Albany, Rochester, Syracuse, Gloversville, Utica and Oneida. They heard an outline of campaign plans, given them by Richard M. Kennedy, campaign vice-chairman, John J. Friedl, campaign director, H. M. Richey, representing the distributors' committee, Ray Beall, publicity director, and Claude Lee, the industry's consultant to the U. S. Treasury.

Mr. Richey urged a greater use of Bond premieres. He recalled that Buffalo was the only city in the country to stage five simultaneous Bond premieres in downtown theatres in the previous War Loan, accounting for 25 per cent of the theatres' Bond sale totals in the Buffalo area.

In Cleveland Tuesday the regional meeting of exhibitor and distributor delegates from the Cleveland area gathered at the Hotel Statler and heard Mr. O'Donnell along with members of his high command, heard plans and proposals and the national chairman's plea for exhibitor and distributor cooperation in an all-out effort to sell "E" Bonds.

***STUDYING** the program at the first regional organization meeting of the Fifth War Loan industry committee in Washington, D. C., last week, are: J. Louis Rome, Baltimore; John Payette, J. B. Brecheen and Carter Barron, all of Washington; Jay Emanuel, Philadelphia, and Hardie Meakin, Washington.*

Thursday of last week more than 700 exhibitors and distributors gathered in Boston in the Imperial Ball Room of the Hotel Statler for the New England regional meeting and heard Mr. O'Donnell and his staff and Governor Leverett Saltonstall of Massachusetts. The Governor warmly commended the industry for the role it played in the four previous War Loans, and complimented industry leaders upon their "patriotic efforts" for war relief. A slogan for the New England drive was introduced: "Invest-In-vasion." The Coast Guard Color Guard opened the meeting and the Coast Guard Band provided music.

Smith Named Coordinator For Kentucky Theatres

In Louisville, Ky., Fred J. Dolle, chairman of the War Bond Exhibitors Committee, and vice-president of the Louisville Theatre Owners Association, announced that W. Freeman Smith, exhibitor of Beaver Dam, Ky., had been named to coordinate the Bond drive efforts of Kentucky exhibitors. Mr. Smith explained that as an exhibitor outside of Louisville, "I have not been contacted at any time by anyone interested in sponsoring mutual efforts in any line. We should do many things together," he continued, "and the most important of them is to cooperate in the sale of War Bonds."

C. R. Buechel, president of the Louisville Theater Owners Association, has announced: "We have all the faith in the world of getting what we would call 100 per cent of the live-wire exhibitors," in this first attempt to coordinate the state's war effort.

In New York drive chairman Charles C. Moskowitz met with his co-chairmen, his staff and representatives of the New York War Finance Committee, and announced that in the New York area opening day of the drive would be publicized as "E" Day, to give emphasis to the industry's drive for the sale of "E" Bonds. Demonstrations of a military nature are being planned to open the drive in every county and borough in the New York area. It was also decided that there would be no prize awards, that the sale of Bonds should in themselves constitute a prize.

Last Friday William Marriott of Indianapolis, distributor district chairman for the Indiana-Kentucky district, conferred in New York with Ned E. Depinet, national distributor chairman. Mr. Marriott announced that his district was all set for the campaign. He returned to Indianapolis to be present at the regional meeting held at the Athletic Club on Wednesday, which followed the pattern of its predecessors.

In a brief and informal meeting at the Ambassador Hotel in Los Angeles, in the clubrooms of the Variety Club, 60 key circuit and independent theatre men and representatives of exchanges discussed tentative plans for the drive. It was the first organizational meeting of Southern California theatre men for the forthcoming campaign. David Bershon, Southern California State chairman, presided.

Warner Zone Managers Meet in New York

A meeting of Warner circuit eastern and midwestern zone managers and film buyers and home office executives was held Monday in New York.

Joseph Bernhard, general manager, and Harry M. Kalmine, assistant general manager, presided. Other home office executives participating were: Clayton Bond, Harry Goldberg, Frank Phelps, Sam E. Morris, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Frank Marshall, Nat Fellman, Herman Maier, Rudolph Weiss, Martin F. Bennett.

Zone managers included: James Coston, Chicago; Nat Wolff, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh, and John J. Payette, Washington.

Film buyers present were: Bert Jacocks and Max Hoffman, New Haven; Frank Damis, Newark; Max Friedman, Albany; John Turner, Philadelphia; George Crouch, Washington; Harry Feinstein, Pittsburgh; Alex Halperin, Chicago, and Tony Stern, Cleveland.

Draft Rule Eases Film Manpower Problem

Industry Now Expected to Retain All Men Over 30 for the Duration

Washington Bureau

Few deferments from military service will be granted men between the ages of 18 and 26 under the latest policy announced by Selective Service. But deferments will be given to "necessary" men in essential work between 26 and 30 and to all men in essential activities if 30 and older, it was indicated last week in a statement by Major General Lewis B. Hershey, draft director.

The new policy is seen as stabilizing conditions in the film industry, since the term "essential activities" as used in connection with the deferment of men over 29 is defined to include not only the occupations enumerated in the Selective Service list of essential activities but also those in support of the national health, safety or interest, broadly interpreted to bring in all activities "required for the preservation and effectiveness of the life of a nation at war."

Industry Status Good

Already protected by the successful efforts of Lincoln V. Burrows, chief of the motion picture section of the War Production Board, to obtain deferments for key men 19 to 26 in the raw stock manufacturing branch, the film industry may be able now to keep all of its men of 30 or older right through to the end of the war.

No flat exemption, however, has been given to men over 25, and those who cannot qualify for the relaxed industrial deferments can, and in many instances will be drafted by their local boards.

Announcing the new policy, General Hershey explained that the Army now had reached its authorized strength and the Navy was near that point, with the result that the military services from now on might be expected to call a much smaller number of men monthly than in the past, and will seek first the young, vigorous and physically fit men between 18 and 26.

At the same time, it is recognized that casualties may exceed present expectations, in which event the 26-29-year class may be called upon to make up any requirements that cannot be filled from the younger group. It is estimated that men under 26 probably will supply the bulk of draft needs for the next six months.

Rule Against Industry

While the draft status of many industry workers appeared to have been temporarily stabilized by the revised age classifications issued by General Hershey, the industry continued to seek War Manpower Commission recognition of the hiring needs of distribution.

The WMC ruled Wednesday that only 15 trades, whose activity contributed to the "health, welfare and safety" of the area, could be designated as essential and "locally needed." The industry thus would be disqualified.

Leon J. Bamberger, assistant to Ned E. Depinet, chairman of the distributors' division of the WAC, disclosed that applications had been filed in 20 exchange centers asking area War Manpower Commissions to recognize film distribution as "locally needed." This gives preferential hiring status for the replacement of workers and freezes exchange employees in their jobs in accordance with regional labor stabilization plans.

The 20 cities comprise all the localities in which the industry can seek this recognition at the present time. The designation has been granted to date in two areas, Pittsburgh and Philadelphia.

The complete list of cities where applications are being made for essential designation follows: Albany, Boston, Buffalo, Charlotte, Chicago, Cleveland, Dallas, Detroit, Indianapolis, Los Angeles, Milwaukee, New Haven, New Orleans, Oklahoma City, Omaha, Portland, Ore., Salt Lake City, San Francisco, Seattle and Washington, D. C.

Cannot File in Nine Cities

Applications cannot be filed in nine exchange cities, according to Mr. Bamberger, because they are not on the WMC list of areas where there is a critical or imminently critical labor shortage. These cities are Atlanta, Cincinnati, Denver, Des Moines, Kansas City, Memphis, Minneapolis, New York and St. Louis.

In two cities, Washington and Cleveland, the industry applications were denied. The decision of these area directors has been appealed to the regional directors of the WMC.

In all other cities where applications are on file the petitions are under consideration by the local area director of the WMC and his advisory committees.

Pennsylvania State Selective Service officials last week augmented the designation of film exchanges in the state as locally needed activities by directing local draft boards in Philadelphia and Pittsburgh to consider film workers above 26 for occupational deferments. This is the first draft recognition of distribution as an essential or semi-essential industry and is expected to form an important precedent in other areas where the War Manpower Commission has recognized exchange operations as locally essential.

Greater New York Fund Film Campaign On

The drive for funds from the film industry to aid the Greater New York Fund has begun. The co-chairman of the film division, B. S. Moss, announced this week that greater amounts will be sought this year. The sum asked this year is $4,500,000. The Fund supports 403 welfare agencies in New York.

Metro Sets Trade Shows

MGM has set trade showings of "The Canterville Ghost" and "Bathing Beauty" for all exchange territories May 29. In Boston, Dallas, Detroit, Kansas City, Los Angeles, Oklahoma City, New York and Philadelphia the pictures will be screened both in the morning and afternoon.

Book Monogram Product

Contracts to play Monogram's 1943-44 product have been received from Illinois Allied's booking department for more than 40 theatres, it has been reported by Irving Mandel, Chicago Monogram franchise holder.

"Skeffington" Opens May 25

The world premiere of "Mr. Skeffington," Warner Bros. production starring Bette Davis, has been set for May 25 at the Hollywood theatre on Broadway.

Educators Hear of Television Plans

"The television picture delivered by presen day equipment is simply not good enough for com plete entertainment service," Gilbert Seldes, dire tor of television programs for CBS, declared at t television and education program of the Fifteen Institute for Education by Radio in Columbu Ohio, last week.

Mr. Seldes forecast that television would not acceptable by the entertainment-seeking millio until superior quality was obtained.

"The Columbia Broadcasting System," he to educators, "has proposed that the relatively lo standard television programs and receivers of 19 should not be offered to the public in 1945 or aft until the prospects for better television have bee thoroughly examined."

Commercial television reaching 67,000,000 of t nation's population, from 100 stations, five yea after the war was pictured by James M. M Lean, commercial engineer of the General Electr Company, at the meeting in Columbus.

Zenith Radio Supports CBS Television Stand

E. F. McDonald, president of Zenith Radio Co poration, in Chicago on Monday declared his su port of the Columbia Broadcasting System's pr posal to delay television standards until the e fect of wartime developments can be determine by peacetime research.

"The public and dealers should be told now if w are not coming out with improved television aft the war," Mr. McDonald said. "The stake i television is great. But neither stockholders nor want quick profits from television receivers for knowingly built to die in their first few years."

He pointed out that findings of the Radio Tec nical Planning Board have not been published an supported opposition to the freezing of televisio at pre-war standards.

Harry Brandt Reelected President of ITOA

Harry Brandt was re-elected president of th Independent Theatre Owners of New York la week. Max A. Cohen was elected second vic president.

Other officers re-elected were David Weinstoc first vice-president; Leon Rosenblatt, treasurer Abraham Leff, secretary; John Bolte, sergeant-a arms.

On the directorate are Hyman Rachmil, Abra ham Shenk, A. H. Eisenstadt, J. J. Goldberg, Gil bert Josephson, Jack Hattem, Rudy Saunder Emanuel Hertzig, Sam Seelen, Ray Rhonheim, A Erickson, Charles Steiner, and Isadore Gottlie The officers will be installed at the Hotel Asto New York, June 8.

Mabel Search in Charge of Selznick Agency Writers

Reeves Espy, general manager of Myron Selz nick & Company, has announced the appointment o Mabel Search, eastern fiction editor, to have charg of writers and story properties for the Selznic agency. During the past 14 years she has hel such important posts as fiction editor of *Liberty McCall's, Pictorial Review* and *Good Housekeep ing*. Since October, 1943, Miss Search has bee personal representative with writers and publisher for the David O. Selznick enterprises. She wil leave New York soon to succeed Hugh King, wh leaves the agency to join the Republic Picture story department.

Screen "Sullivans"

More than 3,000 members of the Illinois Centra Railroad's Chicago office Employees Club last wee saw Twentieth Century-Fox's "The Sullivans" i two showings at the United Artists theatre there The showing was arranged by the Balaban an Katz circuit exploitation department.

Woll Becomes Accountant

Saul Woll, assistant to manager George Krask at the Loew's state, Boston, this week resigned t become an accountant. He was tendered a testi monial by his associates last week.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) THE CANTERVILLE GHOST (B) BATHING BEAUTY	
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 5/29	7:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 5/29	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 5/29	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 5/29	7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 5/29	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 5/29	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 5/29	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 5/29	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 5/29	(A) 10:30 A.M. (B) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 5/29	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 5/29	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 5/29	(B) 10:30 A.M. (A) 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 5/29	10 A.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	MON. 5/29	(A) 10:00 A.M. (B) 3:00 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	MON. 5/29	(A) 10:30 A.M. (B) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 5/29	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 5/29	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 5/29	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 5/29	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 5/29	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	THURS. 5/25	9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 5/29	(B) 10 A.M. (A) 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 5/29	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 5/29	(B) 11 A.M. (A) 2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	MON. 5/29	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 5/29	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 5/29	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 5/29	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 5/29	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 5/29	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 5/29	1 P.M.

"The Canterville Ghost"—*Charles Laughton, Robert Young, Margaret O'Brien*
"Bathing Beauty"—*Red Skelton, Esther Williams, Harry James, Xavier Cugat*

20th-Fox Three Months' Profit Is $3,186,302

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., Tuesday reported a consolidated net profit after all charges for the first quarter ended March 25, 1944 of $3,186,302. After deducting dividends on prior deferred and convertible preferred stock, this amounted to $1.57 per share on the 1,742,004 shares of common stock outstanding.

The consolidated net profit after all charges reported by the corporation for the first quarter of 1943 not including National Theatres and Roxy Theatre, was $1,751,739, equal, after deducting dividends on the convertible preferred stock, to 81c a share on the 1,742,000 shares of common stock then outstanding.

On July 9, 1943 the corporation bought the outstanding 58 per cent interest in National Theatres Corporation and it became a wholly-owned subsidiary. Combining the operations for the first quarter of 1943 on the same basis as the consolidation for the first quarter of 1944, the profit for the first quarter of 1943 would have amounted to $2,672,773. After deducting dividends on the convertible preferred stock, the only preferred stock outstanding at that time, this was equal to $1.34 a share on the common stock.

INCOME:	
Gross income from sales and rentals of film and theatre receipts	$41,970,539.42
Dividends	61,412.75
Rents from tenants and other income	1,418,377.57
	$43,450,329.74
EXPENSES:	
Operating expenses of exchanges and theatres, administrative expenses, etc.	$20,794,317.65
Amortization of production and other costs	10,107,686.54
Participation in film rentals	670,235.57
	$31,572,239.76
	$11,878,089.98
DEDUCT:	
Interest and bond discount and expense	$121,863.72
Depreciation of fixed assets, not including depreciation of $168,874.46 on studio buildings and equipment, etc., absorbed in production costs	559,404.47
	$681,268.19
Net profit before provision for federal taxes and portion applicable to minority interests	$11,196,821.79
Provision for federal taxes on income:	
Normal and surtax	$1,100,000.00
Excess profits tax less post-war refund of $720,000	6,480,000.00
	$7,580,000.00
	$3,616,821.79
Portion of net profit applicable to minority interests	430,519.17
Net Profit	$3,186,302.62

The report was published after the stockholders' meeting at the company's home office in New York Tuesday.

United Artists Opens Office In Monterrey, Mexico

United Artists has opened an office in Monterrey, Mexico, it was announced this week by Walter Gould, foreign managere. Distribution in that zone was formerly handled by an agent. Rafael Nieto, chief booker at the UA office in Mexico City, will be in charge of the new branch, which will function under the supervision of Joe Goltz, UA manager in Mexico.

Catholic Unit To Honor Cantor

Eddie Cantor will be awarded the 10th annual Catholic War Veterans' citation for "outstanding loyalty to American ideas and principles," in recognition of his establishment of the "Purple Heart" circuit to entertain wounded veterans of World War II. The presentation will be made May 21 at the annual pageant at the Waldorf-Astoria.

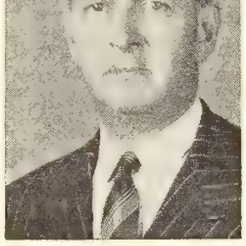
Consolidated Film Profit In Quarter $249,628

For the three months ended March 31, 1944, Consolidated Film Industries, Inc., last week reported net profit of $430,394.41 before taxes.

Estimated Federal normal and surtax amounts to $180,765.65, or a net, after taxes, of $249,628.76, which compares with a net profit for the same period of 1943 of $248,153.93. Per share earnings for the first quarter of 1944 are equivalent to 50 cents per share on the 400,000 shares of preferred stock outstanding and nine cents on the 524,973 shares of common stock outstanding.

Elect Directors Of 20th-Fox

Murray Silverstone



Robert Lehman

The stockholders of Twentieth Century-Fox Film Corp. at their annual meeting Tuesday at the company's home office in New York elected all officers and directors nominated in the proxy statement released last month. Newly elected directors are:

Murray Silverstone, vice-president in charge of foreign distribution for the company;

Robert Lehman, president of Lehman Corp. and a partner in Lehman Bros.;

Robert L. Clarkson, chairman of the board of the American Express Company;

L. Sherman Adams, director and vice-president of the Massachusetts Investors Second Fund, Inc.

Approval was voted for the sale of stock to Charles P. Skouras, Elmer C. Rhoden, Harold J. Fitzgerald and F. H. Ricketson, Jr., in the respective 20th Century-Fox theatre operating subsidiaries which they head.

Following the stockholders meeting, the directors reelected all present officers of the company. They are: Wendell Willkie, chairman of the board; Spyros P. Skouras, president; William C. Michel, executive vice-president; Darryl F. Zanuck, vice-president in charge of production; Thomas J. Connors, vice-president in charge of sales; Mr. Silverstone; Sidney Towell, vice-president and treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Felix A. Jenkins, secretary; Read B. Simonson, assistant treasurer; Fred L. Metzler, assistant treasurer; Elwood C. McCartney, assistant treasurer; Norman B. Steinberg, assistant secretary; J. Harold Lang, assistant secretary; and George F. Wasson, Jr., assistant secretary.

Reelected directors of the company are: Mr. Willkie, Mr. Skouras, Mr. Connors, John R. Dillon, D. O. Hastings, Mr. Eadie, Mr. Michel, W. P. Philips, Seton Porter, Mr. Towell, Mr. Zanuck.

Mr. Silverstone also was elected to the company's executive committee, replacing Hermann C. Place, resigned. Other members are Mr. Skouras, Mr. Connors, Mr. Michel and Mr. Dillon.

KAO Stockholders Elect Directors for Year

The annual meeting of the stockholders of Keith-Albee-Orpheum Corporation was held Tuesday in New York. The only action taken at the meeting was the election of directors to serve for the ensuing year. Elected were: N. Peter Rathvon, Ned E. Depinet, Malcolm Kingsberg, Monroe Goldwater, Gordon E. Youngman, J. Miller Walker and A. W. Dawson.

UA Owners Vote Greater Power To Management

By a vote of two to one, United Artists' stock holders voted Monday in Wilmington, Del., t adopt the amendments to the company's certifica of incorporation designed to transfer wider opera ing authority in UA from owners to manage ment.

Voting for the amendments were Mary Pickfor and David O. Selznick, through their proxie Isaac Pennypacker of Philadelphia, representin Miss Pickford, and Joseph Bennett of the Ne York law firm of White & Case, acting for M Selznick. The Charles Chaplin stock, for whic the proxy was held by Harold Jacoby of Schwart & Frohlich, New York law firm, voted again adoption.

It was indicated that Mr. Chaplin might go t court to contest the stockholders' action and t establish the validity of the "unanimous approva by-law of UA's charter, now amended.

The stockholders will be asked soon to nomina directors for the new board of nine, three t represent each owner, as provided in the ne amendments. When the new board has been name it will be empowered to transact all company bus ness by majority vote, instead of the unanimou consent which heretofore has been required an which, according to Edward C. Raferty, preside of UA, has restricted the "operating efficiency the company." Unanimous consent would be r tained only in the case of proposed sales of con pany stock.

The nine new directors will be elected to th board at a meeting scheduled for June 16 at th corporation's office in Wilmington, Del. Mr. Ra tery announced Tuesday that the amended certif cate of incorporation was filed that day in th office of the Secretary of State in Delaware.

Neil F. Agnew, president of David O. Selznick Vanguard Films, Inc., is expected to be named t the new directorate, with Mr. Raftery, Gradwell I Sears, vice-president; Charles Schwartz, Arthu W. Kelly, George Bagnall and Daniel T. O'Shea

Under the new by-laws, a director is prohibite from serving with a competitive company. Th amendment obviously was adopted to prevent a r currence of the situation which permitted S Alexander Korda, a former UA owner prior t the recent sale of his one-quarter stock interes from being in a position to veto actions of th board while actively associated with MGM as i British production head. This by-law also wou disqualify Mr. Kelly, former Chaplin represent tive on the board, from serving on the new direct rate, because of his position as president of Arthur Rank's Eagle-Lion Films.

Raise Constitutional Issue In Selznick-Chaplin Case

Attorneys for David O. Selznick's Vangua Films, in seeking to appeal the decision of t Appellate Division of the New York State S preme Court in the Charles Chaplin action f accounting and recovery of production asse sought to raise a constitutional issue which wou pave the way for the case to be taken to the U. Supreme Court. An appeal was filed with t State Court of Appeals at Albany last Friday.

Mr. Selznick's attorneys are contesting t validity of service performed on the defendant co porations in New York, contending that the d fendants are California corporations and that t Chaplin suit should be tried there. Recently, Ju tice Ferdinand Pecora ruled in the state Supren Court that the Selznick companies were engag in business in New York State and that the servi was proper. His ruling was upheld by the A pellate Division on appeal.

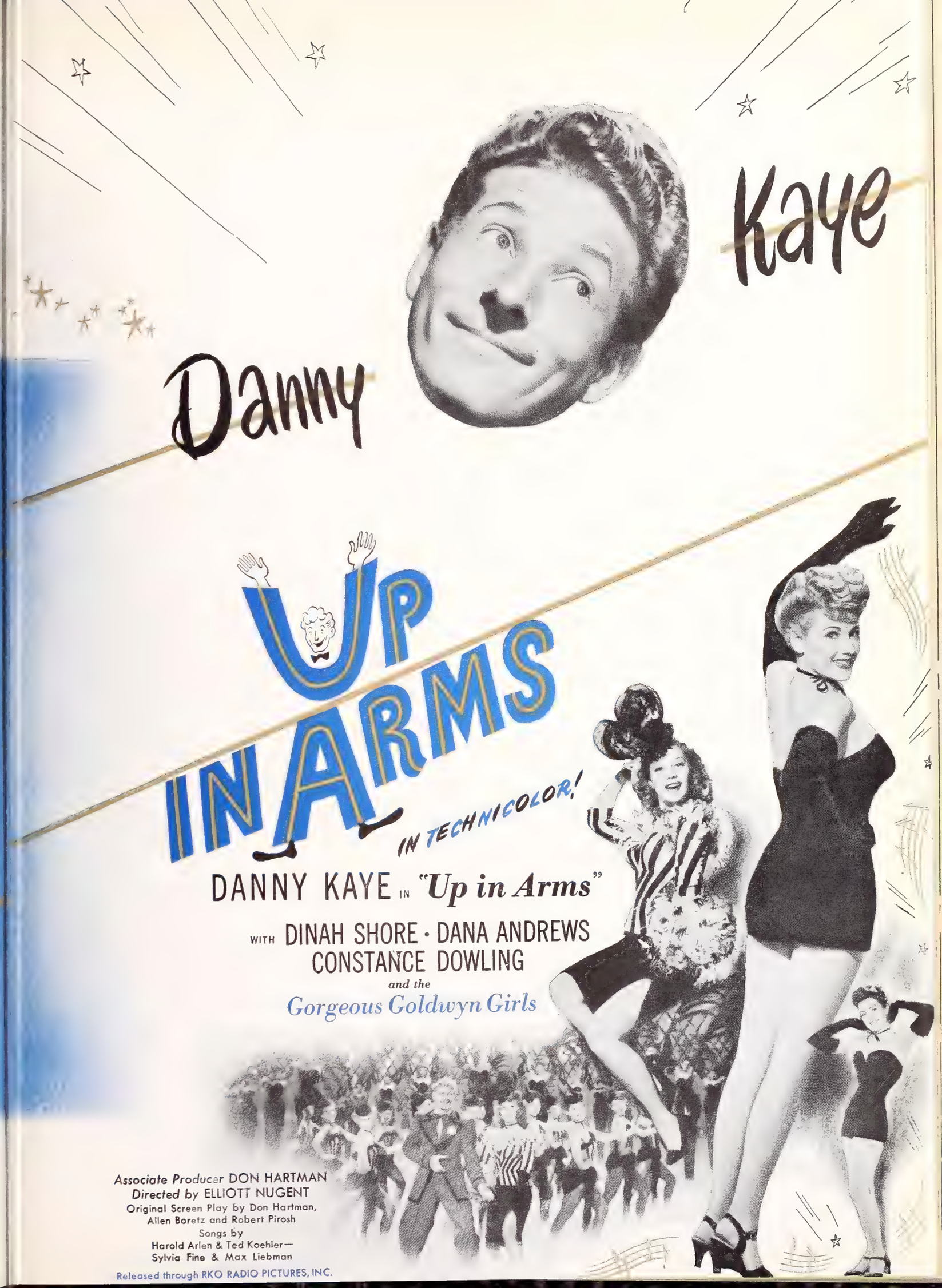
The constitutional issue raised in the new appe move is on the contention that defendants could deprived of their property without due process law. It establishes grounds on which, if reco nized by the state Court of Appeals, the case cou be taken to the U. S. Supreme Court.

SAMUEL GOLDWYN,

you've DONE it

AGAIN!..

YES... ..Mr. Goldwyn, you've done it again . . you've given the screen not only the most brilliant new comedy star in years, but you've also given the theatres of the world one of the most fabulous box-office pictures of this fabulous show year!


Danny
Kaye
UP IN ARMS
IN TECHNICOLOR!
DANNY KAYE IN "Up in Arms"
WITH DINAH SHORE · DANA ANDREWS
CONSTANCE DOWLING
and the
Gorgeous Goldwyn Girls
Associate Producer DON HARTMAN
Directed by ELLIOTT NUGENT
Original Screen Play by Don Hartman,
Allen Boretz and Robert Pirosh
Songs by
Harold Arlen & Ted Koehler—
Sylvia Fine & Max Liebman
Released through RKO RADIO PICTURES, INC.

Congratulations DANNY KAYE

(to quote just a few of hundreds:)

"The fans nearly tore the theatre down applauding Danny Kaye."
—Louella Parsons

"Danny Kaye is what I call sensational."
—Hedda Hopper

"Danny Kaye belongs in the ranks of the great comic specialists of our day."
—Kate Cameron
N. Y. Daily News

"Danny Kaye is terrific."
—Frank Quinn,
N. Y. Daily Mirror

"Danny Kaye starts off on the top rung of the ladder."
—Liberty Magazine

"Danny Kaye is perfect."
—Hortense Morton,
S. F. Examiner

"Danny Kaye is a sensation."
—Harrison Carroll,
L. A. Herald-Express

FIGHTING SHOWMEN: JOIN THE FIGHTING
FIFTH WAR LOAN, STARTING JUNE 12

Two Arbitration Cases Attack Clearance Area

Four new clearance actions were filed this ek with the motion picture tribunals of the merican Arbitration Association. Two of them acked existing clearance on the grounds that was unreasonable as to area.

The Appeal Board in decision 91 favor of the eneseo Theatre, Geneseo, Ill., last week defined eas of clearance and set a precedent which some torneys predicted would bring many new clearce actions before the AAA.

In New York, Hobart Theatre Corporation, erating the Hobart in Woodside, Long Island, med RKO, Paramount, Warners, MGM, and th Century-Fox in the tribunal's 55th case on riday. It charged that the clearances of several ys granted to the Skouras Crescent, two miles stant in Astoria, and the Granada, in Corona, ree miles away, were unreasonable as to area. limination of the margins was requested.

Another Long Island action was filed Monday Estates Theatres, Inc. operating the Utopia eatre at 18702 Union Turnpike, Flushing, against e five distributors. It charged the seven days earance granted to the Mayfair on Fresh Meadow Lane, Flushing, was unreasonable as to ea.

In Chicago a combined some run and clearance ction was filed Thursday by R. J. Miller, operatg the Colony in McHenry, Ill. It was the trinal's 30th case. An action filed in September, 943, by Mr. Miller had been withdrawn.

The complaint named the five distributors and e Crocker, Rialto and Grove theatres at Elgin; Miller, in Woodstock; El Tocar at Crystal Lake; e Grove in Fox River Grove; Catlow in Barington; Dundee theatre; and in Chicago proper e Chicago, Roosevelt, Apollo, United Artists, arrick, Woods, Grand, Palace and State-Lake, eatres.

Distributors, Mr. Miller said, granted unreasonble clearances to these theatres and refused to ell the Colony a run within the terms of Section II of the Consent Decree.

Also in Chicago, Ben Cooney, operating the New Ogden theatre, on Ogden Avenue, filed a clearance ction against the Big Five. It was the 31st Chiago case. Asking pictures in the second release week on the basis of a price increase to 35 cents, Mr. Cooney charged the five-week margin granted he Marshall Square theatre was unreasonable.

21 Women Employees of 20th-Fox in Services

Twenty-one former feminine employees of 20th Century-Fox are serving with the women's auxiliaries of the various services. One of them, Lieut. Gertrude Katz of the home office accounting department, is overseas. Eight of the girls are with the WAC, five with the WAVE, five with the women's auxiliary of the Marine Corps and two are SPARS. One, a Canadian, is in the WREN.

Anderson President of Montana ITO

Carl Anderson of Kalispell was elected president of the Montana Independent Theatre Owners at its annual meeting in Billings last week. Jack Suckstorf of Sidney was reelected secretary-treasurer. Stuart North is retiring president. The meeting was devoted largely to the industry's participation in the Fifth War Loan.

Dismiss Gem Complaint

New York Supreme Court Justice Julius Miller last week dismissed the $4,500 damage action for alleged breach of contract against Universal Pictures Company, Inc., brought by Gem Pictures, which was granted leave to file an amended complaint within 10 days. Gem charged that Universal breached a 1933 contract, which called for the production by the plaintiff of 13 "Goofytone News Reels."

Joins WAC Staff

LEO BRECHER, New York exhibitor, who has long been active in War Activities Committee projects in the metropolitan area, has joined the WAC staff on a permanent volunteer basis, it was announced last week by S. H. Fabian, chairman of the Theatres Division. He will work with such other full-time volunteers as Herman Gluckman, Arthur L. Mayer and Mr. Fabian.

More Red Cross Totals Announced

Joseph Bernhard, the industry's national chairman for the Red Cross drive, announced Tuesday that reports in from 100 per cent of the theatres in five areas shows total collections for them running close to $5,000,000. He said that approximately 11,000 theatres had reported to date.

The latest exchange territory to report was New Haven, with 195 houses collecting $110,587, an average of $570 per theatre, and almost double the total collected last year.

Other exchange areas reporting were Philadelphia, Washington, D. C., and Northern New Jersey. The 800 theatres of the Philadelphia area took in $400,000 or double the amount collected last year. Northern New Jersey with 250 houses, also doubled the 1943 collections with a total in excess of $180,000. Washington's 60 theatres collected $80,000, bettering last year's results by 65 per cent.

New York Circuits Study Building Code Changes

New York circuit representatives last week reviewed the proposed revisions of the New York State building code as applicable to theatres. The review was held in the offices of the Motion Picture Producers and Distributors of America. In principle, the revisions on theatre construction were approved. The representatives chose a three-man committee to meet with state authorities. It includes Henry Anderson, Paramount; Harry Moskowitz, Loew's, and Louis Lazar, Schine. Martin Tracey, Century, is alternate.

Lieser Republic Salesman

Lou Lieser, formerly with the Universal exchange in Buffalo, has returned to Philadelphia as salesman for Republic. Before going to Buffalo, he was Universal salesman in Philadelphia. Another addition to the Philadelephia exchange staff is Mike Felt, former operator of the Bluebird theatre, who joined John Golder's independent Hollyatre.

Drive for Wacs Will Continue Through May 25

At the request of Colonel John Johns, national head of the Women's Army Corps Recruiting, the industry's drive for Wac recruits has been extended one week, continuing through May 25, Edward L. Alperson, general chairman for the drive, announced Monday, after a consultation with S. H. Fabian and other theatre executives.

Mr. Alperson said he felt certain exhibitors throughout the country "would want to go along with Colonel John's wishes." Lionel Barrymore's trailer, "To the Ladies," is being held over in theatres, along with campaign accessories and attending activities.

Last week it was announced that when the drive was over a special booklet would be printed listing all the theatres which participated in the drive, with the number of applicants enrolled by each theatre. The report will be sent to the War Department and will become a permanent record of the part played by the industry in this phase of the war effort.

Tuesday night Milton Berle on his Eversharp radio program over the Blue network, had as guest star, Private Frank Loesser, composer of "One Little Wac."

Enlists Full Squad in Day

In Canton, Ohio, Walter J. Kessler of Loew's theatre enlisted a full squad of Wacs on the first day of the drive. In a wire to headquarters Mr. Kessler said he hoped to enroll a platoon before the end of the campaign.

In Chicago at noon last Thursday Mayor Edward J. Kelly, from a stand in front of the city hall, read a proclamation officially designating May 11 to 17 as Wac Recruiting Week in the motion picture theatres. Wac officials and military bands joined in the ceremony. Governor J. Howard McGrath of Rhode Island, a visitor to the city, spoke. Governor Dwight Green of Illinois had issued a proclamation similar to Mayor Kelly's before the drive opened.

All arrangements for the city hall ceremonies and Wac recruiting details in Chicago houses, were handled by Herb Lyon of the Balaban and Katz publicity department.

Borough President Cashmore of Brooklyn helped open the drive with the announcement that he personally would present a key to the city to every woman joining during the campaign.

Rallies Held in New York

Seven young and pretty Wacs at noon Friday staged a fashion show at Bronx Court House, and were greeted by Borough President James J. Lyons. Thursday night six enlistees were inducted on the stage of the RKO Fordham theatre.

A Wac Recruiting rally was held Saturday at the Jamaica Court House, Queens, with a number of well known entertainers, including Fred Stone and his daughter, Paula, present.

In the Kansas City exchange area nearly 400 theatres pledged to participate in the drive. Many of the theatres are maintaining booths or tables for receiving applicants.

Friday the first girl to join the Wacs in New Hampshire was sworn into the corps on the stage of the Majestic theatre, Conway, N. H.

Loew's announced that the goal of every Loew theatre is a squad of 12 recruits.

Republic Plans Wide Promotion on "'Frisco"

The premieres of Republic's "Man from Frisco" are being backed by widespread advertising and publicity campaigns, with additional newspaper advertising, billboard posting, and radio spot announcements employed for the tri-city opening in San Francisco, Oakland, and Richmond, Cal., on May 18, and for other early openings. The production has been screened for officials of the U. S. Maritime Commission, who are cooperating in promotion campaigns.

yep, its

RKO

again!

SHOW B

STARRING EDDIE CANTOR ★ GEORGE MURPHY ★ JOA

with DON DOUGLAS • Produced by EDDIE CANTOR • Direct

They ALL Love It!

THE N. Y. DAILIES:

"Make it your business to see 'Show Business.' It's a swell show."
—Jim O'Connor, N. Y. Journal-American

"A lively, amusing and nostalgic divertisement." —Kate Cameron, N. Y. Daily News

"Cantor sparkles... establishes himself as top-drawer producer."
—Lee Mortimer, N. Y. Daily Mirror

"A solid package of musical film fare."
—Irene Thirer, N. Y. Post

"A pleasant and diverting screen offering."
—Howard Barnes, N. Y. Herald-Tribune

"Comedy and old songs . . . light, amiable amusing." —Eileen Creelman, N. Y. Sun

"Gay, rough and ready."
—Alton Cook, N. Y. World-Telegram

AND THE TRADES:

"Speedy piece of diverting entertainment geared for profitable biz." —Variety

"Generously endowed with everything that a musical requires to be a box-office sock."
—Film Daily

"Should prove to be one of RKO's big box-office pictures of the year." —M. P. Daily

"Top-flight musical comedy from Broadway to Main Street." —M. P. Herald

"Contains plenty of entertainment . . . should do the business." —The Exhibitor

"Terrific fun; a top laughmaker . . . Tops for any situation." —Showmen's Trade Review

"Should pay off handsomely at the box-office."
—Hollywood Variety

RKO RADIO PICTURES

USINESS

AVIS ★ NANCY KELLY ★ CONSTANCE MOORE

EDWIN L. MARIN • Screen Play by Joseph Quillan and Dorothy Bennett • Story by Bert Granet

SHOWMEN: DO MORE THAN BEFORE FO THE FIGHTING FIFTH WAR LOAN!

U. S. Plan for Cultural Exchange Hits Snag

House Committee Defers Bill to Allow State Department to Expand Activities

State Department proposals to extend to all the world the pattern of cultural exchange between nations developed by Nelson Rockefeller, Coordinator of Inter-American Affairs, have hit a snag in Congress.

The House Foreign Affairs Committee last week deferred consideration of a bill which would authorize the expansion of State Department cultural activities. The members of the committee want to examine the proposals further before holding informal hearings on the measure.

Films, radio, publications and other media of information and education would be used around the world as they have been in Latin America, under the State Department plan. Proposals for this long range project, extending into the post-war era, have been gestating in certain sectors of the State Department for several years. They have been reported periodically in MOTION PICTURE HERALD.

See Danger in Measure

Members of the powerful Foreign Relations Committee raised the question whether it might not develop that the proposed cultural programs would be used to impose our ideas and views upon foreign peoples not receptive to Americanization. Some Congressmen foresaw the measure as a possible dangerous entry into domestic affairs of foreign nations. They have expressed fear that this might be used to commit the United States to the application of force.

A bill to authorize the Department to undertake cultural programs was introduced March 3 by Representative Sol Bloom of New York, chairman of the Foreign Relations Committee, in response to a request by President Roosevelt.

The measure itself is very short, in the form of an amendment to the Act creating the Office of Coordinator of Inter-American Affairs. It gives no detail of what the State Department proposes to do.

In an explanation of the legislation for the President, however, Undersecretary of State E. R. Stettinius, Jr., indicated that motion picture and radio programs might be undertaken. He pointed out that educational documentary films procured in cooperation with the Rockefeller Office are reaching audiences of more than 2,000,000 persons monthly by non-theatrical showings.

Program Vital, Says Stettinus

"Apart from the intensification of the cooperative program on an emergency basis necessitated by the conduct of the war," Mr. Stettinius said, "the widening horizon of international responsibilities opened to the United States by the war and its probable effects requires for the future a continuing and coordinated program to promote mutual understanding with other peoples. Provisions of the lend-lease agreements already negotiated commit the signatory governments to continuing collaboration and cooperation for an indefinite period after the cessation of hostilities. A program underlying and supporting these cooperative efforts, recognized as an important factor to their success in wartime, would be no less vital in the period of post-war adjustment.

"If the past decades have brought close contacts among those people having similar interests, the post-war world, with increased facilities for transportation and communication, will undoubtedly see these contacts grow both more numerous and more continuous."

Extension Plea Echoed

This plea for an extension of the "Good Neighbor" policy, both commercially and culturally, to all the world was echoed in New York on Saturday by Adolf A. Berle, Jr., Assistant Secretary of State. He was speaking before the Conference of Commissions of Inter-American Development at the Waldorf-Astoria Hotel.

Speaking in Spanish, Mr. Berle told the delegates from 21 Latin American republics that the "Good Neighbor" policy always would be applied to the Americas and he expressed the hope that it might become world-wide. Industrialization of other nations, such as has been assisted by the U. S. Government and private capital in Latin America, contributes to the growing prosperity of the world, he said.

"The self interest of the United States is best served by the growth of industry elsewhere," he said. "Our best customers have been industrialized countries. What we lose in competitive markets we more than make up on markets occasioned by increase in wages and the growing prosperity of the countries which improve their economic life."

CIAA To Continue Work

Mr. Berle has been an active supporter in the State Department for expansion of both the commercial and cultural policies of international exchange.

It is reported meanwhile that the cultural activities of the CIAA would be continued in full swing next year if Congress approves the appropriation now before it. Francis A. Jamieson, assistant coordinator, said in New York that he knew of no plans within the Rockefeller office to curtail the work of the film division.

Paramount Begins Big Radio Campaign on "Hitler Gang"

Paramount's comprehensive radio merchandising of its "The Hitler Gang" in the New England area started last week. The campaign began two weeks in advance of the picture opening at the Paramount and Fenway theatres, Boston, May 25. The opening program was a 21-station broadcast on the Yankee Network, from the key station, WNAC, Boston. The radio merchandising will utilize every type of broadcast known, including breaks, special short programs, special events, forum discussion and mention of the picture by news commentators.

Levey to Produce Two More For United Artists Release

Two additional pictures will be made by Jules Levey for United Artists release, Mr. Levey indicated in New York last week. He added that one of the two pictures would star William Bendix. It will be a comedy. The other picture will be made from one of five stories now being considered. Mr. Levey recently completed "The Hairy Ape," for release by UA.

Study Applicants For Industry Emissary Posts

The committee of foreign managers of the Motion Picture Producers and Distributors of America, and Carl E. Milliken, secretary and foreign manager of the MPPDA are examining applicants for posts as film emissaries to key cities in the world market.

Six foreign representatives of the organized motion picture industry are expected to be selected in the near future. They will be film men of broad experience, according to the official qualifications, with training in the foreign branches of major companies.

The assignments which probably will be filled at the earliest possible date are to Rio de Janeiro, Buenos Aires, Mexico City, Barcelona and probably Moscow and Bombay. Other envoys will be sent to European and Far Eastern centers as wartime developments permit, according to the plans maturing at the MPPDA.

Offices would be set up in these capitals to serve the industry and act as information centers. They would be patterned on the MPPDA agency in London, headed by Fayette Allport, and the office once maintained in Paris under the direction of Harold Smith.

The State Department is reported to have assured close collaboration with these industry representatives.

The board of directors authorized the appointment of the representatives and appropriated funds for their program at a recent meeting.

"Dr. Wassell" New York Premiere Set for June 6; Hollywood, June 7

Cecil B. DeMille's Technicolor production, "The Story of Dr. Wassell," starring Gary Cooper, will have its New York premiere at the Rivoli theatre beginning Tuesday, June 6, Charles M. Reagan, Paramount general sales manager, announced Tuesday.

The picture will be presented on a continuous run policy with no advance in admission prices, Mr. Reagan added.

The Hollywood premiere of "The Story of Dr. Wassell" will be held at the Hollywood Paramount theatre Wednesday, June 7. All proceeds of the premiere will go to the Naval Aid Auxiliary. Tickets will sell for $5.50 each. The picture will open extended engagements at both the Hollywood and Los Angeles Paramount theatres on June 8, the day following the Navy premiere.

Release Dates Set on Four In New Disney Series

Release dates for the first four of Walt Disney's seventh series of short subjects for RKO Radio Pictures have been set. "Springtime for Pluto" and "First Aiders" will be released June 23 and July 31, respectively. "The Plastic Inventor," starring Donald Duck, is slated for August 18. "How to Play Football," starring Goofy, will be released September 15. Because of the pressure of production for government agencies and the armed forces, only 11 Disney shorts were released in 1943. This year six shorts in the sixth series have been released, and the seventh and final is set for June 2. It is Donald Duck's "Commando Duck."

20th-Fox To Release New Dennis-Roosevelt Film

Tom J. Connors, vice-president in charge of world-wide distribution of 20th Century-Fox Film Corporation, announced last week, that the company would release the Armand Dennis-Leila Roosevelt film, "Outposts Unknown," which George J. Schaefer has financed and made available for theatrical presentation. "Outposts Unknown" is a visual record of the most recent Dennis-Roosevelt tour through Africa, India and the wilds of Burma.

The Hit

That's Blitzing Broadway

PULL TO LEFT PLEASE

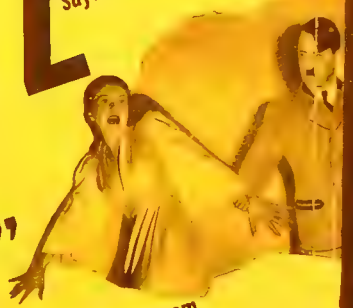
big words

"SHOCKING as a shot in the dark" says Walter Winchell

"IMMENSE achievement...thoroughly engrossing" says Alton Cook

"A SOCK and A WALLOP" says Louis Sobol

"A BLITZ" says Jim O'Connor, Jour.-Amer.



"Filled with seething EXCITEMENT" says World-Telegram

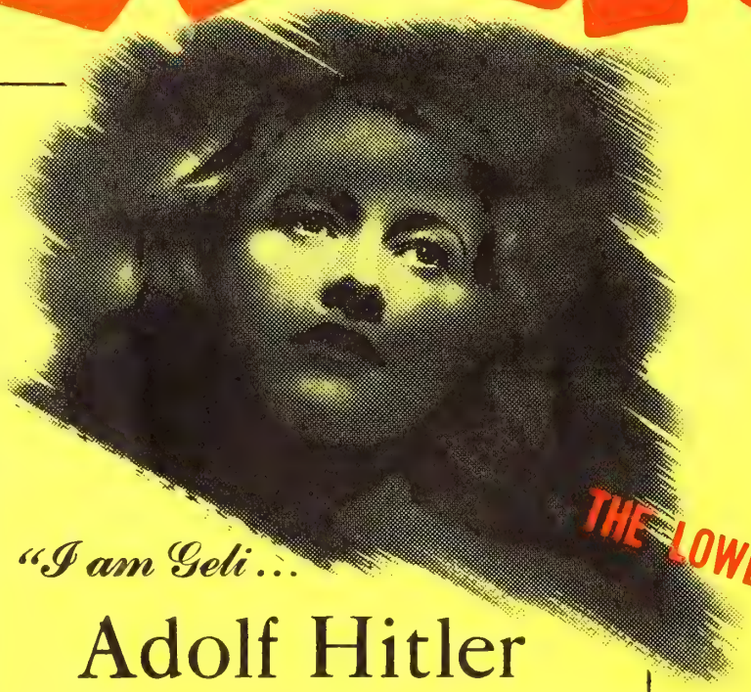
The Hitler Gang

big hit

THE INSIDE STORY OF THE WORLD'S WORST GANGSTERS

Paramount's

ler Gang



THE LOWDOWN ON THEIR PRIVATE LIVES!

First week-day a
1250-seat N.Y. Glob
topped all but 3 c
New York's bigges
First-Run Houses

"I am Geli . . .

Adolf Hitler is my uncle

. . . When I was 16, he murdered me!"

He had my mother bring me to his house . . . He fell in love with me . . . then sho me after Himmler and Goebbels persuaded him that I was unfaithful to him . . . they wanted to make him a murderer—to have something on him! And so I am dead—murdered at 16! All I can do is to tell women the world over that THE HITLER GANG are all like that . . . ruthless with women—brutally using them for their own purposes and their pursuit of power! Women everywhere should unite to destroy

FIRST-TIME REVELATIONS FROM OFFICIAL SECRET SOURCES!

Executive Producer
B. G. DeSYLVA

Directed by
JOHN FARROW

Written by Frances Goodrich
and Albert Hackett

THE *HOLLYWOOD SCENE*

Lesser and Disney Blend Their Media

from HOLLYWOOD BUREAU

In a hands-across-the-ocean gesture which may be contagious if it works out well, Walt Disney has committed himself to draw in his media, the animated cartoon, the first sequence in Sol Lesser's production of "Three's a Family," which will consist otherwise of narrative acted out by live players in the Sol Lesser media.

The fact is garnished by a tale about Producer Lesser having looked high and low for a couple of photogenic storks who could be photographed in the first sequence as if in the act of discussing the baby situation, which appears to be a fundament of the story which the picture is to tell. When, the tale goes, no screenworthy storks could be located, Producer Lesser told his troubles to Producer Disney and the cartoon expert volunteered to help out.

This is a new enterprise for Producer Disney only in the detail that he will be combining cartoon and live action in someone else's picture instead of in one of his own. He pioneered the undertaking to a considerable and effective extent in his "Saludos Amigos" and, according to confidences uttered by persons who have seen some of the footage, his next feature-length picture carries the method much further.

Cartoon Feature Sequences Might Be in Demand

Theoretically, of course, and granting that "Three's a Family" turns out to be a whale of a picture, Producer Disney could find himself one day down the calendar greatly in demand for the supplying of a sequence here, another there, for all the producers in Hollywood. That could grow into a career in itself, if he chose to permit it to, but it could grow also into a Frankenstinian monster which might gnaw away at the foundations of the Disney art, career and business. There could come a time, even, and again theoretically, when pictures in general would have so much cartooning in them that a cartoon short subject would be without that element of contrast which is among its basic values on a program.

The prospect is not one to frighten anybody at this point, and it is in the scheme of things as they are and have been that no producer of live-action pictures intends to invite Producer Disney or any other cartoonist to invade his field beyond the line of safety.

Interesting, though.

Twentieth Century-Fox Schedules "Jean Valjean" Film

Twentieth Century-Fox has set July 5 as starting date for production of "Jean Valjean," otherwise and previously known as "Les Miserables," which has been in prospectus state for upwards of a year.

William Perlberg, who produced "The Song of Bernadette" as a top film of 1943, and "The Eve of St. Mark," reviewed in this edition, will produce "Jean Valjean," and John Brahm will direct it.

Laird Cregar, expert in the portrayal of malevolence, is the only principal chosen up to now.

▽

Joan Davis and Jack Haley, two of professional Hollywood's favorite entertainers, are to co-star in RKO Radio's "Albany Night Boat," described as "a rollicking musical comedy."

The property is an original story by Russell Rouse and Clarence Greene and the studio has assigned E. E. Musselman and Earl Kenneth to write the screenplay. Bert Granret will produce the picture, under the supervision of Sid Rogell.

▽

"Ziegfeld Follies," MGM's declared all-out, all-time top musical, underwent a change of directors last week but no abatement of optimism. George Sidney, who directed "Thousands Cheer," "completed direction of the units assigned to him," in the studio's words, to undertake direction of "Anchors Aweigh," another musical. And Vincente Minnelli took over the "Follies" job on completion of "Meet Me in St. Louis," another musical.

"Thin Man" Rides Again

With Myrna Loy returning to pictures to portray Mrs. Nick Charles, and William Powell again in the role of the urbane criminologist, "The Thin Man Goes Home" went into production at MGM, Everett Riskin producing and Richard Thorpe directing, in a week that witnessed the start of nine features and the completion of six to bring the production level to 49.

Columbia started three pictures. "Tonight and Every Night", produced and directed by Victor Saville, presents Rita Hayworth, Janet Blair, Lee Bowman, Marc Platt and Leslie Blatt in principal roles. "Bride of the Vampire" is a thriller under production of Wallace MacDonald, Henry Levin directing, with Stephen Crane, Osa Massen, Nina Foch and others. "Under Western Skies" is a Jack Fier production, directed by Lew Landers, with Red River Dave, Jane Frazee and Slim Summerville in the cast.

Paramount started two top-level enterprises. "Here Come the Waves" presents Bing Crosby, Betty Hutton, Sonny Tufts and others, under the production and direction of Mark Sandrich. "Fear" is the melodrama, mentioned last week in the column on your left, produced by John Houseman and directed by Lewis Allen, with Joel McCrea, Gail Russell and Herbert Marshall in top roles.

"Farewell, My Lovely" is a major RKO Radio undertaking, presenting Dick Powell, Anne Shirley, Claire Trevor, Douglas Walker and others, Adrian Scott producing and Edward Dmytryk directing.

"The House of Fear", produced and directed by Roy William Neill for Universal, carries forward the adventures of Basil Rathbone and Nigel Bruce as Sherlock Holmes and Dr. Watson.

"San Antonio Kid", Republic, is a Wild Bill Elliott Western, produced by Stephen Auer and directed by Howard Bretherton, with Linda Stirling, Bobby Blake and Alice Fleming in the cast.

The box score of the week:

COMPLETED

Columbia
Crime Doctor's Rendezvous

Monogram
Wave, Wac, Marine

Paramount
Dark Mountain (Pine-Thomas)

Universal
Trigger Trail
Devil's Brood

Warners
To Have and Have Not

STARTED

Columbia
Bride of the Vampire
Tonight and Every Night
Under Western Skies

Paramount
Fear
Here Come the Waves

RKO Radio
Farewell, My Lovely

Republic
San Antonio Kid

Universal
House of Fear

SHOOTING

Columbia
Kansas City Kitty
Battleship Blues

MGM
Ziegfeld Follies
Lost in a Harem
Maisie Goes to Reno
Mrs. Parkington
Picture of Dorian Gray
30 Seconds Over Tokyo
Secrets in the Dark
National Velvet

Monogram
Charlie Chan in the Murder Chamber
Alaska

Paramount
Murder, He Says
Two Years Before the Mast

RKO Radio
Having Wonderful Crime
Tall in the Saddle
That Hunter Girl
None but the Lonely Heart
Heavenly Days
Belle of the Yukon
Woman in the Window (International)
Princess and the Pirate (Goldwyn)

Republic
Atlantic City
Three Little Sisters

20th-Fox
A Tree Grows in Brooklyn
Laura
Something for the Boys
Keys of the Kingdom

UA
Story of G.I. Joe (Lester Cowan)
Guest in the House (Hunt Stromberg)
With All My Heart (Vanguard) formerly "Double Furlough")

Universal
Bowery to Broadway
San Diego, I Love You
See My Lawyer
Babes on Swing Street (Formerly "Merrily We Sing")

Warners
Strangers in Our Midst
Roughly Speaking
Objective, Burma
Doughgirls
Conspirators (Formerly "Give Me This Woman")

Named Technical Advisor

To serve as technical advisor in preparation of the short subject being made by Warner Bros., dealing with the feminine contingent of the U. S. Marines, titled "G. I. Josie," Brig. Gen. Robert L. Denig, head of the Marine Corps public relations department, is sending Captain Louise Stewart to the Warner studios in Burbank.

Clark Warns Majors To Come to Terms

Says Next Decree Meeting Probably Last, with Case Reopening Alternative

The next meeting between the Department of Justice and the distributors may be the last unless the major companies demonstrate their desire to obtain a new Consent Decree. This they can do by adopting at least some of the important recommendations of the independent exhibitors, Tom C. Clark, Assistant Attorney General, intimated in Washington this week.

Sees No More Concessions

A final decision as to whether the Government will accept a new Consent Decree, or meet distributors in court again, hinges on the accomplishments of this conference. It is still to be arranged, but may be called some time next week if the schedules of Mr. Clark and company attorneys permit.

A "high industry spokesman," quoted in *Motion Picture Daily* on Thursday, said said that the distributors had gone the limit in making concessions on cancellation and expansion.

"Any further concessions on these two principal issues are economically unsound to the continued conduct of their operations and would lead to eventual financial repercussions," he said.

He intimated that the distributors would stand on their proposals of January 25 even if refusal to make further concessions meant a return to court.

Preparing to leave for St. Louis to attend a meeting of United States attorneys—one of four scheduled throughout the country—Mr. Clark explained Tuesday that while he hoped to settle the motion picture issue next week, the exact time would depend on the return of Robert L. Wright, Special Assistant to the Attorney General in charge of the film unit. He is in Pittsburgh, where he is participating in an important steel case.

There are several important provisions which distributors must incorporate in any further decree proposals, Mr. Clark indicated. Cancellation, and the limitation of circuit expansion are foremost among these, he added. Without liberal offers in this respect, it was indicated, distributors would not be able to secure a new decree.

No Arbitrary Action

Unless the companies demonstrate their desire to obtain a decree, Mr. Clark said, the next meeting will be the last. The matter will then be referred to Attorney General Francis Biddle with recommendations for reopening of the New York trial, suspended in November, 1940, when the original decree was accepted.

However, Mr. Clark said, he has announced no "deadline" nor taken any other arbitrary action to force a showdown. The determination to terminate the negotiations is merely the outcome of his belief that the companies have had ample time in which to determine how far they will go in meeting exhibitor and department suggestions for improvement of the proposals submitted last January 25.

Asked whether summer recesses soon to be taken by the Federal courts had any influence upon his decision, Mr. Clark explained that it did not matter whether the courts were in session or not, since it was always possible to find a judge to enter a consent decree.

Mr. Clark would not comment on the recent findings of the Oklahoma City court in the Momand case that theatre expansion by major companies is not unlawful and is merely the result of business growth, explaining that he had not yet studied the court's action. However, he suggested, there might be a considerable difference between normal business expansion and expansion of the types complained of by the exhibitors.

Attorneys for the five consenting companies meanwhile continued their meetings in New York this week to discuss further changes in the decree. Sessions were held among separate company counsel and jointly, as well as in consultation with Joseph Hazen, who represented the industry in conversations with Mr. Clark in Washington two weeks ago.

At that time Mr. Clark was reported to have suggested that he meet again with company presidents or other officials with the power to make decisions. This would be impossible for several weeks, however, as Harry Warner was the only one of the five major presidents in New York at midweek.

RKO Answers Suit on "Dr. Christian" Films

Answers to the suit for alleged breach of a distribution contract, seeking $506,702 damages, were made by RKO Radio Pictures, Inc., last week in New York Federal Court. The suit was filed by Stephens Lang Productions, Inc., producers of six "Dr. Christian" films.

RKO made a general denial of the allegations, but admitted that improper charges were made by its bookkeeping department, in two of the causes of action alleged by the producers. Error was made in charging $1,577 in connection with expenses in the arbitration system of the consent decree and overcharge in the exploitation of the first three "Dr. Christian" films, which they offer to return.

The contract had called for productions of the six films, at a minimum cost of $100,000, which RKO was to distribute. The agreement was made April 18, 1939. The producers charge that RKO permitted wholesale cancellations and made other improper contracts with exhibitors.

Dismiss Suit Against WAC Involving Negro Film

Federal Judge Alfred C. Coxe in New York last week dismissed the suit brought by Negro Marches On, Inc., producers of a film, "We've Come a Long, Long Way," against the War Activities Committee of the Motion Picture Industry, involving the distribution of a similar film produced by the War Department, "The Negro Soldier." Both films show the Negro soldiers' part in the war effort.

Delay Pickwick Motions

Motions for a retrial of the Prefect Theatres Corporation anti-trust suit in New Haven have been delayed pending the return of Judge Carroll Hincks to the Federal bench there. He is expected back within two weeks. The case, against distributors and the Skouras and RKO circuit, was dismissed by directed verdict on April 14.

Distributors Ask Dismissal

Eight major distributors in motions filed in Federal District Court at New York on Tuesday asked dismissal of the anti-trust action of Camrel Corporation, operators of the Cameo theatre in Newark. They declared that the complaints alleged were within the statute of limitations.

Compromise to Settle Schine Suit Is Likely

The possibility of a compromise settlement of the Schine anti-trust trial at Buffalo was reported increasingly probable at midweek on the eve of its opening Friday, May 19, in the Federal Court for the Western District of New York.

Attorneys for the Government, Schine Circuit and Judge John Knight have expressed awareness of the likelihood that trial of this crucial field trust action may take several months.

Settlement reports were heard with increasing frequency in New York Wednesday. Edmund McCarthy, Schine counsel, commented, "I cannot tell you anything about that now," when reached by telephone at his Pine Streeet offices. Questioned further as to whether the trial would go forward as planned he said, "I did not say that".

Distribution Records Subpoenaed

Distributor attorneys also reported strong hints of settlement in the air Wednesday, although Paramount and several other companies were preparing to ship to Buffalo records subpoenaed by Albert Boggess, Government attorney.

It would entail considerable concessions by both sides, however, according to the pre-trial pronouncements of Government and circuit. The Government would have to withdraw from expressed determination to make the Schine issue a key precedent for circuit regulation, in the pattern of the Crescent action at Nashville. At the same time Schine might have to admit certain Government allegations, and probably agree to the divorcement of all the theatres named in the agreement signed in May, 1941, which gave a two-year moratorium to the circuit in which to sell 16 theatres in 13 communities.

Opening of the trial Friday finds Schine alone as a defendant. Originally eight major distributors, Paramount, RKO, MGM, Warners, Twentieth Century-Fox, Universal, Columbia and United Artists were named as co-defendants by the Government. With the signature of the New York Consent Decree the "Big Five" were dropped from the action. On May 4 the "Little Three," United Artists, Columbia and Universal were notified by the Government that it would stipulate to their dismissal as defendants.

Insist Schine Sell Units

Although this action left Schine alone as defendants the distributors were still concerned, and acutely interested, in the case. The Government's bill of complaint still brands them as co-conspirators with Schine in alleged violations of the trust laws.

Although Schine is the sole defendant the Government have notified Judge Knight they plan to press the charges against the theatres and will be ready for trial on the adjourned date of May 19. Judge Knight, in turn, has insisted Schine continue efforts to sell the remaining 10 theatres under the divestiture section of the temporary order. He has also offered a six-month time extension in which to accomplish this.

Schine, however, has not yet signified its intention of accepting the etxension. Neither has it turned down the offer.

Court Rules Empire Union May Not Dissolve Now

The Empire State Motion Picture Operators Union, New York, may not dissolve during its contract with the Century circuit. The decision was made last week in Kings County Supreme Court, in the suit against dissolution brought by the circuit.

The contract runs about seven years more. Dissolution of Empire, as a corporation, was sought to allow absorption of its members by Local 306, the leading projectionists' union of the area, in a merger negotiated for many years. Local 306 attorneys may appeal the decision.

Australia Troops Praise Films, Aid Home Grosses

Australian troops who see the 35mm films pro-ided by the industry are spreading favorable publicity via letters to home folks, and thus build-g business in home theatres, according to Ralph oyle, RKO managing director in Australia, who rived at the New York home office this week. r an eight-week stay. It is Mr. Doyle's first sit here in five years.

The films were given the Australian troops ter they complained American soldiers at the ont were seeing new pictures in the 16mm gift ograms from the film industry, and that only old ies were available to the Australian men in mbat.

The new system, of sending 35mm films, on a -week "circuit" of Australian posts, has been operation approximately seven months. The ms are pre-released to the soldiers; and their tters home praised the films so that those at me wanted to see them, Mr. Doyle reported. He lded that only "escapist" films were sent the fight-g men.

Business in Australia was extremely good, Mr. oyle said. The runs are now two and one-half mes longer than they were in peace time, and a cklog of films has accumulated. Even the con-rsion of normally second run houses to first run s not changed this situation.

Exhibitors Honor MGM Anniversary

With Metro-Goldwyn-Mayer's 20-year birthday ming up June 22, it was announced Tuesday at five more of the company's branches had re-rted 100 per cent bookings of a feature or short bject in every theatre in the branches' territories r the anniversary week. The branches reporting ere Kansas City, Detroit, Cleveland, Oklahoma ity and St. Louis. The Charlotte and Albany anches had already reported.

Last Friday the company played host to Charles . Midelburg, owner of the Capitol theatre in harlestown, W. Va., at a luncheon at the Hotel stor, New York. Mr. Midelburg was presented the trade press as a "typical MGM showman," ving played every MGM feature, short and ailer for the past 20 years.

Mr. Midelburg said that exhibitors playing a od picture beyond the point where it was profit-ble, rather than replacing it with a poor but new oduction, stand to benefit in the long run be-use poor features stir up dissatisfaction among trons, "and dissatisfied customers stop going to eatres."

William F. Rodgers, the company's general les manager, introduced the exhibitor to the trade ess and disclosed that while Mr. Midelburg had t missed a single MGM release of any kind in) years, he has never had a Metro franchise.

Mr. and Mrs. Midelburg were brought to New ork by Mr. Rodgers to meet the company's ex-utives, and Friday they left for Hollywood to eet studio officials. He was tendered a luncheon the Ambassador Hotel, Los Angeles, Wednes-ay, where he met fellow exhibitors from the acific coast area.

DuMont Elects Officers

Three officials of Paramount Pictures were re-ected as officers of Allen B. DuMont Labora-ries, Inc., the film company's television affiliate, a stockholders meeting last week. Paul Rai-urn and J. J. Doughney of Paramount were med treasurer and assistant treasurer of Du-Iont. Bernard Goodwin, Paramount attorney, is cretary, and Arthur Israel, Paramount circuit ecutive, is assistant secretary. Allen B. Du-Iont and Leonard F. Cramer were renamed presi-ent and vice-president.

FROM READERS

SUGGESTS TRAILER TO HELP FIGHT FURTHER TAX

To the Editor of the Herald:

Since the added tax has been put on admissions, my attendance has fallen off 600 admissions in the first month of the new tax. All of this is not due to the increase in tax, but part of it is. The theatre industry must get ready to fight the next increase or we will be in the same shape as other amusements, as it has been reported that many night spots are forced to close and many entertainers are thrown out of jobs on account of the increase in the tax and admissions.

In the past we have helped the Red Cross, March of Dimes and also sold Bonds by running trailers and giving these organizations publicity on our screens. We have also run all of the Government short subjects, giving information to the public about the progress of the war effort. In many instances we have bought subjects produced by the Government and distributed by the exchanges. Many times this made an added expense for the exhibitor, but not enough draw to pay the extra film rental.

However, I do not think that the exhibitors minded this in the least. But I do think that the tax on admissions is high enough—in fact, too high, so we must get ready to fight the next raise. And so, if we can use our screens to advance the cause of other agencies, why cannot we use our screens to defend ourselves?

Let us make up a trailer, telling our patrons that an added tax is going to be put on admissions and for them to write or wire their senators and congressmen to vote against the new bill, whatever it might be. This is still a free nation, and we still have a right to fight for our existence, and no once else is going to do it for us. However, we can ask for help from our paying customers the next time. LET'S DO IT.

—MELVILLE DANNER, Kozy Theatre, Granite, Okla.

SOLDIER ASKS MORE MUSICALS OVERSEAS

To the Editor of the Herald:

I have been overseas here in the Persian Gulf Command almost 18 months, and found out that 99 per cent of the boys want to see more musicals. We are seeing too many pictures based on the war and the boys feel that after their day's work, they would rather see a good musical—not the same old war pictures.

As yet we did not review any Bing Crosby pictures such as "Dixie" and now he is finished "Going My Way" and started "The Road to Utopia." We had Bob Hope's "Let's Face It" and the boys sure did enjoy it. The way the boys all feel here is that when they go to the movies they want to forget about their being overseas and that by seeing a good musical will have the boys when they return from the theatre humming and singing the hit tunes of that picture.

While reading your issue of Motion Picture Herald of January 8 today on page 12, "The Exhibitors ask for more musicals and comedy," and I am sure the boys in service all over agree that is what they want, too—so as to keep them happy.

So let's get more musicals overseas for our fighting forces right away.

—PVT. ROGER DENIS, APO 784, c/o Postmaster, New York (formerly of Associated Theatres of Providence, R. I.).

ITOA Hits Television

The Independent Theatre Owners Association of New York is reported preparing a survey on television opinion among independent theatre owners and associations in all sections of the country. Harry Brandt, president of the New York group, has expressed "unalterable" opposition by the association to the use of Hollywood motion picture productions by television stations.

Chicago Approves 80 Films

Eighty films were approved in April by the Censor Board of the Chicago Police Department.

Kalmus Reticent But Enthusiastic Over Monopack

Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation, is enthusiastic over the company's development of a successful Technicolor Monopack process.

But the former professor of physics and electrochemistry discusses his newest film, which makes it possible to record natural color with standard motion picture cameras, with the reticence of an experimenting scientist.

"I will not make any forecasts. Technicolor Monopack is still in the experimental stage. We are finding out how it works," he said. The time for claims and statements as to the importance of Technicolor Monopack is after it has proved itself in commercial film production, Dr. Kalmus made clear. This practical test is now under way, he said.

Product of Much Research

The development of Technicolor Monopack was traced by Dr. Kalmus during an interview Tuesday in his 63rd floor office of the RCA Building in New York. He had come to New York for the annual meeting of Technicolor, Inc., stockholders.

The film, he said, is the product of many years of research and the expenditure of hundreds of thousands of dollars by Technicolor. The company worked in close cooperation with the Eastman Kodak Company.

Technicolor Monopack, Dr. Kalmus explained, developed from the Eastman Kodachrome film. But many changes were introduced by Technicolor in the research which led to a film capable of recording three separate color impressions on one film strip. Technicolor, with its background of production experience, developed the process while Eastman collaborated on the perfection of dyes and emulsions for the new Technicolor Monopack.

"Our initial object," Dr. Kalmus said, "was to perfect a process of color cinematography which would not require a special camera. Technicolor Monopack fulfills this.

"No other printing procedure equals in quality or cost the product of Technicolor," he continued. The Technicolor Monopack negative was developed to utilize the basic printing process by which color pictures are now produced from Technicolor's triple negative system.

Making No Promises

How the three-color images from the Monopack film are transferred to the print is a Technicolor secret, Dr. Kalmus said. He would not discuss whether it was accomplished through separation negatives, dyes or other methods. But there were indications that the end product was achieved through steps which are not radically different from current procedures.

Nor would Dr. Kalmus talk about the costs of Technicolor Monopack in relation to current color systems. That is again in the realm of probabilities. Technicolor, he emphasized, is making no promises, claims or statements to customers, press, or technicians until the new method has been fully tested.

Technicolor Stockholders Reelect All Directors

The entire capacity of Technicolor Motion Picture Corporation for 1945 has been sold to major film producers, stockholders of the company were told at their annual meeting in New York Monday by Dr. Herbert T. Kalmus, president and general manager. In the face of wartime restrictions and commitments to the Government the Technicolor laboratories' output of commercial color films will be limited to about 40 pictures in 1945, he said.

Stockholders reelected Dr. Kalmus to the board of directors, with J. L. Anderson, L. G. Clarke and Eversley Childs.

A directors meeting will be held in June.

The most beautiful figure

Cen

'PINNING UP' THE MO

Pin Up Girl

"The combination of Betty Grable and 'Pin Up girl' in Technicolor spells tremendous public appeal and assures terrific boxoffice grosses!"

—Showmen's Trade Review

...and that's what it's doing...at the Roxy, N.Y.... and watch it in its first dates in Dayton, Salt Lake City, Los Angeles, Milwaukee, Denver, Kansas City and Miami.

Coming **The most important event in the 50 years of motion pictu**

in the industry

th

y-Fox

BEAUTIFUL FIGURES!

The Song of Bernadette
10,000,000 people have seen it in 262 openings! It's a miracle from coast to coast!

Four Jills in a Jeep
Surpassing such winners as "The Gang's All Here" and "Sweet Rosie O'Grady" in every engagement.

Buffalo Bill
241 spots tag it the biggest from the biggest figure in the industry . . . 20th.

and still making hit-history
Darryl F. Zanuck's "The Purple Heart" . . .

tertainment . . . DARRYL F. ZANUCK'S WILSON
IN TECHNICOLOR

British Technicians Urge State Control

Post-war Plan Submitted to Trade Board Stresses Film Cultural Value

by PETER BURNUP
in London

State ownership of the entire motion picture industry is the astonishing goal envisaged in the post-war era by Britain's Association of Cine-Technicians.

The remarkable claim is advanced in the memorandum of after-the-war planning submitted by the Association to the Board of Trade at the invitation of the Board's president, Hugh Dalton.

The memorandum says: "Films are more than a commodity to be manufactured and sold like pots of jam. They have a far-reaching cultural value to the nation, and the projection of British life and ideas by means of the film will be as important, if not more important, after the war as during it. . . ."

Consequently, the post-war planners proceed, we do not consider that it is in the public interest that the British film industry should be solely guided by the profit-making interests of a great financial corporation.

The abhorrence the industry's workers feel for the rationalizing endeavors of J. Arthur Rank is manifest in a succeeding passage in the document:

Urge Full Public Control

"We advocate," says the Association, "some form of public control leading ultimately to state ownership. To begin with there should be a Government Film Bank to finance worthwhile independent production; there should be a considerable extension of direct officially sponsored film production. Units such as the Crown Film Unit should be extended not only for the production of short and documentary films but for the production of feature films.

"The Government should acquire film studios and laboratories with the most up-to-date equipment and facilities to counter the control of the best facilities by the commercial monopolies. The Government should take steps to ensure that films of national cultural value are booked to the cinemas on equal merits to those produced by the monopolies. This would necessitate the promotion of an official distributing organization."

Exhibition Receives Attention

So much, according to the aspirant dictators of Britain's films, for the industry's production and distribution sides. The exhibition side comes in for similar attention.

"Above all," the memorandum continues, "we cannot stress too strongly the key role of the exhibition side of the industry. Its freedom in booking films is largely fictitious. Exhibitors are dependent on the distributors who hold the bulk of the films they require. Government wartime experience, particularly in its early days, showed the difficulty in getting British films on the screen. British films will always be denied the freedom of the British screens until the control of the cinemas is completely divorced from other sections of the industry.

"Nationalization (or municipalization, or ownership by community ownership) of cinemas, besides identifying exhibiting interests with those of the nation, would in the economic sphere cure redundancy and other bad features of private ownership."

The memorandum urges that steps should be taken to avoid a slump in the production of films now produced under Government sponsorship; suggests that still more Government departments, in particular those of Reconstruction, Health, Education and Agriculture, should make plans now for the substantial use of films in the period of post-war reconstruction.

Advocates Ministry of Films

These planners, too, press for even more stringent Government control of the industry than exists even now in time of war, saying that a specially created Ministery should coordinate all Government film activities, even if the Ministry of Information, which does the job now, should be disbanded when hostilities cease.

But the ACT does not like "foreigners"—by which term Americans are clearly connoted—coming into our studios. The Association, indeed, wants a completely closed shop in Britain's industry. It observes: "It would have been thought that the wartime record of British technique would have dispelled once and for all the eager anxiety of certain producers to employ foreign technicians. Unfortunately, this is not so. . . ."

Voicing its objection to what it characterizes as "promiscuous employment of foreign technicians to the detriment of equally competent British technicians," the Association records that it approached its American counterpart, the International Alliance of Theatrical Stage Employees, seeking a reciprocity agreement for post-war interchange between Britain and America.

Rebuffed by IATSE

Curtly, however, so it is stated, the IATSE countered that it preferred the situation to be dealt with on a merit basis.

With the width of the Atlantic between, these domestic botherings must appear most odd to the United States. But, there is in this country a quite considerable body of Leftist opinion determined to corral the native industry and run it for its own ends, observers said.

Leaders of the industry discern in this vocal radical movement a greater menace than the present shackling and restrictive legislation.

Col. Capra Named Assistant Army Film Service Chief

Colonel Frank Capra has been appointed to serve as assistant chief of the Army Pictorial Service, it was announced in Washington last week by the War Department.

Col. Capra was associate in charge of production on the documentary "Tunisian Victory" and also worked on the more recent film, "The Negro Soldier." He also made the "Why We Fight" series for the Army.

He is currently working on war film matters at the Signal Corps Photographic Center in Astoria, L. I., and in Washington.

Offer Memorial Day Trailer

Mister Showman, National Screen Service monthly publication, features the special Memorial Day trailer with copy for exploitation.

Rank-Skouras Deal May Merge GB and Odeon

The possibility that Britain's Gaumont-British and Odeon circuits, representing approximately 500 theatres, eventually would merge was seen this week as an important development arising out of the recently terminated deal between Twentieth Century-Fox and J. Arthur Rank, now under consideration, before approval, by the British Board of Trade.

The deal was signed in London Wednesday of this week.

Disposition of the money paid by 20th Century-Fox and Mr. Rank to Loew's, Inc., for the 24½ per cent stock interest which Loew's had in Metropolis & Bradford Trust, holding company for Gaumont-British, is another aspect of the deal which the board is studying, it was indicated this week by Larry Kent, executive assistant to Spyros Skouras, president of 20th Century-Fox. Mr. Kent recently returned to the U. S.

Although Mr. Kent refused to discuss details of the agreement and held that official announcement of the terms would have to be made by Mr. Skouras when he returned to this country, Mr. Kent confirmed the report that the deal had been concluded and indicated that a long-range production-distribution arrangement between the American company and the Rank enterprises would develop.

It is considered likely that MGM will invest the money paid for its M & B holdings in the MGM-Korda production unit, thereby complying with British Government policy of keeping foreign capital in the country. How much of MGM's share of M & B stock, which together with the 20th Century-Fox 24½ per cent holdings represented the 49 per cent interest in G-B owned by American companies, was purchased by Mr. Rank and how much of it went to 20th Century-Fox, was not revealed.

Although Gaumont-British paid six per cent dividends in recent years, dividends accruing to MGM and 20th Century-Fox, through their M & B interest, were frozen by the trust company. With the death of Sidney Kent, former president of 20th-Fox, neither American company had a voting representative on the board of directors of Gaumont-British. According to the provisions of the deal arranged between Mr. Skouras and Mr. Rank, 20th-Fox will now have a voice, through board representation, in Gaumont-British policy.

Mr. Kent indicated that 20th-Fox would release in the U. S. and throughout the world, all productions made in England jointly between the Rank enterprises and 20th-Fox. Any other Rank-controlled productions, he said, would be distributed here by Eagle-Lion and there was nothing in the agreement which provided for Eagle-20th-Fox collaborative distribution.

At midweek, it was learned that Mr. Skouras was expected to return to the U. S. some time within the next week.

Canadian Exhibitors Face Triple Music Fee

Canadian theatre owners are now compelled to pay for the use of musical compositions virtually three times through a judgment handed down by the Copyright Appeal Board in Toronto granting authority for the American Performing Rights Society of New York to impose an annual license fee. Exhibitors already contribute an annual seat tax to the Canadian Performing Rights Society of Toronto and a score charge included in rentals.

The board's decision permits the American Society of Composers to impose an annual tax of a half cent per seat for theatre of 1,600 seats or more; one quarter of a cent per seat when the capacity is less than 1,600 seats and one-eighth of a cent for theatres open less than four days weekly.

The American Sociey is also authorized to collect an annual fee from broadcasting stations. The Canadian Performing Rights Society schedule of seat fees up to 75 cents was not reduced to compensate for the new inpost as asked by theatres.

Demands of AFM Would Increase Film Music Cost

In order to meet the demands made by James Caesar Petrillo, head of the American Federation of Musicians, during the current conferences between the AFM leader and major company presidents, studio music costs would rise from 20 to 40 per cent, it was estimated by industry spokesmen in Hollywood last weekend.

Conferences among film executives, Petrillo and Pat Casey, producers' labor contact, continued over the weekend, following the AFM demand, in a discussion of a union contract, for studio maintenance of 30 to 35-piece standby orchestras.

Where additional musicians are required, Mr. Petrillo has asked that the studios hire from the local musician's union, thereby reducing unemployment, as against the current studio practice of borrowing from each other required musicians.

Mr. Petrillo further asked that newsreel and trailer producers hereafter record music freshly and discontinue the practice of adapting material from music libraries. Studio heads insisted that this would compel newsreels to release without music, because of lack of time to prepare scores, make recordings and at the same time maintain the speed necessary for current distribution.

In a press interview last Thursday, Mr. Petrillo reiterated the AFM complaint that the advent of sound had cut the number of AFM members in theatres from 22,000 to about 4,000. Prior to talking pictures, he said, musicians were earning $48,000,000 a year in American film houses.

He declared that the new Goverment cabaret tax "must be repealed or half our musicians now employed will lose their jobs." He estimated that 7,000 men already had lost out since the Federal tax was put into effect, indicating that he looked to the film studios to increase musicians employment.

Industry heads present at the weekend conferences included Barney Balaban of Paramount, Nicholas M. Schenck of MGM and N. Peter Rathvon of RKO.

To Reduce B & K Managers' Hours

A promise of a reduction in the number of working hours for managers and their assistants was a highlight of an address by Walter R. Immerman, general manager of Balaban and Katz, at a breakfast meeting recently at the Hotel Drake, Chicago. More than 125 managers, assistants, executives and department heads were guests of Balaban and Katz, who described it as a family reunion and an informal discussion of future plans and policy.

Many new men in the theatre operation field were introduced. The majority of managers, it was said, have been on the payroll for 15 or more years.

Keynoting his address with a pledge to employees now in the armed services, John Balaban, secretary and treasurer, assured them that their jobs would be waiting. He stressed the permanency of employment with the company and reviewed the many benefits of insurance and welfare available to employees through the firm's employees' club and group insurance policies.

Mr. Balaban said that a pension fund and retirement plan were in the process of formation and would be formally announced in the near future.

NLRB Orders Payment

The War Labor Board in Washington this week directed Twentieth Century-Fox, MGM, and United Artists to put into effect the 15 per cent retroactive wage increase for home office workers employed in their New York exchanges and approved by the WLB in New York on February 22. The three companies have appealed to the WLB on other provisions of the regional board's directors, but no decision has yet been given.

LATE REVIEW

South of Dixie

***Universal*—Minor Musical**

Anne Gwynne, David Bruce, Jerome Cowan and Ella Mae Morse wisecrack and sing their way through this hour of entertainment backed by the vocal offerings of Bobby Brooks and his quartette, Lester Cole and his debutantes. It is an obviously designed dual bill offering.

The best numbers are Gwynne and Bruce singing "Cross My Heart" and the Bobby Brooks Quartette singing "When It's Darkness on the Delta."

Jean Yarbrough produced and directed to obtain the utmost from a flimsy story thread dealing with efforts to provide a songwriter from Brooklyn with a fake southern background with the help of Gwynne so his life story can be sold to pictures. The screenplay by Clyde Bruckman is based on an original by Sam Coslow.

Seen at the studio. Reviewer's Rating: Fair.—JACK CARTWRIGHT.

Release date, June 23. Running time, 61 minutes. PCA certificate No. 10064. General audience classification.

Film Salesmen Form Group

Film salesmen of the southeast organized the Motion Picture Colosseum in Atlanta last week "to handle film salesmen's problems," and inducted officers of the organization at a banquet held at the Henry Grady Hotel in their city.

The first chapter, Atlanta Column No. 1, will take immediate steps to acquaint salesmen in neighboring exchange cities with the aim of establishing other units of the group in those cities as the nucleus of a national organization.

In a statement issued by Frank W. Salley, vice-president, the Atlanta sponsors, declared, "having found the film men of Atlanta so receptive to the principle of a film salesmen organization, run by film salesmen for film salesmen, the committee feels that film salesmen throughout the country must have similar desires and invites them to contact this Colosseum group."

It was not indicated whether the new unit has trade unionization in mind. The national unionization of film sellers recently has been discussed in and around the midwest and an AF of L charter will be requested through the IATSE when the latter meets in convention in St. Louis at the end of this month.

The Atlanta Column is described as having in its membership 90 per cent of the salesmen in the southeast. About 75 were present at the recent banquet. Officers inducted were: W. G. Carmichael, Universal, president; Mr. Sally, RKO; Francis H. Rudolph, Warners, chairman of the board; E. H. Hays, United Artists, treasurer; Bill Talley, Republic, recording secretary; E. B. Foster, financial secretary.

WLB Approves Increase For New York Musicians

The War Labor Board last week approved a five per cent wage increase, retroactive to September 6, 1943, for musicians of the Radio City Music Hall, the Roxy and Loew's State, New York theatres. The men are members of the American Federation of Musicians, New York Local No. 802. The five per cent increase brings the musicians up to the 15 per cent rise allowed under the "Little Steel" formula.

Grant Astra Examinations

Pre-trial examinations in the contract violation suit of Astra Pictures Corporation against David O. Selznick were granted by Judge John Bright in Federal District Court in New York Tuesday. Martin Licht and Oliver A. Unger, officers, and Gustav Jahr, attorney for the plaintiff, will be examined in June, when Ernest L. Scanlon, treasurer of Mr. Selznick's Vanguard Films, will also be queried.

Exhibitors Spur Plans for Screen 50th Anniversary

Plans for nationwide observance of the industry's Fiftieth Anniversary have been formulated, Harold J. Fitzgerald, president of Fox Wisconsin theatres and national chairman of local exhibitor ceremonies, announced in New York last Wednesday. Forty prominent showmen already have accepted state chairmanships on the national committee and exhibitors throughout the country are organized to carry on through next December.

The Allied Theatre Owners of New Jersey, for example, will combine their silver jubilee celebration with the Fiftieth Anniversary at their convention in Atlantic City, June 20-22.

John Harris, Pennsylvania state chairman, has reported the pooling of interests by eight theatre operators of Easton and Phillipsburg in full page newspaper advertisements as typical of exhibitor activity in the state in behalf of the industry's half-century mark.

In Staunton, Va., exhibitors and local merchants combined to commemorate the anniversary with a special edition of the *Evening Leader,* which featured the anniversary seal on each page of the paper and in the ads.

St. Louis' observance of the industry's 50th birthday was launched at the visit of Charles Francis Coe, Hays office executive, who addressed a luncheon Tuesday sponsored jointly by the St. Louis Chamber of Commerce and the St. Louis Better Films Council. Jack Balch, film editor of the St. Louis *Post-Dispatch,* in a feature story last Sunday, recalled the time when the city was a film center and the late Orrin T. Crawford and other local men were making pictures there in the years between 1908 and 1912.

The following state chairmen were announced by Mr. Fitzgerald: Elmer Rhoden, Missouri; Ed Kuykendall, Mississippi; H. E. Jameyson, Kansas; John Danz, Washington; Fred Larkin, South Dakota; John J. Friedl, Minnesota; George Tucker, New Mexico; Frank Larson, Idaho; J. L. Cartwright, Florida; F. H. Ricketson, Colorado; J. J. Rubens, Illinois; Ed Fay, Rhode Island; Harry F. Shaw, Connecticut; M. S. McCord, Arkansas; William Miskell, Nebraska; Tony Sudekum, Tennessee; L. C. Griffith, Oklahoma; John Harris, Pennsylvania; Fred Dolle, Kentucky, Tom Berta, Wyoming; Lewis Black, Delaware; Don Sheedy, Montana; Fenton Scribner, New Hampshire; Nikitas Dipson, West Virginia; Bob White, Oregon; Ben Amsterdam, New Jersey; Frank Vennett, Vermont; E. C. Grainger, New York; Lou Crist, Arizona; Harold Chessler, Utah; A. D. Kvoll and T. M. Ellis, Wisconsin; Earl Hudson and Martin Thomas, Michigan; M. C. Cooper and Ed Kraus, North Dakota; Marc Woolf, Don Rossiter and Ken Collins, Indiana, and Robert Poole, California.

Engineers Get Wage Rise, Cancel Strike Move

Cancelling the strike scheduled for Monday, a new contract granting wage increases of $15 a week for day men and $11 a week for afternoon men was signed last week by representatives of the Paramount theatre, Springfield, Mass., and of the International Brotherhood of Operating Engineers, Local 602, A. F. of L. The contract, retroactive to March 8, will be in effect for a 40-hour week with time and a half for all overtime. The union also signed a contract with the Poli New England theatres, granting a 15 per cent wage increase, retroactive to February 8.

William Bennett Seeking IATSE Presidency

William Bennett of the Washington, D. C., IATSE stagehands Local No. 22, is expected to run against Richard F. Walsh, president of the International Alliance of Theatrical and Stage Employees in the election of a new president at the IA convention in St. Louis, May 29.

SING A SONG OF BOXOFFICE POCKETS FULL OF DOUGH

SING . . . FOR THE RAVE REVIEWS!

"It's a boxoffice cinch!" —*Hollywood Reporter*
"Will evoke a merry melody for theatre cash registers!" —*M. P. Daily*
"A wide range of entertainment all expertly geared to popular taste!"—*Film Daily*
"Has lilt and sparkle, an attractively presented piece of entertainment!"—*Daily Variety*

SING . . . FOR THE STARS!

Edgar Bergen and Charlie McCarthy, Bonita Granville, W. C. Fields and Sammy Kaye and his Orchestra plus the screen debut of a bright new star, Jane Powell, direct from weekly guest star appearances on the Bergen-McCarthy radio show and now making a sensational, front-page grabbing personal appearance tour of 14 key cities!

SING . . . FOR THE MUSIC!

The songs America will be singing and hearing, including the new smash hit "Too Much In Love", introduced by Frank Sinatra to his millions of air fans!

tch for the World Premiere!

BROADWAY THEATRE, PORTLAND, OREGON, JUNE 1st!

INTRODUCING

Jane Powell

"It is a pleasure to state Miss Powell's wares are all good. She is lovely to look at, has an enchanting personality, sings beautifully, acts most creditably and has a radiant vitality which is captivating. She is a natural star as the public will attest quickly, for her initial picture is a boxoffice cinch."
—*Hollywood Reporter*

"Jane is sure to carve a niche for herself in filmdom's Hall of Fame!"
—*Boxoffice*

"She has a voice and personality equal if not superior to any player of her years yet presented on the screen!" —*M. P. Herald*

CHARLES R. ROGERS presents

SONG OF THE OPEN ROAD

EDGAR BERGEN and CHARLIE McCARTHY ★ BONITA GRANVILLE ★ W. C. FIELDS

Peggy O'NEILL · Jackie MORAN · Bill CHRISTY · Reginald Denny · Regis Toomey · Rose Hobart · Pat Starling

SAMMY KAYE AND HIS ORCHESTRA • AND INTRODUCING JANE POWELL

Specialties by CONDOS BROTHERS • HOLLYWOOD CANTEEN KIDS • LIPHAM FOUR • CATRON & POPP

Directed by S. SYLVAN SIMON • Screenplay by ALBERT MANNHEIMER • Based on a story by Irving Phillips and Edward Verdier

Yes, it's a U.A. Hit

English Producers Fight Wildcat Strike

Walkout at Riverside Plant Leads to Demand Union Prevent Stoppages

London Bureau

The scene of the latest labor outbreak among British studio workers is Riverside Studios, where Paul Stein has commenced a modest offering for Butcher's Film Service called "Kiss the Bride Goodbye."

The strike was occasioned by the standing-off—or, as the men claim, dismissal—of four plasterers and one laborer for whom the studios state there was temporarily no work. A hurried meeting was called of what are known as the shop-stewards, men appointed by their fellows to discuss working conditions with the employers, who declared that the dismissed men hod been victimized because they had been prominent in previous disputes. This allegation was denied by the studios, which claimed the right to dismiss any redundant labor. The strike spread rapidly, the whole of the 120 people employed at the plant stopping work.

Production Hit Badly

The stoppage bears with especial severity on Stein and Butcher's, "Kiss the Bride," a comparatively inexpensive production with overhead cut to the minimum. A much graver aspect of the case, however, is that the strike is an unofficial one; in other words, it was not called on the authority of any of the trade unions concerned, the National Association of Theatrical and Kine Employees, the Association of Cine-Technicians and the Electrical Trades Union.

Elaborate conciliation machinery lately has been created by the Ministry of Labor for the settlement of disputes in all trades and the studio authorities make the further charge that the men's representatives should have had recourse to that machinery before striking.

The Producers' Association convened, the meeting attended by the respective secretaries of the trades unions. The union officials promptly conceded that the strike was unofficial, should not have occurred; but pleaded that, for the sake of amity, the dismissed men should be reinstated. This the Producers' Association refused, and the strike continued.

Demand Unions Control Members

The producers, it is understood, will maintain their firm attitude. They claim that the workers in several studios, employees, taking advantage of the wartime labor shortage, deliberately hold up employers. J. Arthur Rank, British film leader, although not immediately concerned in the Riverside dispute, has demanded that the unions bring their recalcitrant members to account.

Mr. Rank's leading and high-powered negotiators—Victor Finney, sometime Member of the Parliament for the Hexham Division, and Harold Plaister, expert in labor organization—late have been conducting talks on the matter with Ernest Bevin, Labor Minister and member of the War Cabinet.

Filippo Del Giudice of Two Cities is currently principally engaged in cornering film rights of all kinds of things. Recently he paid £5,000 for the rights to "The King of Lampedusa," the play in Yiddish in which he found his hitherto unknown actor, Meyer Tzelnicker. "The King" recounts the story of the Jewish R.A.F. sergeant who by chance found himself in lonely control of the tiny Mediterranean island when the Allies first ran Hitler's forces out of North Africa. It has run at a London theatre for many months. Says Mr. Del Giudice: "I just bought the rights as an investment; maybe they'll come in useful some time."

Francoise Rosay—since her escape to this country she has won a vast measure of respect from studio people of all sorts and conditions—is in Cornwall making ready for her second starring film, "Johnny Frenchman." This is patterned against a background of the age-old feud between the fishermen of Cornwall and their opposite numbers across the English Channel in Brittany. The violence of that feud is an odd survival in the twentieth century; has been wiped out in the common allegiance the two races have found in their now ceaseless combat with the Nazis.

Charles Frend to Direct

It is the excitement, the glory, of that intrepid combat which Mme. Rosay seeks to depict in the film. The script by T. E. B. Clarke is ready. The picture will be directed by Charles Frend, maker of "San Demetrio."

The Amalgamated Studios at Elstree, recently purchased by the MGM-Korda subsidiary, Metro-Goldwyn British Studios Ltd., from the Prudential Assurance Company of Amalgamated Studios at Elstree were built in a venture by Paul Soskin; but never used for making pictures. There were financial commitments which could not be met and the Prudential, as debenture holder took over control. Came the war and the immediate requisitioning of the building by the Government, for storage and other war purposes.

It had been planned that Amalgamated should carry eight stages, each 120 feet by 200 feet, each equipped with 25 dressing rooms, each stage with its own projection theatre. With the property there goes also 100 acres of land available for exterior shooting and for what Sir Alexander Korda describes as future expansion.

Dublin Newspaper Forms Motion Picture Bureau

The Irish Catholic, weekly newspaper published in Dublin, Eire, has announced the establishment of a motion picture information bureau. Answers will be supplied, as far as possible, to all questions of importance concerning international film production and matters affecting the business in Ireland. The newspaper has informed its readers that its information bureau will not accept inquiries about the private lives of film stars. The motion picture bureau of *The Irish Catholic* is headed by T. J. M. Sheehy, former manager of the *Muinter na Eire Film Unit* which toured rural Ireland showing 16mm pictures to further that organization's efforts on behalf of country life.

Acquire British Film Rights

English Films, Inc., has acquired reissue distribution rights for Latin America and Canada to the following British films: "The Amateur Gentleman," starring Douglas Fairbanks, Jr., and Elissa Landi; "Accused," starring Douglas Fairbanks, Jr., and Dolores del Rio; "When Thief Meets Thief," starring Douglas Fairbanks, Jr., with Valerie Hobson; and "Crime Over London," starring Margot Grahme, Paul Cavanagh and Basil Sidney.

Rank Urges Need For Trade Unity Among British

The British industry moved closer toward adoption of the unity program proposed early this year by J. Arthur Rank, when representatives of the British Film Producers Association, Cinematograph Exhibitors' Association and the Kinematograph Renters' Society met with Mr. Rank in London last Thursday to discuss his projected plan for a grand industry council.

As originally outlined by Mr. Rank, the council would serve a two-fold purpose, that of resisting attempts at Government control and of cultivating an awareness in the nation of the industry's ideals and sense of responsibility.

At the meeting, the CEA and KRS raised the possibility that under the council plan each organization might have to surrender powers inherent and explicit in their respective constitutions, but with Mr. Rank pressing the necessity of a unified industry body representing all branches, the meeting agreed to the principle of such a setup. The secretaries of the three associations were dircted to prepare preliminary standing orders for discussion at the next meeting on June 1.

Meanwhile, a CEA delegation, following submission of data previously presented to the British Board of Trade on behalf of film producers, trade unions and laboratories detailing their post-war requirements, met with board officials last Thursday, including Hugh Gaitskill, assistant secretary. Purpose of the conference was to outline demands for post-war priorities on labor release, theatre material, rebuilding of blitzed theatres and theatre reconditioning. Sidney Clift, president of the CEA, and W. R. Fuller, secretary, headed the delegation.

Advance British Conciliation Plan

London Bureau

Acceding to strong pleadings by Cinematograph Exhibitors' Association members, the Kinematograph Renters Society announced at a joint exhibitor-distributor conciliation committee meeting in London last week that in behalf of industry amity, Sidney L. Bernstein's Granada theatres would be removed from the distributors' "protective" list of exhibitors.

The Granada had been a chief stumbling block to a distributor-exhibitor agreement, with seven distributors flatly refusing to do business with the circuit because of what they alleged to be unfair practices.

The agreement does not necessarily imply that all distributors will from now on offer product to Granada, but the entire trade was relieved at the removal of the chief obstacle to amicable relations. It is felt that the way is now paved for discussion of even more gravely-contended trade subjects such as barring clauses and conditional bookings.

The KRS also indicated that it was now prepared to discuss alternative machinery to the "protective" list provided, where necessary, the protection of film rentals is insured.

Warners Set Booking Deals in Australia and Palestine

Warner Bros. has increased its outlets in Australia and Palestine through the making of exclusive booking deals for a long term with three theatres in Australia and one in Palestine. The houses are the York, Adelaide; Tatler, Sydney; Rex, Brisbane, and Orion, Tel-Aviv. The arrangements follow earlier exclusive booking deals with other leading foreign houses, such as the Park, Stockholm; Civic, Auckland; Opera, Cairo; Central, Lima, and Warner, London. In addition, valuable theatre properties already acquired in Mexico City, Sydney and Alexandria will be developed after the war.

Box Office Champions for April

Arthur Lubin, director

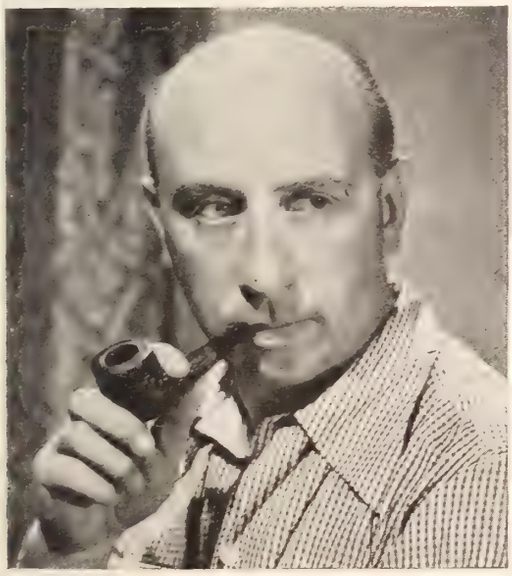
ALI BABA AND THE FORTY THIEVES. Universal. Produced by Paul Malvern. Directed by Arthur Lubin. Screenplay by Edmund L. Hartmann. Musical score by Edward Ward. Photography by George Robinson. Cast: Maria Montez, Yvette Duguay, Jon Hall, Scotty Beckett, Turhan Bey, Kurt Katch, Andy Devine, Frank Puglia. Release date, January 14, 1944.

Charles Vidor, director

COVER GIRL. Columbia. Produced by Arthur Schwartz. Directed by Charles Vidor. Screenplay by Virginia Van Upp. Adaptation by Marion Parsonnett and Paul Gangelin. Story by Erwin Gelsey. Music and lyrics by Jerome Kern and Ira Gershwin. Cast: Rita Hayworth, Gene Kelly, Lee Bowman, Phil Silvers, Jinx Falkenberg. Release date, April 6, 1944.

Mitchell Leisen, director

LADY IN THE DARK. Paramount. Executive producer, B. G. DeSylva. Producer, Dick Blumenthal. Directed by Mitchell Leisen. Screenplay by Frances Goodrich and Albert Hackett. Based on the play by Moss Hart, with music and lyrics by Kurt Weill and Ira Gershwin. Cast: Ginger Rogers, Ray Milland, Jon Hall, Warner Baxter, Barry Sullivan. Release date, April 12, 1944.



John Brahm, director

THE LODGER. Twentieth Century-Fox. Produced by Robert Bassler. Directed by John Brahm. Screenplay by Barre Lyndon. From the novel by Mrs. Marie Belloc Lowndes. Director of photography, Lucien Ballard. Film editor, J. Watson Webb. Cast: Merle Oberon, George Sanders, Laird Cregar, Sir Cedric Hardwicke, Sara Allgood, Aubrey Mather. Release, January, 1944.

Lewis Milestone, director

THE PURPLE HEART. Twentieth Century-Fox. Produced by Darryl F. Zanuck. Directed by Lewis Milestone. Screenplay by Jerome Cady. From a story by Melville Crossman. Director of photography, Arthur Miller. Technical advisor, Otto Tolischus. Cast: Dana Andrews, Richard Conte, Farley Granger, Kevin O'Shea, Donald Barry, Sam Levene. Release, March, 1944.

Henry King, director

THE SONG OF BERNADETTE. Twentieth Century-Fox. Produced by William Perlberg. Directed by Henry King. Screenplay by George Seaton. From the novel by Franz Werfel. Director of photography, Arthur Miller. Musical score prepared by Alfred Newman. Cast: Jennifer Jones, William Eythe, Charles Bickford, Vincent Price, Lee J. Cobb. No release date set.

IBERTY GOES TO THE MOVIES

FOLLOW THE BOYS *(Universal) George Raft, Vera Zorina, guest stars*

THIS one's a real sockdolager—the Stage Door Canteen of the movie and radio world, with more stars than you can count on all the fingers in a glove factory. A Hollywood tribute to show business in the war effort, it comes at you with a wholesale cast including George Raft, Zorina, Grace McDonald, Charley Grapewin, Charles Butterworth, and a whole rocket burst of guest stars: Jeanette MacDonald, Orson Welles, Marlene Dietrich, Sophie Tucker, Ted Lewis, Dinah Shore—well, practically everybody, with four (count 'em) orchestras, and Artur Rubinstein. The result is bound to be a feast or a fizzle.

Well, it's no fizzle! The story is mediocre, but each performer sparkles like a diamond facet against a background of reality as big as the night sky over a desert camp. Everybody will like something in this show; most people will like everything, and then some.

The story opens as vaudeville heaves its last gasp. A hoofer named Tony West (George Raft) tries his luck in Hollywood, where he wangles his way from chorus to top billing through partnership with Gloria Vance (exquisitely sculptured Zorina), the dancing star. Careers and marriage work happily together till the day of Pearl Harbor, when Tony tries to enlist but is rejected. Then a lucky quirk of fate brings on his Great Idea—camp entertainment. It grows into the Hollywood Victory Committee, and at a monster meeting (pick out your favorite stars—the gang's all here) the idea blossoms into a merger with the USO.

Then the fun begins. Everybody goes everywhere and does everything. Marlene Dietrich gets sawed in half for the boys in uniform. Martha O'Driscoll turns up in Alaska. In a PX hut W. C. Fields is sabotaged by a piece of tissue paper and a popcorn ball. The air hums with command performances for overseas. Gloria, expecting a baby, remains apart from all this, but before Tony learns why, they have quarreled and he's off for Australia with a USO unit on a transport. Just as the Andrews Sisters are syncopating below decks, a submarine strikes, and the plot sugars into heroics.

Never mind, the appeal of this show doesn't rest in the plot; not even the fine snatches of entertainment parceled out by the various Big Names can explain what welds the whole top-heavy shebang into something real and vital. The magic springs from those blurred khaki masses gathered around wooden USO platforms, the slim white legs of San Diego gobs keeping time with a band, the night shot of Tony, dog-tired and soggy, dancing on and on in the rain.

Hollywood idealism? Well, we know *all* USO units can't be like this. Sentimental? Who cares? It's a great show.

Liberty

"'Follow The Boys' is a star-studded film with a star-spangled theme: A tribute to soldiers in greasepaint for their war work. It's loaded with more talent than you can shake a contract at." —Walter Winchell

"One of the best bargains to come to Broadway." —Daily Mirror New York

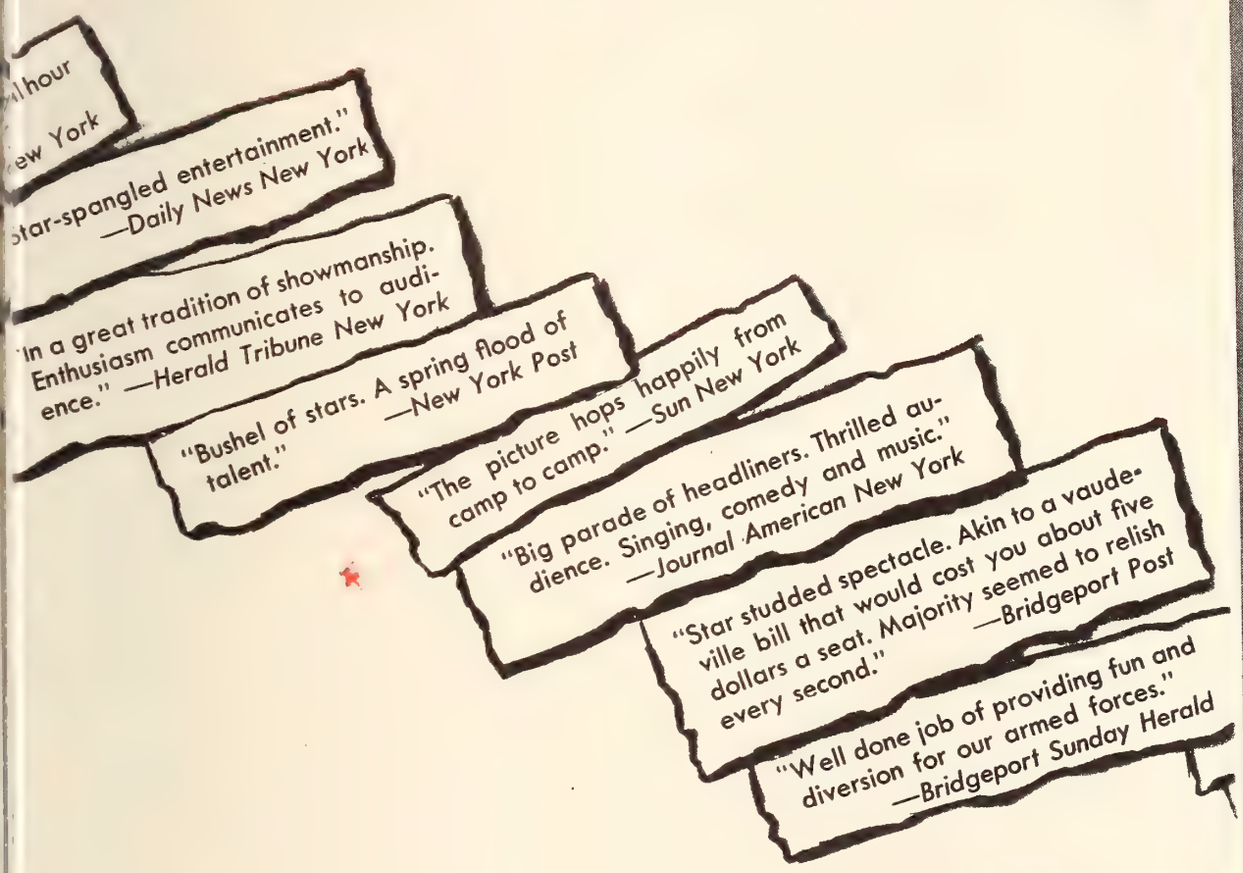
"Jam-packed second h of tip-top variety." —P

...business

proves

"Fighting Showmen . . . Join The Fighting Fifth War Loan!"

Magazine Leads the Critics Parade on "Follow the Boys"!



in first openings the dollar sense of these reviews!

The Picture with Something for Everybody!

CHARLES K. FELDMAN
presents

Follow the Boys

A Universal Picture
starring

GEORGE RAFT
VERA ZORINA
JEANETTE MacDONALD
ORSON WELLES'
Mercury Wonder Show
MARLENE DIETRICH
DINAH SHORE
DONALD O'CONNOR
PEGGY RYAN
W. C. FIELDS
The
ANDREWS SISTERS
ARTUR RUBINSTEIN
CARMEN AMAYA
and her Company
SOPHIE TUCKER
DELTA RHYTHM BOYS
GAUTIER'S BRICKLAYERS

these famous bands

TED LEWIS
and his Band
FREDDIE SLACK
and his Orchestra
CHARLIE SPIVAK
and his Orchestra
LOUIS JORDAN
and his Orchestra

with

GRACE McDONALD · CHARLES BUTTERWORTH · MARTHA O'DRISCOLL · CHARLEY GRAPEWIN · ELIZABETH PATTERSON · MAXIE ROSENBLOOM · REGIS TOOMEY

Directed by EDDIE SUTHERLAND · Produced by Charles K. Feldman · Asso. Producer, Albert L. Rocket

Many Drive-In Houses to Open This Summer

Drive-in theatre operators in the midwest and on the west coast look forward to good business this summer, home office exhibition executives reported this week. With the absence thus far of a pleasure-driving ban and with consumer gasoline restrictions eased a bit compared to last summer, the open-air film houses expect to operate this year.

According to David Palfreyman, Hays office executive who just returned from a swing through Ohio, Kentucky, Indiana and Michigan, the drive-in exhibitors "seem to be quite optimistic this year." Nearly all of them who operated last summer planned to reopen this season and those who were forced to close last year because of the pleasure-driving ban and the gasoline restrictions were planning to open their theatres this year, he said.

In the south, where drive-ins operate all-year-round, there is little change indicated. In the midwest and on the west coast, however, it has been reported that prospects are very good for the drive-in houses, with operators depending upon war plant workers in the areas whose "B" and "C" gas coupons give them more driving leeway for the bulk of the patronage.

It is estimated that there are approximately 100 drive-in theatres in the country and it is indicated that almost all of them will be in operation this summer.

Thus far, the following open-air houses have opened for business: Toledo, Dayton, Lima, East Side and West Side in Cleveland; Boyer's Auto theatre in Strassburg, Ohio. The Eastside and Westside houses located in the suburbs of Detroit, opened their seventh season last month. The Drive-In, St. Louis, only open air theatre, has reopened. It is situated approximately 20 miles from the downtown area of the city. Sam Taft, manager of the house, expects business to be "about as good as last year," despite gasoline rationing. The theatre will run single features, with two complete shows each night and three program changes weekly.

In Montgomery, Ohio, near Cincinnati, the Drive-In reopened several weeks ago. Double features are played. The Dartmouth Auto theatre near Fall River, Mass., opened two weeks ago. The Drive-In, Milford, Conn., the only open-air theatre in the state, accomodating 550 cars, opened its fourth season recently. It is operated by E. M. Loew.

The following drive-ins which operated last summer are expected to reopen shortly: Riverside Park-In, Sprinfield, Mass.; the Benton circuit's Community, Saratoga, N. Y.; Starlight, Akron; Northwest Motor-In, Seattle; Drive-In, Morton Grove, Ill.; Drive-In, Kansas City.

To Honor Industry Member In Jewish Appeal Drive

As a contribution to the United Jewish Appeal's 1944 drive to raise $32,000,000, members of the film-amusement industry at a New York luncheon meeting last week laid plans for a luncheon to honor an outstanding member of the industry at a special gathering on or about June 6. The industry's tribute luncheon will be held at the Hotel Astor. David Bernstein, Loew's vice-president and treasurer, presided at last week's meeting.

Chapman to National Screen

Abe Chapman resigned last week as booker and office manager for United Artists in Milwaukee to join National Scren Service in Des Moines. Milwaukee exchange personnel tendered Mr. Chapman a farewell dinner last week.

Release "Jacobowsky" Next Year

Columbia's film production of the Theatre Guild's "Jacobowsky and the Colonel," now playing on Broadway, will be released next year, it has been announced.

SHORTS PRODUCT PLAYING BROADWAY

Week of May 15

ASTOR

Screwball Squirrel ..... MGM
Home Maid ..... MGM
Feature: See Here, Private Hargrove ..... MGM

CAPITOL

Skirmish on the Home Front... WAC
Feature: Gaslight ..... MGM

CRITERION

Fish Fry ..... Universal
Feature: Follow the Boys ..... Universal

GLOBE

Tick Tock Tuckered..... Vitaphone
Feature: The Hitler Gang ..... Paramount

HOLLYWOOD

Our Frontier in Italy..... Vitaphone
Rudy Vallee's Coast Guard Band ..... Vitaphone
The Swooner Crooner..... Vitaphone
Feature: The Adventures of Mark Twain ..... Warner Bros.

PARAMOUNT

Popular Science, No. 3..... Paramount
Cilly Goose ..... Paramount
Heroes on the Mend..... Paramount
Feature: Going My Way ..... Paramount

RIALTO

Tales of the Border..... Paramount
Donald's Garden ..... RKO Radio
Skirmish on the Home Front... WAC
Feature: Bermuda Mystery ..... 20th Cent.-Fox

ROXY

Mighty Mouse Meets Jekyll and Hyde Cat ..... 20th Cent.-Fox
Fun for All..... 20th Cent.-Fox
Road to Victory..... WAC
Feature: Pin-Up Girl ..... 20th Cent.-Fox

STRAND

Backyard Gold ..... Vitaphone
Bugs Bunny Nips the Nips..... Vitaphone
Skirmish on the Home Front... WAC
Feature: Between Two Worlds.. Warner Bros.

Legion of Decency Reviews Eleven New Pictures

Three films were placed in "Class B as objectionable in part, by the National Legion of Decency this week. The Legion reviewed 11 films.

The three are "Black Parachute," objected to because of "excessive brutality"; "The Hitler Gang," objected to because of "suggestions of . . . unwholesome abnoramilities . . ."; and "Make Your Own Bed," "suggestive scenes and implications."

In section two of Class A, unobjectionable for adults, were "Between Two Worlds," "Double Indemnity," "Henry Aldrich Plays Cupid," "Roger Touhy, Gangster," and "The Scarlet Claw." In Class A, section one, unobjectionable for general patronage, are "The Last Horseman," "Once Upon a Time" and "Tucson Raiders."

A separate notation was made on "Between Two Worlds": "This fantasy should not be accepted as a presentation of the theological teachings concerning life after death."

Snider Buys Boston Hotel

Ralph Snider, head of the Snider circuit, this week acquired the Hotel Fensgate, in Boston's Kenmore-Back Bay district. Mr. Snider is part owner of the Hotels Bradford and Baemore in the same area. Mr. Snider's hotel interests will not interfere with his theatre operations, it is emphasized. He plans to open a theatre in the Bradford after the war.

"Straw-Hats" Are Expected to Have Good Season

The "straw-hat circuit," Broadway's legitimate theatre stock company operations in the summer resort towns of the east, long a source of talent for Hollywood, appears to have revived somewhat this season from the serious blow dealt it last year. Curtailment of community transportation facilities, the pleasure-driving ban and rigid gasoline restrictions, in addition to the serious shortage in available male leading players, were responsible for the worst summer stock season in years.

Last summer, it was estimated that only 15 summer theatres opened, compared to 40 in 1942 and 75 in 1941.

At least 18 summer stock managers are completing plans to open this summer, despite gasoline restrictions and a talent shortage, according to Actors Equity Association. On the basis of past experience, it is indicated that at least five or six more straw-hat theatres will open before the season gets far under way.

The summer theatres which will open shortly include: Greenwood, Peaks Island, Me.; Paper Mill Playhouse, Milburn, N. J.; Starlight Operettas, Casino Fair Park, Dallas; Ramona Park, Grand Rapids, Mich.; Memphis Open Air theatre, Memphis; Mountain Park Casino, Mt. Holyoke, Mass.; Brattle Hall, Cambridge, Mass.; Royal Alexandra, Toronto; Playhouse, Worcester Mass.; Lake Whalom, Fitchburg, Mass.; Wharf, Nantucket Island, Mass.; Queensboro Players, Elmhurst, L. I.; Lyric, Allentown, Pa.; Cape theatre, Cape May , N. J.; Crest, Wildwood, N. J.; Bucks County Playhouse, operated by Theron Bamberger, Bellevue-Stratford Hotel, Philadelphia.

In addition to these theatres, plans are under way for operation of summer stock companies in Hartford and Bridgeport, two important war plant areas in Connecticut. It is reported that a stock company also may open this summer in Detroit.

Max Brand, "Dr. Kildare" Creator, Killed in Italy

Frederick Faust, who wrote screenplays and magazine fiction under the name of Max Brand, was killed on the Italian front "about May 12" near Santa Maria Infante, and was buried Tuesday in a soldier's grave.

Mr. Brand created "Dr. Kildare," wrote the Kildare series and created the characters for the film "Calling Dr. Gilespie," all for Metro-Goldwyn-Mayer, and wrote the original story "The Desperadoes," produced by Columbia. He was sometimes referred to as "King of the Pulps" because of his prodigious output of action stories, it being estimated that he wrote 85 novels and 25 million words of fiction including screenplays.

Mr. Brand was at the front as an accredited war correspondent of *Harper's Magazine,* attached to the Fifth Army. He had rejected an invitation to remain in the press camp when an offensive against the German got under way. He crossed the Carigiano River to a forward unit. One report said he was killed within 30 minutes after the Allied offensive opened last week.

George Ade

George Ade, 78, newspaperman and author, died May 16 at his home in Kentland, Ind. A columnist on the old Chicago *Record,* he published a dozen editions of his "Fables" before turning to a successful career as a playwright. He wrote his first screenplay, "Our Leading Citizen," for Paramount in 1922. His other screen credits included scripts for "Back Home and Broke" and "Woman Proof" during the 1920's and for "The County Chairman" for Fox in 1934 and Warners "Freshman Love" in 1935.

Takes "Ten Nights" Reissue

Tom Pinson, independent states rights distributor, has acquired exclusive rights to "Ten Nights in a Bar Room" for North and South Carolina from Sack Amusement Enterprises.

Bill to Abandon Daylight Time Faces Defeat

Washington Bureau

Legislation providing for the abandonment of war-time daylight saving was seen this week as facing defeat, following disclosure by War Production Board officials that the fuel and power situation next year may be more critical than at any time during the war.

A measure providing for the return to standard time, introduced by Representative Clarence Cannon of Missouri, was the subject of two days of hearings before a House Interstate Commerce subcommittee last week and further hearings have been scheduled tentatively for late this week.

The most serious warning of the need for continuance of daylight saving came as the sub-committee prepared to recess, when Ed Falck, director of the WPB Office of War Utilities, announced that an intensified drive to obtain a further voluntary curtailment of electric power consumption would be undertaken next autumn.

Mr. Falck told the committee that the country would face a critical coal situation next winter, as a result of the loss of production through strikes last winter, which necessitated heavy withdrawals from reserve stocks, and the reduced output resulting from the drafting of large numbers of miners for military service.

Earlier, the War Production Board had warned that if the clocks were turned back electric power consumption would increase by 1,500,000 kilowatts and coal consumption by 1,000,000 tons a year.

A return to standard time has been agitated by farmers ever since war-time was adopted early in 1942. A number of other groups have been opposed to daylight saving, including exhibitors and particularly those operating open-air theatres, but the farmer representatives have been the only ones refusing to place the nation's need for conservation of fuel and other materials above their own interests.

The move to attempt repeal of the act is seen in some quarters as a bid of Representatives from the agricultural states for farmer votes at the November elections, and it is not being given the support even of all the members of the farm bloc.

Asks Economy in Delivery Routes

Elimination of duplicate routes covered by trucks carrying film was recommended by William J. Clarke, former New York and New England director of the Office of Defense Transportation, speaking at the annual convention of the National Film Carriers at the Hotel Astor in New York Monday. Mr. Clarke also called for strict economy of gasoline, tires and other equipment.

The first general session of the two-day convention opened Monday, with Harold Shertz, attorney for the organization, presiding, following a routine executive committee meeting in the morning.

The feature of the closing sessions Tuesday was a luncheon, with the following film company branch supervisors among the speakers: J. S. McLeod, MGM; Jack Sichelman, 20th-Fox; J. Knox Haddow, Paramount, and I. F. Dolid, Warners. Arthur Dickinson of the Motion Picture Producers and Distributors of America, also spoke.

The organization elected officers Tuesday. James P. Clark is the incumbent president; Thomas W. Gilboy, vice-president; Clint Weyer, secretary.

Philco Reports Increase

The net income of Philco Corporation, radio equipment manufacturers, in the first quarter of this year totaled $946,326, equivalent to 69 cents per share, after estimated Federal and state income and excess profits, taxes and provision for war contract renegotiations. The first quarter of 1943 netted 51 cents per share.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 73—MacArthur's capture of Hollandia. . . . Heroes of the week: Capt. Robert Johnson, Major Richard Bong. . . . New bomber base in England built by Negro troops. . . . Film industry honored for its War Bond sales. . . . Women of Britain: Princess Elizabeth, Mary Churchill. . . . British football, tumbling champs.

MOVIETONE NEWS—Vol. 26, No. 74—8th Air Force in all-out attack on Nazi defenses. . . . Smoke screen cover. . . . Tanker hit by bombing. . . . Basil O'Connor gives thanks for March of Dimes contributions. . . . Army fighter plane breaks cross-country record. . . . The Preakness. . . . Baseball game in Italy. . . . Florida beauties in greeters' contest.

NEWS OF THE DAY—Vol. 15, No. 271—Yanks take Hollandia. . . . Stilwell's men perform miracle in the jungle. . . . Capital honors filmdom's star War Bond salesmen. . . . Air force hails new ace of aces. . . . The Brown Bomber on tour overseas. . . . Princess Elizabeth comes of age. . . . Mary Churchill does the honors.

NEWS OF THE DAY—Vol. 15, No. 272—D-Day air blitz. . . . Combat interlude. . . . Churchill holds war council. . . . Prelude to big push in Italy. . . . Fire drama at sea. . . . $500,000 March of Dimes. . . . Mothers of heroes. . . . Preakness turf classic.

PARAMOUNT NEWS—No. 74—Stage Door Canteen gets wings. . . . Honored Hundred open Bond drive. . . . Invasion airdrome. . . . First pictures of Hollandia. . . . Hats on—to summer. . . . America's minute men—new sky aces. . . . Maj. Richard I. Bong.

PARAMOUNT NEWS—No. 75—Derby winner cops Preakness. . . . Priest suspended for Moscow trip. . . . Nazi bombs fire tanker. . . . Pre-invasion council. . . . U. S. 6½ hours wide. . . . Prelude to invasion.

RKO PATHE NEWS—Vol. 15, No. 76—Day in the country for the royal family. . . . Honors for theatre salesmen. . . . Capt. Johnson downs 27th. . . . Mary Churchill and B-17. . . . Motorcyclers train for D-Day. . . . Yanks take Hollandia.

RKO PATHE NEWS—Vol. 15, No. 77—Leaders of dominion meet with Churchill. . . . Sky mastery for the 8th Air Force. . . . Fight blaze on tanker at sea. . . . 10-year-old pianist makes debut. . . . Flyers play ball on Italian front. . . . Pensive wins Preakness stakes.

UNIVERSAL NEWSREEL—Vol. 17, No. 293—MacArthur captures Hollandia. . . . Princess Elizabeth, 18. . . . Bob Johnson, air ace. . . . Mary Churchill at christening. . . . New Navy Secretary. . . . "The Honored Hundred". . . . Wacs from N. Y. . . . M.P.'s on bikes. . . . Jills lift gills.

UNIVERSAL NEWSREEL—Vol. 17, No. 294—Air fleet blasts Nazis. . . . Crew rescued by destroyer. . . . Allied push in Italy. . . . Smoke guards Panama Canal. . . . Storm rages over priest's Stalin visit. . . Kill pests on home front. . . . Cadet nurses. . . . Cross U.S. in 6½ hours. . . . Foot soldiers merit badges. . . . Pensive wins Preakness.

ALL AMERICAN NEWS—Vol. 2, No. 82—Mid-Atlantic conference of social workers. . . . Labor leader honored. . . . Memphis scouts receive plaudits. . . . East and west begins baseball season. . . . Air heroes come home, tell experiences. . . . Swing time on Italian front. . . . Butter beans and Susie.

RKO Sets Extensive Air Promotion for "Glory"

RKO has arranged for a state-wide network of 22 radio stations in Pennsylvania to promote the opening of "Days of Glory," which will have a day and date premiere in 50 cities throughout the area June 8. The radio deal, similar to that used by RKO with WLW, Cincinnati, to promote the return of "Snow White and the Seven Dwarfs," was arranged by Terry Turner, exploitation chief, with Dr. Leon Levy, president of WCAU, Philadelphia.

The radio promotion campaign calls for WCAU to originate four half-hour broadcasts for the Pennsylvania Network, starting May 14 and continuing on Sundays until June 4. June 7, the night before the picture's opening, WCAU will carry a special broadcast at 10 P.M., offering a dramatization of the picture, with Gregory Peck and Tamara Toumonava heading the radio cast. In addition, between May 14 and the picture's opening, WCAU will carry a schedule of one-minute transcribed announcements with five-minute transcribed programs, all of which will be utilized by RKO for further radio exploitation on the picture throughout the country.

For added exploitation, the Don Cossack Choir of 27 voices, which will be featured in all the radio programs, will make personal appearances throughout the state at schools, public functions and organization meetings. All the radio scripts are being written and produced by Joseph Gottlieb, production manager of WCAU. The Pennsylvania Network had been used only for political campaigns.

MGM Launches New Nationwide Radio Promotion

MGM has inaugurated a nationwide radio sales program designed "to give exhibitors a carefully tailored selling aid throughout the year," it was announced Wednesday in New York by Howard Dietz, vice-president in charge of advertising and publicity.

The company has arranged to purchase broadcast time on stations in 40 key cities on a fixed annual schedule, set up on a 52-week basis, rather than on a picture-to-picture arrangement. This year-round schedule would afford MGM exhibitors a carefully selected series of spot announcement periods and other programs at preferred broadcasting times, it was said.

A wide time range is covered by the schedule, running from station breaks and one-minute spots to specialized five and 15-minute news, sports and variety shows. These programs will be devoted to building advance public interest in MGM pictures and to direct selling coordinated with local MGM play-dates.

The new institutional radio campaign was announced shortly after the company set its new "Screen Test" program which will get under way June 12 over the Mutual network. Much of the schedule already is in operation, according to MGM, with additional time to be added wherever it is considered necessary to round out the program.

Pictures to be featured in the broadcasts and the copy approach will be controlled from New York but will be correlated to local bookings with the assistance of the MGM field exploitation staff and the Loew's circuit organization. Special spot campaigns will be set from time to time on top films but the campaign is planned to give exhibitors continuous selling aid.

MGM officials said the radio program in no way would interfere with the company's large newspaper and advertising campaigns. It would serve, rather, as a supplementary sales effort to publication placements, they said.

The new schedule was arranged under the direction of Mr. Dietz and will be handled through the recently-formed motion picture radio division of Donahue & Coe, Inc., advertising agency.

Time-buying on a 52-week basis has been arranged with stations in the following cities: Atlanta, Baltimore, Boston, Buffalo, Charlotte, Cleveland, Columbus, Denver, Des Moines, Detroit, Harrisburg, Hartford, Houston, Indianapolis, Kansas City, Los Angeles, Louisville, Milwaukee, Minneapolis, Nashville, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Portland, Providence, Raleigh, Reading, Richmond, Rochester, St. Louis, Salt Lake City, San Antonio, San Francisco, Schenectady, Seattle, Spokane, Syracuse and Tulsa.

Western Electric Radio Division Shifts Men

Recent shifts in the radio division of Western Electric are as follows: P. L. Palmerton, former radio merchandise manager, has become assistant manager of the division. D. C. Hiskcon, manager of the Washington office, has been transferred to New York as staff assistant. J. W. Sprague and H. N. Willets will report to F. R. Lack, division vice-president in charge, division comptroller and commercial contract service manager, respectively.

Red Skelton Drafted

The new draft regulations failed to keep Red Skelton, MGM comedian, out of the Army. This week he received notice from his draft board to report for induction at Fort MacArthur, May 25. He previously had passed his physical examination.

Head Carrier Group

Louis C. Gross of Central Shipping Terminal, Cleveland and Jack Kavanaugh of the Columbus-Cincinnati Trucking Company, Columbus, have been reelected president and secretary-treasurer, respectively, of the Ohio Film Carriers Association.

ANOTHER SIZZLING **FIRST** FOR MONOGRAM

The SHOWMANSHIP COMPANY crashes through with a roaring success-or to "WHERE ARE YOUR CHILDREN"! It's the scoop expose' of thrill-thirsty parents turning their backs while today's youth hits the road to ruin!

The SHAME-STORY OF OUR TIME!

PLAY IT HOT!

MONOGRAM PICTURES
presents

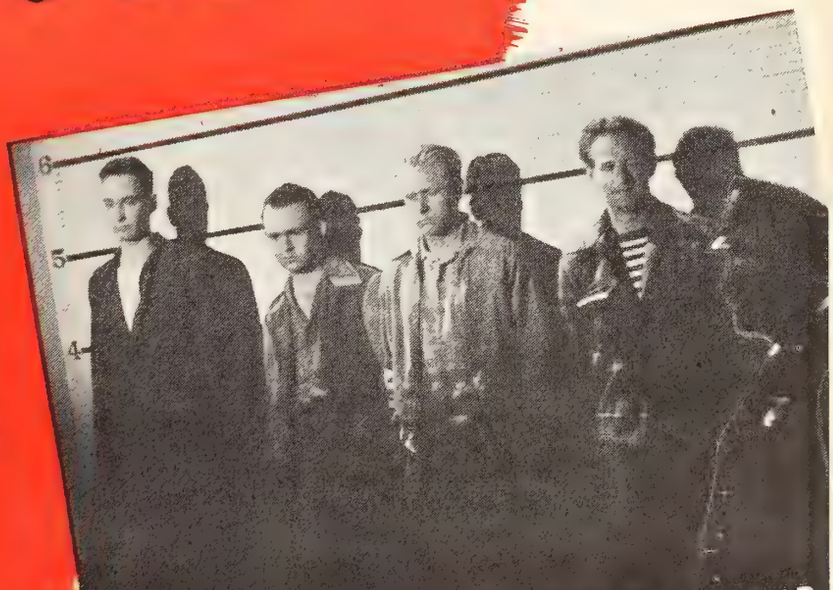
"ARE THESE OUR *Parents*"

with

HELEN VINSON
LYLE TALBOT

IVAN LEBEDEFF · NOEL NEILL
ADDISON RICHARDS · RICHARD BYRON
ANTHONY WARDE

Produced by JEFFREY BERNERD
Directed by WILLIAM NIGH
Screenplay by MICHEL JACOBY
Original Story by HILARY LYNN



TEEN-AGE KIDS IN THE POLICE LINEUP
. . . WHILE GROWNUPS PAINT THE TOWN!

Aaron J. Jones, Chicago's First Exhibitor, Dead

Aaron J. Jones, president of the Jones, Linick & Schaefer circuit and owner and operator of Chicago's first motion picture theatre in 1905, died May 13 at his home in Flossmoor, Ill. He was 68.

Mr. Jones headed the circuit which at one time operated more than 40 film houses in the Chicago area. In recent years, he and his two sons, Aaron, Jr. and John J., were active in the direction of the circuit's three remaining theatres, the McVickers and LaSalle in the Loop, and a theatre in suburban Homewood.

Mr. Jones pioneered in the amusement field with a penny arcade in 1902. Three years later, he launched Chicago's first Nickelodeon in the Palmer House block on State Street near Adams. The store seated 300 persons, with admission a nickel.

He expanded his operations and soon had 36 theatres, legitimate and motion picture houses, under his control. At one time he operated 52 theatres in the Chicago area.

Mr Jones figured importantly in many motion picture affairs. When Lewis J. Selznick departed from the World Film Corporation and launched his own enterprise, starring Clara Kimball Young, he financied the development with the invention of the advance deposit system. His first customer for the Young series was Mr. Jones, with $50,000 down. Later when Adolph Zukor was moving to eliminate the menace of Mr. Selznick's series selling and sought to make a deal with him, Mr. Jones of Chicago became an emissary in negotiations which resulted in Select Pictures, in which Mr. Zukor and Mr. Selznick were, for a while, partners. It was said in those days that Mr. Jones was rewarded for this in the sum of $50,000.

During his career as a leading exhibitor, he was Illinois representative and member of the board of directors of the First National exhibitors' circuit; Illinois representative of the Goldwyn Film Corporation; president of Central Film Company; director and vice-president of the Marcus Loew western booking agency and part-owner with Mr. Loew in theatres in Kansas City, Pittsburgh, St. Louis and Atlanta.

Besides his two sons, he leaves a widow and three grandchildren. Funeral services were held May 15 in Free Sons' Cemetery, Forest Park, Ill.

Sam Moscow, Columbia Sales Executive, Was 59

Sam Moscow, southern division manager for Columbia, died May 11 in Atlanta, Ga., of a heart ailment. He was 59.

Born in London, England, in 1885, Mr. Moscow began his career in the industry in the U. S. in 1911, first with Universal Films and later with the Boston Photoplay Company. He then went into business for himself under the name of Moscow Films, Inc. Later he joined Independent Films, Inc., owned by A. Montague and Joseph McConville. When Mr. Montague and Mr. McConnville became associated with Columbia, he also joined the organization.

He is survived by his widow, Florence, and a son and daughter, Bobby and Cissie. Funeral services were held May 13 in Brookline, Mass.

Mrs. Fanny Hazen

Mrs. Fanny Hazen, mother of Joseph Hazen, former vice-president of Warner Bros., and of Mrs. Abel Vigard, wife of the Warner Theatres executive, died May 11 in New York. Burial took place May 12 in Kingston, N. Y., following funeral services at the Park West Memorial Chapel, New York.

Burton King

Burton King, veteran actor, director and producer, died in Hollywood, May 9. A native of Cincinnati, he began his film career with Equitable and later was associated with Metro, Pathe, Selznick, Gotham and Associated Exhibitors, among other companies

AARON J. JONES, as he appeared in 1923 at the height of his active career as a Chicago theatre operator.

Newton I. Steers, Formerly Associated with Du Pont

Funeral services were held Wednesday for Newton I. Steers, 68, formerly president of Du Pont Films Manufacturing Corporation, who died last Monday afternoon. The services were held from his late home at 21 Seymour Place, White Plains, N. Y., and interment followed in the White Plains Rural Cemetery.

Mr. Steers started work at 16 for the James Macbeth Company of Jamaica, Long Island, and was vice-president and general manager when the company was absorbed by Du Pont in 1904. In 1925 Mr. Steers was named vice-president of Du Pont Pathe Film Corporation, a month after its formation, and president in 1926. In 1931 the company's name was changed to Du Pont Film Manufacturing Company. Under his guidance the company grew from a relatively small manufacturer of photographic film to its present status as a large supplier of the motion picture industry and a leading maker of X-ray film.

He is survived by his widow, Mrs. Claire L. Steers; four daughters, Mrs. George Burgess and Mrs. Paul Van Winkle, Scarsdale, N. Y.; Mrs. W. B. De Riemer of Bridgeport, Conn., and Miss Margaret Steers, with the Red Cross overseas; a son, Lieut. Newton I. Steers, Jr., with the Army Air Force overseas; a brother, Dr. William Steers, and a sister, Mrs. Henry Hottinger, both of Brooklyn.

George E. Brannan

George E. Brannan, former head of the film division of Ideal Pictures Corporation in Chicago before volunteering as ambulance driver with the American Field Service, died of wounds received from enemy airplane fire while assisting in the evacuation of wounded near Kohima, India. The War Department notified his widow, Mrs. Louis Fletcher Brannan, of his death May 14.

William Klehr

William Klehr, 68, who designed electric fixtures for theatres and hotels, including Radio City Music Hall and the Waldorf-Astoria in New York, died May 10 at his home in Forest Hills, L. I.

Augustin J. Fink

Augustin J. Fink, 44, chairman of the board of Clasa-Films Mundiales, one of Mexico's leading producers, died in Mexico City May 1 after a long illness, it has been learned.

Sir John Martin-Harvey

Sir John Martin-Harvey, British actor-producer who appeared in several British films in the 1930's, died in London May 14. He was 80 years old.

T. W. Case Dies; Contributed to Sound on Film

Theodore W. Case, president of the Case Research Laboratory and scientist whose researches into the field of light and sound waves made him one of the early contributors to the development of talking pictures, died at his home in Auburn, N. Y., May 13 after an illness of several months. He was 59 years old.

Following his graduation from Yale University in 1912, Mr. Case entered law school, but his interest in physics and chemistry compelled him to drop law. He returned to Auburn where he built the large Case Research Laboratory and devoted himself to the perfection of light sensitive battery cells.

In World War I, he turned over his laboratory to the Government for the manufacture of a signal process. Through his researches, he developed the thalofide cell by which he was able to pick up the beams of infra-red rays. Some of the first tests of this apparatus for signaling were made in 1917 by the Army and Navy and messages were transmitted 18 miles, between Sandy Hook and the Woolworth Building in downtown New York.

Mr. Case also developed a synchronization of sound and pictures on motion picture film, known in the early 1920's as phono films, and later under the name of "movie-tone." The Fox-Case Movietone Corporation was formed and he was associated with it from 1926 to 1929. Movietone represented the actual photographic reproduction of sound and was referred to then as comprising the "astonishing" feat of transferring sound waves to light waves and back again to sound waves. The key to this process was the aeo light tube developed by Mr. Case.

He also contributed to the scientific researches into photoelectric phenomena, supersonics, light recording apparatus and high frequency sound waves.

Surviving are his wife, Mrs. Eldred Case; two sons, Theodore W. Case, Jr., serving with the Royal Air Force in England, and John P. Case, and two daughters, Mrs. W. Thorn Kissel, Jr., of New York, and Miss Jane F. F. Case.

James F. Lundy, Paramount Advertising Representative

James Felix Lundy, Paramount's district advertising representative in the Denver district since October, 1940, died May 11 at the Gramercy Park Hotel in New York. He was 40 years old.

Mr. Lundy was born in Sycamore, Ga., in 1904. He studied journalism at the University of Georgia and at Columbia University. Prior to joining Paramount in 1925, he did reportorial and advertising work for the Macon *Telegraph* and Macon *News* and in 1923 he became the film critic for the Dallas Morning *News*. He held this post for a year and then became editor of the Atlanta *Jeffersonian*. His first post with Paramount was as an exploiteer, in the mid-west, with headquarters in Peoria, Ill.

He is survived by his widow; three children, James Felix, Jr., Georgia and Barry; his mother, Mrs. Iva Lundy of Macon, Ga., and a brother, Lieut Aubrey Lundy, U. S. Army.

Settle Negligence Case

Settlement has been reached in Superior Court at Fall River, Mass., before Judge Edward F. Hanify in the $5,000 suit of Catherine Medeiros against the Interstate Empire theatre. The plaintiff stated in her declaration that she fell while being ushered into a box at the theatre March 22, 1942, and suffered injury.

Oregon Managers Shifted

Al Stanley, formerly general manager of Albany, Ore., theatres, has assumed management of the Columbia theatre in St. Helens. Ron Harrington, who supervises the St. Helens and Longview, Wash., houses, will continue as supervisor of this branch of the Forman circuit of houses.

SPARKLING... CAPTIVATING... CAPRICIOUS...

A REVEALING STORY OF WHAT GOES ON BEHIND THE GAYETY AND GLAMOR, THE CLOWNING AND CAREFREE SCENES IN THE WORLD'S MOST TALKED OF NIGHT SPOT... SET TO THE MUSIC OF THE WORLD'S MOST FAMOUS DANCE BANDS.

Trocadero

with

ROSEMARY LANE

and

JOHNNY DOWNS

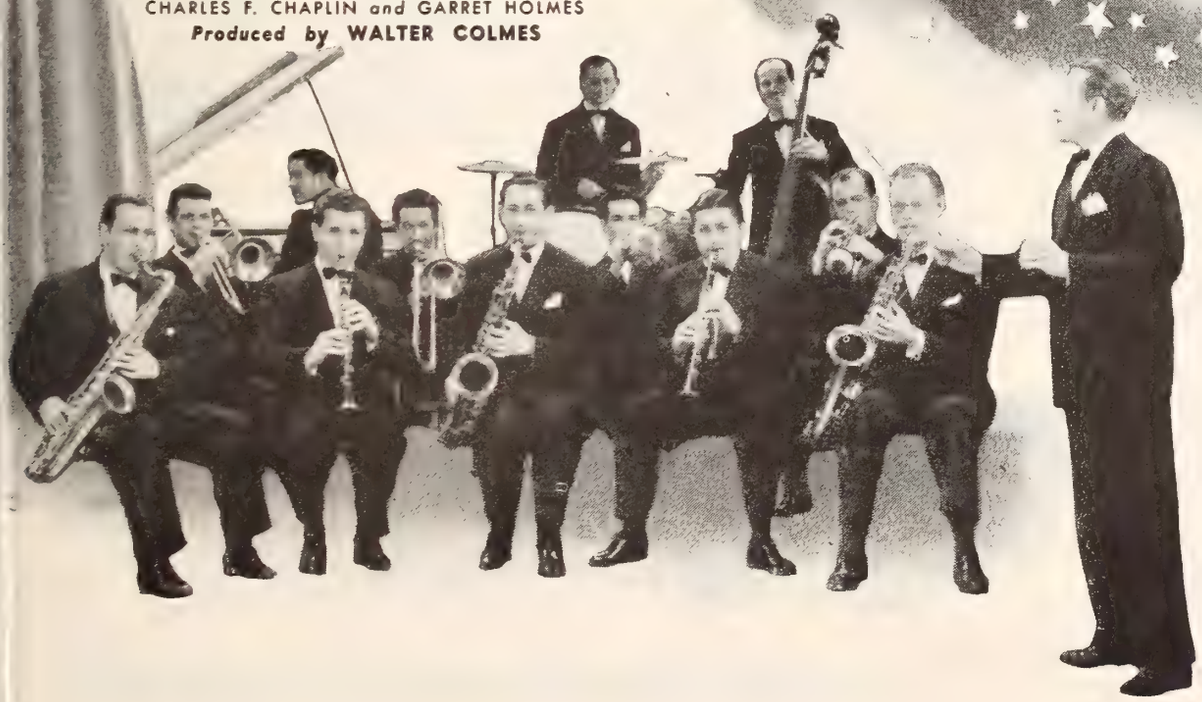
RALPH MORGAN
DICK PURCELL
CLIFF NAZARRO

and Featuring

BOB CHESTER *and his Orchestra*
MATTY MALNECK *and his Orchestra*
GUS ARNHEIM *and his Orchestra*
EDDIE LeBARON *and his Orchestra*

WILLIAM NIGH — *Director*

SCREENPLAY BY ALLEN GALE
ORIGINAL STORY BY
CHARLES F. CHAPLIN *and* GARRET HOLMES
Produced by **WALTER COLMES**



A REPUBLIC PICTURE

Vandalism Stirs Theatre Men In Carolinas

Several thousand acts of vandalism have been reported from the more than 500 theatres comprising the Association of Theatre Owners of North and South Carolina, it is announced by Mrs. Walter Griffith, secretary, in Charlotte, N. C., this week. The report covers a period of six months.

The activities of the vandals range from tearing entire rows of seats from their concrete foundations, to ripping and slashing equipments and shooting holes in the screen. In towns fires of unknown origin have mystified officers. The monetary cost of these depredations to the theatres range from a few dollars to several thousands.

As yet, not a single culprit has been caught in any theatre, or at least there have been no convictions, except in Charlotte recently where two young men were discovered smashing seats. One of them was sent to prison for two months, and the other, under 15, was placed on probation.

"Much of the damage occurs during the late hours," says Mrs. Griffith. "What tracing down has been accomplished has been to young men apparently of an age just before being called into the armed services."

And the strange fact connected with this widespread vandalism in the Carolinas pointed out by managers is that some of the heaviest damage suffered was immediately after appeals had been made to the patrons to help protect the property. The chief reason why it is difficult to stamp out this vandalism, says Mrs. Griffith, is that theatre patrons are reluctant to appear as witnesses.

Siem Joins United Artists

Kenneth Siem has resigned as booker in Chicago for RKO Radio to join United Artists as Milwaukee office manager, effective May 29.

New WE Contracts Offer Royalties Reduction

New license contracts for producers using Western Electric sound-recording systems provide substantial reductions in royalties, D. C. Collins, manager of the company's research products division, said on his arrival in Hollywood from New York last week.

"The industry is evidencing considerable interest in the proposed new recording license agreement which we have offered our licensees, to become effective Jan. 1, 1945," he said.

"The agreement provides a substantial reduction in royalties at the same time that it continues patent indemnity on a basis which will prove satisfactory to licensees," he added.

Ohio Censor Orders Cuts In Nine Films in April

Eliminations were ordered in nine films or 16 reels from a total of 123 films or 301 reels reviewed by the Ohio censors in April. One film of seven reels was rejected for the week ending April 15. There were no eliminations for the week ending April 29, when 35 films or 78 reels were reviewed. Comparatively, in March there were eliminations in 13 films or 20 reels from a total of 184 films or 617 reels reviewed. One film of eight reels was rejected. The record for April, 1943, was 148 films or 485 reels reviewed, with eliminations in 21 films or 31 reels.

Odeon Theatres Acquire Two More in Canada

Odeon Theatres has added two more important theatres to its expanding circuit in Canada. The purchases of houses at St. John, Quebec, and at Sturgeon Falls, Ontario, has been announced this week by Haskell Masters, general manager of Odeon. The Capitol in St. John seats 950 and the Sturgeon Falls theatre seats 450. The purchase of both theatres was made from the Hanson interests. Operation of the houses by Odeon is now in effect.

Ontario Censors Hit Misleading Trailer Shots

The reissue of old pictures under new titles, and the use in trailers of scenes not in the pictures advertised, were condemned by the Ontario Censorship and Inspection Board last week in Toronto. The condemnation was carried in a 15-page annual board report, over the signature of O. J. Silverthorne, chairman.

Mr. Silverthorne said that the board had ruled that pictures must be presented with original titles, and that scenes which appear in a trailer must also appear in the picture advertised.

The board did not condemn any of the 475 features and 1,400 shorts and newsreels reviewed during the year ended March 31. Sixty-six features, however, were altered.

Licenses were issued to 412 theatres. This is six less than during the previous year.

Mr. Silverthorne praised the film industry's patriotic work, and predicted expansion of educational films, and greater patronage for British films.

Canadian Loan Shorts Get Maximum Distribution

Wolfe Cohen, Canadian district manager for Warner Bros., who directed distribution of "The Shining Future" and "The Fifth Christmas," Canadian Victory Loan films, reports that the pictures have received 100 per cent booking in Canada.

A total of 1,218 theatres, comprising the saturation point for Canada at this time of the year, have played the two film contributions to the bond drives.

With 140 prints of "The Shining Future," produced at the Warner Bros. studios in Burbank under the supervision of Jack L. Warner, a record of 902 bookings were made in the first three drives.

BUSY AMERICA IS NEVER TOO BUSY TO LAUGH!

...and movie-goers have been laughing at filmdom's zaniest comedy team for ten years!

THE THREE STOOGES

Laugh-leaders in the two-reel comedy field... these crazy cuckoos are busier than ever... creating more fun than ever!

NOW BOOKING...THE FUNNIEST OF ALL!

BUSY BUDDIES

(6th release in their current series of 8)

PLAY THEM ALL! THEY ALWAYS PAY OFF!

THE BEST SHORTS OF ALL COME FROM COLUMBIA

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20.

Columbia

AFTER MIDNIGHT WITH BOSTON BLACKIE: Chester Morris, George Stone—All my patrons seemed to like this feature and we did a nice Sunday business. Played April 23.—Harland Rankin, Plaza Theatre, Tillsonburg, Ont., Canada.

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Donnell—Here's a good midweek picture which will do on a double billing. Kenny Baker is a good singer, but I don't think so much of him as an actor. I double billed this picture with "Hail to the Ranger," which is a poor Western. Played Wednesday, Thursday, April 26, 27.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

ELLERY QUEEN'S PENTHOUSE MYSTERY: Ralph Bellamy, Margaret Lindsay — This fast moving little mystery picture was enjoyed by all and brought out several new faces. I also ran a two-reel Harry Langdon comedy with this feature which just topped it off.—Jones Brothers, Troy Theatre, Troy, Tenn. Rural and village patronage.

GHOST THAT WALKS ALONE, THE: Arthur Lake, Lynn Roberts—This is one of Columbia's worst pictures. It just has nothing on the ball. I seldom have walkouts but I did when I played this feature. It couldn't even carry its end of a double bill. Played Friday, Saturday, April 21, 22.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

HEAT'S ON: Mae West, Victor Moore—This is the kind of feature which makes you want to hide when your customers come out. Fortunately, there were not many so that was a relief. It's a shame that Miss West had to end her career with a feature of this sort. Played Wednesday, Thursday, March 7, 8.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

HOWARDS OF VIRGINIA: Cary Grant, Martha Scott—This nicely produced costume picture was received with great interest here. The weekend farm patrons enjoyed every moment of it. It's a grand relief from war pictures and should do a nice business for any small town house.—Jones Brothers, Troy Theatre, Troy, Tenn. Rural and village patronage.

PRIDE OF THE MARINES: Florence Rice, Charles Bickford—This is only a fair picture. Bad weather kept the rural patrons home and thus gave us two bad nights. However, the few patrons who came seemed to enjoy this feature.—Jones Brothers, Troy Theatre, Troy, Tenn. Rural and village patronage.

SAHARA: Humphrey Bogart, Bruce Bennett—Here's a good story of the desert campaign in Africa. The whole cast is excellent and I would recommend this as a good war picture with plenty of action entertainment. Played Saturday, April 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—This picture was listed and sold as a comedy and while it is on the humorous side, it failed to satisfy my customers. For the small towns this is just another show and in my estimation it should be played during the week. Played Friday, Saturday, April 7, 8.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—Here's a satisfactory picture and we did excellent business. Played Thursday-Saturday, April 20-23.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

AIR RAID WARDENS: Laurel and Hardy—I played this on a double bill and it drew one of the best Friday, Saturday crowds in several months. It provides lots of fun and it's a better story than usual.—L. V. Bergtold, Westby Theatre, Westby, Wis.

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—Another picture like this one and it will kill Mickey Rooney. This player is slipping badly as far as my public is concerned. The production has nothing except a lot of dialogue. It had no entertainment value for a spot like mine. Played Saturday, April 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

BATAAN: Robert Taylor, Thomas Mitchell—I kicked this feature all over the board and I wish I was still booking it for the second Tuesday of some week. It's a great show, but that doesn't help to pay the freight. Played Friday, Saturday, April 28, 29.—A. J. Howland, Elted Theatre, Absarokee, Mont. Rural and small town patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Although it's a brutal war picture, this feature drew a good crowd. It received many favorable comments. Played Tuesday-Thursday, April 11-13.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Technicolor is the only redeeming feature of this weakly-cast slapstick comedy. Lucille Ball just doesn't seem to have what my customers want and we did below average business. Played Sunday-Tuesday, Feb. 27-29.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—I thought this an excellent picture, but for some reason we did terrible Sunday business. It has everything needed to make a successful comedy and the Technicolor is excellent.—L. V. Bergtold, Westby Theatre, Westby, Wis.

CROSS OF LORRAINE, THE: Pierre Aumont—This is a fine drama, but there is a little too much propaganda in it. However, we did ordinary business and I played this feature to satisfied customers. Played Wednesday, Thursday, April 26, 27—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

CRY HAVOC: Margaret Sullivan, Ann Sothern—This picture is different, as it has an all-women cast, but, nevertheless, it's a fine picture. Pictures with all women don't seem to take in my community. We did ordinary business and I received a few favorable comments concerning this feature. Played Wednesday, Thursday, April 19, 20.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore—Here's one of the best in this fine series. I note with dismay that MGM does not seem to be contemplating further productions in this group.—L. V. Bergtold, Westby Theatre, Westby, Wis.

GIRL CRAZY: Mickey Rooney, Judy Garland—We had an average Sunday night but business fell off the other two evenings. Personally, I thought this a very mediocre offering. As usual, Rooney overacted his part and the producers are overdoing the bands. Played Sunday-Tuesday, March 19-21.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This was the biggest box office hit I have run in 18 years and I have run most of the big ones. After playing this feature and "Flicka" I expect all the producers will come out with a flock of animal pictures. I didn't use any extra advertising on this except slightly larger ads in the weekly.—L. V. Bergtold, Westby Theatre, Westby, Wis.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Here's a splendid picture and it gave us the best business in years. It's a tribute to the industry, and more orchids for MGM. Played Sunday-Monday, April 30-May 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—I couldn't see anything outstanding about this picture, but it broke all records and everyone raved about the fine show they saw. We had a full house every night. Played Tuesday-Thursday, Feb. 20-24.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

MADAME CURIE: Greer Garson, Walter Pidgeon—For a Greer Garson picture this is definitely substandard. It's dull and documentary. It takes them hours to tell the story and a restless audience didn't help matters any. It is like waiting for the fellow in the next room to drop his shoe. The drama that you expect in a picture such as this failed to develop. I know that the audience was far from satisfied and business was terrible the second night.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MAN FROM DOWN UNDER, THE: Charles Laughton, Binnie Barnes—We did below average business, but I received many favorable comments concerning this feature. I believe a better trailer is needed to sell this one as it is a fine picture. Played Thursday, Friday, April 20, 21.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Although this is an old picture it brought in a good crowd. Greer Garson and Walter Pidgeon give excellent performances. Played Wednesday, Thursday, April 19, 20.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—In spite of what the critics said, this is grand entertainment. It's the kind of feature that your more particular patrons will find to their liking, in as much as they like the simple things.—L. V. Bergtold, Westby Theatre, Westby, Wis.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Here's a different type of war picture which proved O.K. Played Sunday, Monday, April 14, 15.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—This is a pleasing and entertaining picture. A little politics is rubbed in, but it doesn't hurt the picture. The young people loved it, the older ones were surprised. We did excellent business. Played Sunday, Monday, April 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—This is an excellent picture in every way and it pleased all my patrons. Bad weather cut my attendance but many braved the storm to see it. Played Sunday-Tuesday, April 23-25.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—We did much better than average with this feature. The young people reacted more favorably toward the antics of Mr. Skelton, but all my patrons seemed to be satisfied. Played Wednesday, Thursday, April 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOUNG IDEAS: Susan Peters, Mary Astor, Herbert Marshall—This picture will fit in very nicely on a Friday-Saturday double bill. I had read several reports that were not too favorable concerning this feature, but I can't see where there is anything wrong with it. There is a lot of good comedy in it and that is just what we want these days.—L. V. Bergtold, Westby Theatre, Westby, Wis.

YOUNG IDEAS: Mary Astor, Herbert Marshall, Susan Peters—This feature pleased the majority of my patrons and we played it to average midweek business. Played Tuesday-Thursday, April 18-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold—This feature was a little disappointing and I can't praise it. Played Sunday, Monday, Feb. 27, 28.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

Monogram

ARIZONA BOUND: Buck Jones, Tim McCoy—This is just another Western picture. We did fair business. Played Friday, Saturday, Feb. 11, 12.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

MILLION DOLLAR KID, THE: East Side Kids—Here's great entertainment with the East Side Kids in their latest attraction. We did poor business but this was probably because I played it just ahead of "Lassie Come Home."—L. V. Bergtold, Westby Theatre, Westby, Wis.

MILLION DOLLAR KID, THE: East Side Kids—East Side Kids are O.K. but it's too bad some of the older ones are away. My public likes the kids but it would be a good idea if they could have a few new sets built. We did good business, had good comments and plenty of laughs. Played Monday-Wednesday, April 10-12.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

Paramount

ALASKA HIGHWAY: Richard Arlen, Jean Parker—The title drew a crowd but sent them home very disappointed. There is nothing to this picture. Played Friday, Saturday, March 3, 4.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

DIXIE: Bing Crosby, Dorothy Lamour—Here's a picture you're glad you played if for no other reason than to have the customers say "thanks for a swell evening of entertainment." The picture did that and more. Get what I mean? Played Sunday-Tuesday, April 30-May 2.

(*Continued on following page*)

(*Continued from preceding page*)

—A. J. Howland, Elted Theatre, Absarokee, Mont. Rural and small town patronage.

GOOD FELLOWS, THE: Helen Walker, Cecil Kellaway—This feature is no good for a single bill but it may do if you can't get anything else. It's a poor draw for the usual movie crowd. Played Monday-Wednesday, April 17-19.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—This is only a program feature. We had a fair crowd. Played Sunday, Monday, April 23, 24.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

SO PROUDLY WE HAIL: Claudette Colbert, Veronica Lake, Paulette Goddard—This picture gave my audience the opportunity to witness some of the many sacrifices of our brave men and women. It's a glorious tribute to the men and women of America who know the reality of blood, sweat and tears. Played Saturday, April 29.—Henry L. Campbell, N. J. Reformatory, Rahway, N. J. Prison patronage.

TORNADO: Chester Morris, Nancy Kelly—I double-billed this feature with "Chip Off the Old Block" to excellent business. Played Friday, Saturday, April 28,29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TORNADO: Chester Morris, Nancy Kelly—This is quite a picture and it is lots better than I thought it would be. I received several favorable comments concerning this feature. It has a lot of story value and after all there are a few fans left that enjoy a picture for its story value.—L. V. Bergtold, Westby Theatre, Westby, Wis.

TRUE TO LIFE: Mary Martin, Franchot Tone—This feature did not draw average business. I thought it was only fair and the opinions of my patrons were divided. Played Tuesday-Thursday, March 21-23.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

TRUE TO LIFE: Mary Martin, Franchot Tone—I played this feature Easter Sunday to below average business. The picture is well made but it just didn't have the pull. It must have been the lack of star value. Played Sunday-Tuesday, April 9-11.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

UNINVITED, THE: Ray Milland, Ruth Hussey—Here is an excellent picture and it gave the folks enough creeps to satisfy them. The suspense is well built up, and in the last few minutes, when the door blows open, the audience is ripe enough to gasp en masse. I jumped a foot or so myself the first showing and I don't blame the others for doing likewise. By all means, play it.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

PRC Pictures

BEHIND PRISON WALLS: Alan Baxter, Gertrude Michael—This is supposed to be a comedy, but it didn't draw a laugh. Outside of this, it might pass as the second half of a double bill. Played Friday, Saturday, March 31-April 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DRIFTER, THE: Buster Crabbe, Al St. John—Crabbe is falling fast here, and it's a good thing he has "Fuzzy" to back him up. I must admit that Crabbe has a lot of doubles; maybe too many. Why don't they have two "Fuzzys" instead? Played Wednesday, Thursday, April 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HARVEST MELODY: Rosemary Lane, Johnny Downs—This is the type of picture I like to see down the street at my competitor's house. It will hardly hold up the small end of a double bill. Played Tuesday, Wednesday, April 11, 12.—Robert Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

RKO Radio

ADVENTURES OF A ROOKIE: Alan Carney, Wally Brown—This team is just as good as Abbott and Costello, but they are not as popular. Some of the scenes are a little corny, but it's a good comedy. It received a lot of good comments the first night and this helped me to have a full house the second night. Played Saturday, Sunday, April 15, 16.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—Here's the kind of war picture the public likes and should see. It gets away from the horror angles and works on the comedy side and fills your bank account. Don't be afraid to buy this feature. Played Sunday, Monday, April 23, 24.—Robert Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

AROUND THE WORLD: Kay Kyser—Kay is the only band personality that has any drawing power at this whistle stop. We did above average business.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

BOMBARDIER: Pat O'Brien, Randolph Scott, Anne Shirley—This is a fine picture which did terrible business in spite of extra advertising. The patrons say there are too many war pictures and even the big ones won't bring them in. My customers want to laugh and be entertained and they just can't relish paying to see tragedy and troubles. They get all that free these days. Played Thursday-Saturday, April 13-15.—Robert Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

DR. CHRISTIAN MEETS THE WOMEN: Jean Hersholt, Dorothy Lovett—RKO really has a swell series here. It has everything that the public wants, good cast, romance and laughs. This series did much better than some of the big pictures I have played.—Jones Brothers, Troy Theatre, Troy, Tenn. Rural and village patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—This feature is quite similar to "The More the Merrier," but it was not as potent at the box office. However, we did average business. Played Sunday-Tuesday, March 12-14.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

HIGHER AND HIGHER: Frank Sinatra—I didn't expect much from this picture but it came out O.K. I guess the folks wanted to see what Frank looked like and I must admit that he handled himself very well, but personally I fail to see or understand what all the shouting is about. Played Sunday-Tuesday, April 2-4.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—Here is a football picture which will provide entertainment for all your customers, but it's no sellout. Played Wednesday, Thursday, April 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—Here's a fair football feature, but it failed to draw any crowds. Played Tuesday-Thursday, March 14-16.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—This picture compares favorably with "Knute Rockne-All American" of a few seasons back, as far as story, production, etc. But for some reason it failed to click at the box office. Played Sunday-Tuesday, March 5-7.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—We had poor crowds, but it's a fair picture. However, nothing big. Played Tuesday-Thursday, March 28-30.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

SEVENTH VICTIM, THE: Tom Conway, Kim Hunter This is without doubt the most unsatisfactory picture we have any recollection of. I had many walkouts and no favorable comments from my patrons. Played Friday, Saturday, April 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SO THIS IS WASHINGTON: Lum 'n' Abner, Mildred Coles—On the whole, this feature was not anything to boast about. I received quite a few unfavorable comments concerning it. Played Friday, Saturday, April 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SQUADRON LEADER X: Eric Portman, Ann Dvorak—This picture was a flop. British pictures don't go over in my community. With a title like this the audience expected quite a bit of action, but there was no action at all. Boy were they disappointed the first night. We started off with below average attendance and went down to 108 on the last night. Never again. Played Tuesday-Sunday, April 18-23. Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

SUNNY: Anne Neagle, John Carroll—This is a very worthwhile repeat. It has plenty of entertainment and Jerome Cowen's music is beautiful. The trailer does its bit to show this.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—The few patrons who came to see this picture didn't like it. It's just the same old story done over again. Played Sunday, Monday, March 3, 4.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

UP IN ARMS: Danny Kaye, Dinah Shore—Here's a super picture, a real knockout. We packed our theatre and we had several requests to re-book this feature. You certainly can't go wrong with it. Played Sunday, April 16.—R. C. A. F. Theatre, Jarvis, Ont., Canada.

Republic

BOOTS AND SADDLES: Gene Autry—These Autry reissues have so far held up midweek playing dates. We did way above average business. Played Wednesday, Thursday, April 26, 27.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

COWBOY AND THE SENORITA, THE: Roy Rogers, Mary Lee—This musical Western is a swell show and we did excellent business. Played Friday, Saturday, April 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—Here's a fine picture which pleased my Friday, Saturday patrons. Played April 21, 22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—Here's a fine picture for small towns. There's a little about the war near the end, but not enough to hurt. Played Monday-Wednesday, April 24-26.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—I can't understand how any exhibitor in a small town could pan this feature. Several did in these columns. Personally, I think this is one of the best pictures Republic has ever turned out. I received a lot of favorable comments from my Saturday audience, which is most unusual. If you have passed up this feature, by all means go back and play it.—L. V. Bergtold, Westby Theatre, Westby, Wis.

HERE COMES ELMER: Al Pearce, Dale Evans—Here's a fine picture which had my patrons laughing from beginning to end. We did average business. Played Friday, Saturday, April 28, 29.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Here's a small town natural and we had a packed house both day and night. It's a good show so don't be afraid to give it your best playing time. Played Sunday-Tuesday, April 30-May 2.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—This feature has an excellent cast and was well received by my patrons. If it had been in Technicolor it surely would have gone over big. We did well above average business. Played Monday-Wednesday, March 13-15.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

KING OF THE COWBOYS: Roy Rogers—I double-billed this feature with "South of the Border" and advertised Rogers versus Autry program to standing room only. Thanks to Don Eaglin of the Strand in Phoenix, Arizona, for the idea. Roy and Gene tied for honors but I got the do-re-mi. Played Saturday, April 22.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

MY BEST GAL: Jane Withers, Jimmy Lydon—This picture lacked something, but I don't know what. Played Friday, Saturday, April 28, 29.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MYSTERY BROADCAST: Ruth Terry, Nils Asther—This is a below average picture and it will do below average business. Played Friday, Saturday, April 14, 15.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ROSIE THE RIVETER: Jane Frazee, Vera Vague, Frank Albertson—Congratulations to Republic for this fine picture. It has a title we could sell and a darn good cast. Our audience liked it and Vera Vague always gets a laugh. Played Monday-Wednesday, April 10-12.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—This reissue was double-billed with "In Old Chicago" and it will do great for a midweek show.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrae—This was a good picture several years ago and it still is a good picture. I was surprised that the sound was so good on this reissue. Played Tuesday-Thursday, April 25-27.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BUFFALO BILL: Joel McCrae, Maureen O'Hara—Action, suspense, drama and historic sequences all add up to box office. This did it, and how! I played this feature hotter than a 45 Colt and it will do great business next year. The Technicolor is excellent. Audiences from coast to coast will somehow like "Buffalo Bill." The title should do the rest. Played Sunday-Tuesday, April 16-18.—A. J. Howland, Elted Theatre, Absarokee, Mont.

CLAUDIA: Dorothy McGuire, Robert Young—This is not a small town picture and it will not hold a preview crowd. It's just fair entertainment. Played Saturday-Monday, April 29-May 1.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—The box office dropped about 50 per cent, due to bad weather conditions. I received no comments either good or bad. Played Sunday-Tuesday, March 26-28.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

HAPPY LAND: Don Ameche, Frances Dee—This is an excellent picture. It's somewhat of a tear jerker but nevertheless we did great business. Played Monday-Wednesday, May 1-3.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Here is a good feature which is well produced and well acted. The general comments were all very satisfactory. Gene Tierney and Don Ameche were excellent and the rest of the cast played their parts very well. Played Saturday-Monday, April 15-17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

IN OLD CHICAGO: Don Ameche, Alice Fay—I double-billed this feature with "Banjo on My Knee" to excellent midweek business.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

JANE EYRE: Joan Fontaine, Orson Welles—Here's a fair picture that failed to draw. I think the weather had a lot to do with it as it rained for three days and the roads were terrible. Therefore, I can't judge this picture. The comments from the women were good and from the men terrible. Played Sunday-Tuesday, April 23-25.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

JANE EYRE: Joan Fontaine, Orson Welles—This is a top-heavy story with sombre tones throughout. It just couldn't make the grade in our community and I played it to below average business. This picture is no good for small towns. Everyone loved Joan Fontaine and that is probably what saved the picture. Played Sunday-Monday, April 30-May 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

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SULLIVANS, THE: Thomas Mitchell, Anne Baxter—This picture was among the top grossers of the year in my house. It not only brought them in, but it pleased them all as well. It's a wonderful story and it can't help but make all your patrons happy.—Played Friday, Saturday, April 28, 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—This is only a program picture and not nearly as good as most of the previous 20th-Fox musicals. We did fair business. Played Tuesday-Thursday, Jan. 25-27.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

United Artists

BRIDGE OF SAN LUIS REY, THE: Lynn Bari, Akim Tamiroff—This film did well, but it could have been tops in business with other than Lynn Bari in the lead. It's a good story with suspense and fine acting by Tamiroff and Calhern. My audience's opinions were divided but on the whole they were generally pleased. Played Monday-Wednesday, April 24-26.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

HISTORY IS MADE AT NIGHT: Jean Arthur, Charles Boyer—This is still a fine picture with the shipwrecking scene as tops. Jean Arthur and Charles Boyer make an excellent team. I received excellent comments concerning this feature. Played Monday-Wednesday, May 1-3.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

JACK LONDON: Michael O'Shea, Susan Hayward—This feature has an excellent cast but the story endeavored to cover too much ground. On the whole, my patrons seemed to enjoy it and we did well for a three-day run. Played Monday-Wednesday, March 27-29.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—This picture was old when I played it, but I did a surprisingly nice business. It's an excellent show. Played Sunday, Monday, April 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—Here's an excellent picture which received a word of praise from all who saw it. We had a little better than average crowd. Played Tuesday-Thursday, Feb. 8-10.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

Universal

CHIP OFF THE OLD BLOCK: Donald O'Connor, Peggy Ryan—This feature was well received by my patrons. O'Connor is popular in this community. Played Friday, Saturday, April 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CORVETTE K-225: Randolph Scott, James Brown—This feature has a few good spots but on the whole it's rather boring. I just broke even and that's about all. From the critics' reviews I looked for something a lot better.—L. V. Bergtold, Westby Theatre, Westby, Wis.

EAGLE SQUADRON: Robert Stack, Diana Barrymore—Even though I ran this feature late, it's a good show and we had an excellent crowd. Played Sunday, Monday, March 19, 20.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

FIRED WIFE: Louise Allbritton, Robert Paige—This is the best feature I have played from Universal this year. I suggest they get busy with Abbott and Costello or they are going to lose a lot of customers. "Fired Wife" was played during the week and we did above average business. The majority of my patrons enjoyed this feature.—L. V. Bergtold, Westby Theatre, Westby, Wis.

HAT CHECK HONEY: Leon Errol, Grace McDonald—This is just a little program picture which failed to draw in my community. I had no complaints, but I did no business. Played Tuesday, April 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KEEP 'EM FLYING: Abbott and Costello—This picture had never played in my town so I picked it up to fill a date. We did above average business and I'm glad I played it. Played Wednesday, Thursday, April 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUMMY'S TOMB, THE: Dick Foran, Elyse Knox—I ran this feature on Friday and Saturday and it kept them away like a quarantine sign. No more horror features for me. Played March 31-April 1.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

NEVER A DULL MOMENT: Ritz Brothers, Frances Langford—I used this feature on a double bill and it's not a bad little picture. Played Friday, Saturday, March 10, 11.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

SHE'S FOR ME: Grace McDonald, David Bruce—This was a satisfactory feature for my one-day showing. We did almost normal business. Played Saturday, Feb. 26.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SO'S YOUR UNCLE: Donald Woods, Elyse Knox—I double-billed this feature with "Beneath Western Skies," and I could look my patrons in the face as they went out.—Played Wednesday, Thursday, April 5, 6.—F. R. Crist, Crist Theatre, Loveland, O.

SON OF DRACULA: Lon Chaney, Louise Allbritton—This was the best horror show ever run in my theatre. It has name draw, scenes that are unbelievable, a very good plot, and some honest to goodness horror scenes for those that scare easily. Played Tuesday, Wednesday, April 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SPIDER WOMAN: Basil Rathbone—My patrons go for these mystery pictures and this one is good. We did excellent business. Played Friday, Saturday, March 24, 25.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—This fellow is really climbing high and Universal is doing its part to help by giving him such good roles. I think it won't be long before he will outgross Mickey Rooney. He has a touch of everything in him to be loved by everyone. My patrons told me that this was better than "Mr. Big," especially the high school youngsters. Played Friday, Saturday, April 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TOP MAN: Donald O'Connor, Peggy Ryan—Like the rest of O'Connor's pictures, this one was well received by my patrons. It's a picture full of entertainment and fun. Count Basie and his orchestra were "solid." Borrah Minevitch and his harmonica rascals provided some excellent harmonica music as well as laughs. Let's have more of them. Played Tuesday-Sunday, April 11-16.—Andrew Mayeshiba, Technical Dept., Heart Mountain Wyo.

Warner Brothers

CRIME SCHOOL: Humphrey Bogart, Dead End Kids—I double-billed this feature with "Girls on Probation" to excellent business. Played Friday, Saturday, April 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—Here is a nice little action picture which is full of suspense, but it didn't do the business we expected. Played Monday, Tuesday, April 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

OKLAHOMA KID: James Cagney, Humphrey Bogart—Here is still a top Western that will beat anybody's reissue. You don't need to double bill it. Just play it with a few shorts or maybe a good propaganda reel or two.—A. J. Howland, Elted Theatre, Absarokee, Mont. Rural and small town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—All my women patrons liked it. Bette Davis gives an excellent performance. Played Sunday, Monday, April 9, 10.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—In spite of the title, this comedy was well received by my patrons and we did above average business.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—This is a swell show and it is just what my audiences love. Warners always makes a good picture, bless 'em all. Olivia de Havilland can park in our theatre anytime. We received excellent comments concerning this feature. Played Monday-Wednesday, April 3-5.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—This feature pleased my patrons and we did a nice business. Played Friday, Saturday, April 14, 15.—F. R. Crist, Crist Theatre, Loveland, O.

THANK YOUR LUCKY STARS: Warner Stars Revue—Don't play this feature if you have rural patronage. It's no good for small towns. Played Thursday, Friday, March 30, 31.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—Here's the only Sunday opening show that I have lost on this year. It looks like a project on the part of Warners to publicize their numerous stars. This feature only goes to prove that footage and stage and screen stars are not enough to make the kind of a picture that most people want to see. I had plenty of walkouts, but there were a few who liked it.—L. V. Bergtold, Westby Theatre, Westby, Wis.

THANK YOUR LUCKY STARS: Warner Stars Revue—This feature is fairly good entertainment. It has great box office power and we did excellent business for three days. A co-feature is not necessary with this feature. Try it on a single bill. Played Thursday-Saturday, April 20-22.—Robert Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—This picture is too long and drawn out. Bette Davis' singing spoiled the show, but Dennis Morgan and Joan Leslie did some good acting and singing. Dinah Shore, also, was good. Played Saturday, Sunday, April 29, 30.—Herman D. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—This is supposed to be one of those all-star specials, but it's very disappointing compared to many of the big musicals Warners has made in the past.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

THIS IS THE ARMY: Joan Leslie, George Murphy—What a show. Entertainment all the way through served on a golden platter. The only mistake I made was that I should have waited till spring to play it. We had too much winter for good business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—Here's a fine picture. The acting was good, but it had limited appeal. It wasn't a money maker, but it clicked with those who really like this type of picture. Played Wednesday, Thursday, April 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—Bette Davis has no draw in my community. It's an excellent picture for its type and the few who like Miss Davis came out and said they enjoyed it. Played Wednesday, Thursday, April 5, 6.—G. R. Border, Jr., Am-BC Theatre, Blaine, Wash. Small town patronage.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—This is not a small town picture, but nevertheless some of my patrons really appreciated it. Played Sunday, Monday, March 12, 13.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

Short Features

Columbia

KING MIDAS, JR.: Color Rhapsody—Here's a fine cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

DAY IN DEATH VALLEY: Fitzpatrick Traveltalk—This is an excellent scenic Technicolor short which takes place in Colorado. It's well worth booking.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

GRAND CANYON—PRIDE OF CREATION: Fitzpatrick Traveltalk—Here's an excellent travelogue which received a lot of favorable comments.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

HOLLYWOOD DAREDEVILS: Pete Smith Specialty—This is a terrible short.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

SCENIC OREGON: Fitzpatrick Traveltalk—This is a beautiful reel which can be played in any theatre.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

Paramount

CARIBBEAN ROMANCE: This is an excellent short. It will take the place of a second feature, if booked with a good cartoon and another short. The music and Technicolor is better than in most features.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

HEROES ON THE MEND: Sportlight—Here's an entertaining reel about our war heroes who are in the hospital.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE BROADCAST, THE: Madcap Model—Here's a fair Technicolor short, but it's a little too short.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

SAY AH, JASPER: Madcap Model—Here's a fine one-reel Technicolor comedy from the Puppetoon series by George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

NOT ON MY ACCOUNT: Edgar Kennedy—This is a fairly entertaining comedy which tells about mother-in-law buying a new coat.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

T-BONE FOR TWO: Walt Disney Cartoon—This is an excellent Disney cartoon and as the title shows, it's about dogs.—Ralph Raspa, State Theatre, Rivesville, W. Va.

VANISHING PIRATE, PLUTO AT THE ZOO, HOW TO SWIM, DER FUEHRER'S FACE: Walt Disney Cartoons—We joined these four cartoons together and played them with "The Sullivans" to excellent business. My patrons enjoyed this novelty.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

MY BOY JOHNNY: Terrytoon—This is an excellent Technicolor short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

HOBO NEWS: Variety View—Here's an entertaining reel which will please your customers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EAGLE VS. DRAGON: Two-Reel Special—This is absolutely one of the most interesting shorts I have ever run. The Technicolor and photography are excellent.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

"Mighty Mouse" Terrytoon

The Terrytoon cartoon, "Mighty Mouse Meets Jekyll and Hyde Cat," released by 20th Century-Fox, was inadvertently referred to as "Mickey Mouse Meets Jekyll and Hyde Cat" in the What the Picture Did for Me Department of last week's MOTION PICTURE HERALD.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SHINE ON, HARVEST MOON (WB)

Final Reports:

Total Gross Tabulated	$896,700
Comparative Average Gross	823,100
Over-all Performance	108.9%

BALTIMORE—Stanley, 1st week 118.4%
BALTIMORE—Stanley, 2nd week 106.7%
BUFFALO—Great Lakes, 1st week 107.2%
BUFFALO—Great Lakes, 2nd week 91.5%
CHICAGO—Roosevelt, 1st week 156.3%
CHICAGO—Roosevelt, 2nd week 147.0%
CHICAGO—Roosevelt, 3rd week 127.4%
CINCINNATI—RKO Grand 165.5%
DENVER—Denver 114.7%
(DB) Girl in the Case (Col.)
DENVER—Esquire 150.0%
(DB) Girl in the Case (Col.)
INDIANAPOLIS—Circle 93.2%
INDIANAPOLIS—Lyric 102.0%
LOS ANGELES—Warner's Downtown, 1st week . 120.6%
LOS ANGELES—Warner's Downtown, 2nd week . 93.6%
LOS ANGELES—Warner's Downtown, 3rd week . 81.7%
LOS ANGELES—Warner's Hollywood, 1st week . 137.3%
LOS ANGELES—Warner's Hollywood, 2nd week . 105.8%
LOS ANGELES—Warner's Hollywood, 3rd week . 81.7%
LOS ANGELES—Warner's Wiltern, 1st week . . 140.1%
LOS ANGELES—Warner's Wiltern, 2nd week . 110.5%
LOS ANGELES—Warner's Wiltern, 3rd week . . 82.9%
MILWAUKEE—Warner's, 1st week 115.6%
MILWAUKEE—Warner's, 2nd week 110.5%
(DB) Rosie the Riveter (Rep.)
MINNEAPOLIS—Radio City 100.0%
NEW YORK—Strand, 1st week 118.2%
(SA) Russ Morgan's Orchestra, others
NEW YORK—Strand, 2nd week 101.0%
(SA) Russ Morgan's Orchestra, others
NEW YORK—Strand, 3rd week 82.6%
(SA) Russ Morgan's Orchestra, others
NEW YORK—Strand, 4th week 71.7%
(SA) Russ Morgan's Orchestra, others
OMAHA—Paramount 103.4%
OMAHA—Omaha, MO 1st week 112.6%
(DB) She's For Me (Univ.)
PHILADELPHIA—Mastbaum, 1st week 157.3%
PHILADELPHIA—Mastbaum, 2nd week 108.4%
PHILADELPHIA—Arcadio, MO 1st week . . . 170.0%
PITTSBURGH—Penn 92.8%
PITTSBURGH—Warner's, MO 1st week 117.6%
PROVIDENCE—Majestic, 1st week 132.2%
(DB) The Memphis Belle (Para.-WAC)
PROVIDENCE—Majestic, 2nd week 95.0%
(DB) The Memphis Belle (Para.-WAC)
PROVIDENCE—Carlton, MO 1st week 75.0%
(DB) The Memphis Belle (Para.-WAC)
SAN FRANCISCO—Fox 106.6%
(DB) The Navy Way (Para.)
SAN FRANCISCO—St. Francis, MO 1st week . 113.8%
(DB) The Navy Way (Para.)
SAN FRANCISCO—St. Francis, MO 2nd week . 94.8%
(DB) The Navy Way (Para.)
SEATTLE—Orpheum, 1st week 106.8%
SEATTLE—Orpheum, 2nd week 66.9%
ST. LOUIS—FOX 139.0%
(DB) The Whistler (Col.)
WASHINGTON—Earle, 1st week 131.9%
(SA) Vaudeville
WASHINGTON—Earle, 2nd week 101.5%
(SA) Vaudeville
WASHINGTON—Metropolitan, MO 1st week . . 118.0%

UP IN ARMS (RKO-Goldwyn)

Final Reports:

Total Gross Tabulated	$986,300
Comparative Average Gross	895,500
Over-all Performance	110.1%

BALTIMORE—Hippodrome, 1st week 114.2%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 105.6%
(SA) Vaudeville
BOSTON—Keith's Memorial, 1st week 123.1%
(DB) Passport to Destiny (RKO)
BOSTON—Keith's Memorial, 2nd week 103.4%
(DB) Passport to Destiny (RKO)
BOSTON—Keith's Memorial, 3rd week 98.5%
(DB) Passport to Destiny (RKO)
BOSTON—Keith's Memorial, 4th week 98.5%
(DB) Follow the Boys (Univ.)
BUFFALO—20th-Century, 1st week 170.4%
BUFFALO—20th-Century, 2nd week 90.1%
CHICAGO—Woods, 1st week 219.2%
CHICAGO—Woods, 2nd week 146.1%
CINCINNATI—RKO Palace 119.0%
CINCINNATI—RKO Shubert, MO 1st week . . 120.3%
CINCINNATI—RKO Keith's, MO 1st week . . . 100.0%
DENVER—Orpheum 105.6%
(DB) The Falcon Out West (RKO)
INDIANAPOLIS—Indiana 94.8%
KANSAS CITY—Orpheum, 1st week 122.8%
(DB) The Falcon Out West (RKO)
KANSAS CITY—Orpheum, 2nd week 123.8%
(DB) The Falcon Out West (RKO)
KANSAS CITY—Orpheum, 3rd week 97.0%
(DB) Murder on the Waterfront (WB)
LOS ANGELES—Hillstreet, 1st week 101.5%
(DB) Nine Girls (Col.)
LOS ANGELES—Hillstreet, 2nd week 106.5%
(DB) Nine Girls (Col.)
LOS ANGELES—Hillstreet, 3rd week 96.5%
(DB) Nine Girls (Col.)
LOS ANGELES—Hillstreet, 4th week 100.0%
(DB) Nine Girls (Col.)
LOS ANGELES—Pantages, 1st week 125.7%
(DB) Nine Girls (Col.)
LOS ANGELES—Pantages, 2nd week 125.7%
(DB) Nine Girls (Col.)
LOS ANGELES—Pantages, 3rd week 113.7%
(DB) Nine Girls (Col.)
LOS ANGELES—Pantages, 4th week 122.7%
(DB) Nine Girls (Col.)
MINNEAPOLIS—State 88.7%
NEW YORK—Music Hall, 1st week 113.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 110.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 103.8%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Brandeis, 1st week 110.1%
(DB) Passport to Destiny (RKO)
OMAHA—Brandeis, 2nd week 92.7%
(DB) Passport to Destiny (RKO)
PROVIDENCE—RKO Albee, 1st week 132.8%
(DB) Passport to Destiny (RKO)
PROVIDENCE—RKO Albee, 2nd week 97.6%
(DB) Passport to Destiny (RKO)
PROVIDENCE—RKO Albee, 3rd week 82.0%
(DB) Passport to Destiny (RKO)
SAN FRANCISCO—Golden Gate, 1st week . . . 110.0%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . . 102.0%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . . . 90.0%
(SA) Vaudeville
WASHINGTON—Keith's, 1st week 132.3%
WASHINGTON—Keith's, 2nd week 80.8%
WASHINGTON—Keith's, 3rd week 73.5%

THE BRIDGE OF SAN LUIS REY (UA)

Final Reports:

Total Gross Tabulated	$434,600
Comparative Average Gross	454,400
Over-all Performance	95.6%

BALTIMORE—Century 97.7%
BOSTON—Loew's Orpheum 96.4%
(DB) Swing Fever (MGM)
BOSTON—Loew's State 64.5%
BUFFALO—Buffalo 101.7%
(DB) After Midnight With Boston Blackie (Col.)
CHICAGO—Apollo, 1st week 166.6%
(DB) Tunisian Victory (MGM-MOI)
CHICAGO—Apollo, 2nd week 103.6%
(DB) Tunisian Victory (MGM-MOI)
CINCINNATI—RKO Capitol 119.0%
INDIANAPOLIS—Loew's 89.5%
(DB) Yanks Ahoy (UA-Roach)
KANSAS CITY—Midland 81.7%
(DB) Klondike Kate (Col.)
LOS ANGELES—Egyptian 117.8%
(DB) Three Russian Girls (UA)
LOS ANGELES—Los Angeles 127.5%
(DB) Three Russian Girls (UA)
LOS ANGELES—Ritz 126.4%
(DB) Three Russian Girls (UA)
MILWAUKEE—Warner 108.8%
(DB) Moon Over Las Vegas (UA)
NEW YORK—Capitol, 1st week 96.0%
(SA) Will Osborne's Orch., Larry Adler, 4 King Sisters
NEW YORK—Capitol, 2nd week 70.4%
(SA) Will Osborne's Orch., Larry Adler, 4 King Sisters
OMAHA—Orpheum 68.0%
(DB) Moonlight in Vermont (Univ.)
PITTSBURGH—Stanley 100.4%
(SA) Vaudeville
PROVIDENCE—Loew's State 81.7%
(DB) The Ghost That Walks Alone (Col.)
SAN FRANCISCO—United Artists, 1st week . . 142.7%
(DB) Moonlight in Vermont (Univ.)
SAN FRANCISCO—United Artists, 2nd week . . 118.1%
(DB) Moonlight in Vermont (Univ.)
SAN FRANCISCO—United Artists, 3rd week . . 98.1%
(DB) Moonlight in Vermont (Univ.)
SAN FRANCISCO—United Artists, 4th week . . 89.0%
(DB) Moonlight in Vermont (Univ.)
SAN FRANCISCO—United Artists, 5th week . . 77.2%
(DB) Moonlight in Vermont (Univ.)
ST. LOUIS—Loew's State 89.9%
(DB) Two-Man Submarine (Col.)
WASHINGTON—Loew's Capitol 102.8%
(SA) Vaudeville

THE ADVENTURES OF MARK TWAIN (WB)

Intermediate Reports:

Total Gross Tabulated	$306,60[illegible]
Comparative Average Gross	259,70[illegible]
Over-all Performance	118.0%

BALTIMORE—Stanley 130.1%
BUFFALO—20th-Century 98.3%
CINCINNATI—RKO Capitol 148.8%
CLEVELAND—Warner's Hippodrome 90.5%
INDIANAPOLIS—Indiana 93.0%
LOS ANGELES—Warner's Downtown 105.3%
LOS ANGELES—Warner's Hollywood 105.2%
LOS ANGELES—Warner's Wiltern 108.5%
NEW YORK—Hollywood 104.8%
PHILADELPHIA—Boyd 133.3%
PITTSBURGH—Warner 141.1%
PROVIDENCE—Fay 76.9%
SAN FRANCISCO—Paramount 165.8%
ST. LOUIS—Ambassador 152.8%
WASHINGTON—Warner's Earle 139.5%
(SA) Vaudeville

THE HEAVENLY BODY (MGM)

First Reports:

Total Gross Tabulated	$435,00[illegible]
Comparative Average Gross	445,60[illegible]
Over-all Performance	97.4%

BALTIMORE—Century 106.3%
BUFFALO—Hippodrome 113.4%
(DB) Tunisian Victory (MGM-MOI)
CHICAGO—Chicago 100.9%
(DB) Vaudeville
LOS ANGELES—Carthay Circle 91.0%
(DB) The Cross of Lorraine (MGM)
LOS ANGELES—Chinese 109.6%
(DB) The Cross of Lorraine (MGM)
LOS ANGELES—Loew's State 124.4%
(DB) The Cross of Lorraine (MGM)
LOS ANGELES—Uptown 109.5%
(DB) The Cross of Lorraine (MGM)
MILWAUKEE—Wisconsin 99.3%
(DB) Timber Queen (20th-Fox)
MILWAUKEE—Strand, MO 1st week 145.1%
(DB) Four Jills in a Jeep (20th-Fox)
NEW YORK—Capitol, 1st week 112.0%
(SA) Jimmy Durante, Bonita Granville, others
NEW YORK—Capitol, 2nd week 88.0%
(SA) Jimmy Durante, Bonita Granville, others
NEW YORK—Capitol, 3rd week 88.0%
(SA) Jimmy Durante, Bonita Granville, others
PROVIDENCE—Loew's State 90.4%
(DB) The Memphis Belle (Para.-WAC)
SAN FRANCISCO—Fox 97.9%
(DB) Swing Fever (MGM)
SAN FRANCISCO—St. Francis, MO 1st week . . 113.6%
WASHINGTON—Capitol 112.1%
(SA) Vaudeville
WASHINGTON—Columbia, MO 1st week 97.5%

SWING FEVER (MGM)

First Reports:

Total Gross Tabulated	$116,00[illegible]
Comparative Average Gross	116,60[illegible]
Over-all Performance	99.4%

CHICAGO—Chicago 87.3%
(SA) Glen Gray's Orchestra
CINCINNATI—RKO Albee 138.0%
(SA) Martha Raye, others
CLEVELAND—Loew's Ohio 80.0%
PROVIDENCE—Loew's State 73.4%
(DB) Return of the Vampire (Col.)
WASHINGTON—Loew's Capitol 116.8%
(SA) Vaudeville

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Pickus' Bond Plan

At our request, Mr. Albert M. Pickus, of the Stratford theatre, Stratford, Conn., forwarded his campaign on the Fourth War Loan Drive which won special distinction for him and a trip to Washington as a state representative in the industry's Honored One Hundred.

Mr. Pickus includes one promotion which shows his accomplishment was the result of clever showmanship.

We imagine that more than a few Round Tablers will be quick to seize upon the opportunity of using the device to their own advantage in the forthcoming Fifth War Loan Drive.

Mr. Pickus writes:

"We worked with the high school students . . . offering their services to purchasers of Bonds. In other words, a $25 War Bond purchase would get your car washed by the students, have your baby minded, a cake baked, errands run, or get you a part time clerk for your store. A $50 Bond would get you twice as much student service, and for a $1,000 Bond you could have the service for the entire summer vacation.

"On the last night of the Drive we had an auction of all student manpower that remained, and it was a huge success."

The help situation being what it is, we suspect that Mr. Pickus' inspiration will be Heaven-sent to many communities, in addition to swelling the sale of Bonds.

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Showmanship in Canada

Jack Arthur, district manager for Famous Players Canadian, recently took time out to check on the state of showmanship in his theatres. His report follows:

" . . . Business has been so good in most theatres that it has not always been necessary to go out and burn up the town with exploitation.

"However, you cannot keep a live showman from thinking up stunts that will benefit his theatre; so some of the boys are turning their attention to building theatre patronage through personal contact with members of their audience.

"One of our managers (Sid Scott) personally visits the parents, wives or relatives of all service men who are lost or killed in action. . . . Reaction is most gratifying. . . . People are pleased to know that somebody cares, and they appreciate the gesture.

"An old soldier himself, Scott visits returned wounded men, chats with them and invites them to a performance at the theatre as his guests.

"Then we have Jimmy Foy, who is rapidly gaining popularity in his community by using his pleasant personality and a big smile to greet as many of his patrons as he can.

"In conjunction with his booking of the educational short subject, 'The Training Table', Foy visited and interviewed the city school board, pointing out to them the benefits of education through motion pictures on subjects such as history and geography, through films of this nature.

"With the present banning of children from evening performances at theatres, pleasant relations and understanding with members of the school board are not only desirable and necessary, but may pave the way for parent sanction and board backing in lifting the restrictions on children's attendance.

"George Forhan, who manages one of our theatres in a small community, compiled a list of 500 patrons who are usually interested in so-called 'class' pictures whose box-office results might be in doubt.

"Whenever such a picture is booked, Forhan sends a personal letter, each bearing his own signature, to each person on the list. A one-cent stamp on a semi-closed envelope holds down the cost. The normal reaction of the recipients, who feel flattered by this attention, is self-evident. Forhan wisely does not use this too often and only when he is sure the picture will please."

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"Chin Up" Contest

A neat promotion, which can be applied to several films currently being exhibited, was recently the highlight of a campaign staged for "Tender Comrade" by Virgil Faulkner of the Orpheum theatre in Portland, Oregon.

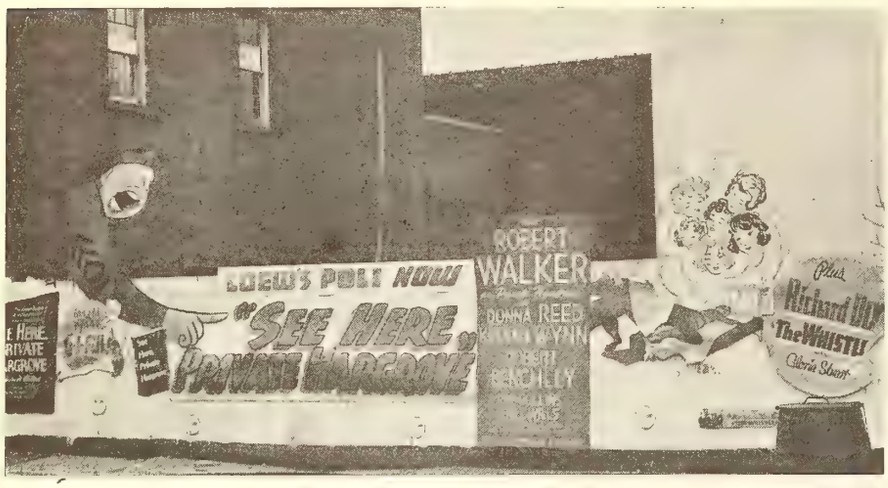
The device was a "Chin Up Contest", in which all women employees of the city's vast shipbuilding enterprise were invited to participate.

Each contestant was asked to submit, in 25 words or less, her reasons for keeping her chin up, her contributions toward victory and her reasons for not being an absentee. Bases of the final selections were records of attendance, production and efficiency which were verified by the shipyards' accounts.

The contest was sponsored by a local women's shop and radio stations KGW and KEX. A finalist was selected from each shipyard and awarded a large merchandise order; the Kaiser shipyard was host to the ladies at a dinner party, and a Victory Trophy was presented to the winner by the theatre.

—CHESTER FRIEDMAN

SOME SURE-FIRE PROMOTIONS

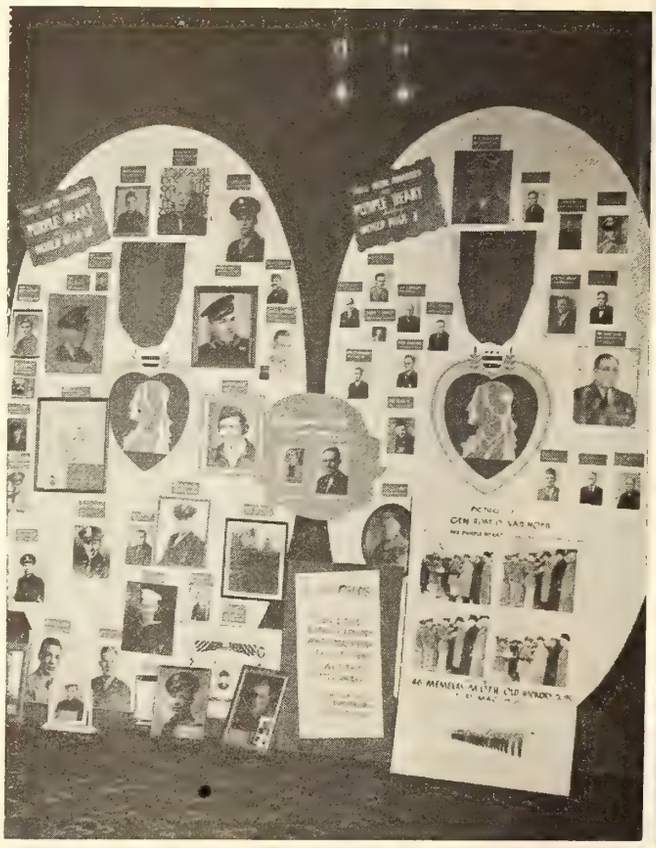


Manager Matt Saunders of the Poli, Bridgeport, Conn., reports that his assistant, M. Stranger, arranged this eye-catching display for "Private Hargrove".

Bob Carney used this mounted 24-sheet to excellent effect on the upright sign with spot illumination at night to plug "Bernadette" at the College, New Haven, Conn.

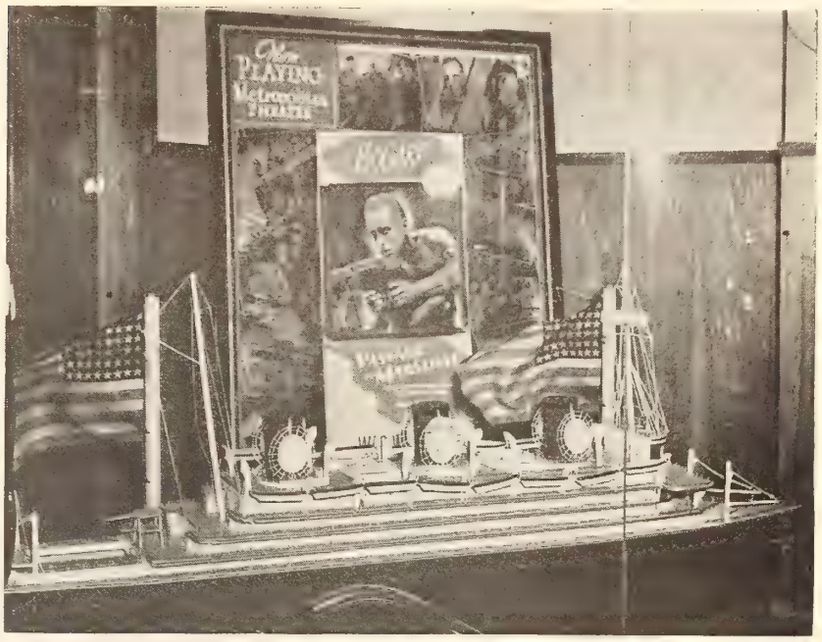
George Hoffman of the Rialto theatre, in New York, is credited with this flash front which attracted huge throngs in the Times Square area.

Bill Connor, manager of Hamrick's Roxy theatre, Tacoma, Wash., provided parking space for patrons who attended "Buffalo Bill" on horseback. A street ballyhoo was also employed.



William Brady, manager of the Paramount, Atlanta, displayed photos of local holders of the Purple Heart in World War I and current conflict and invited holders of the award to see "The Purple Heart".

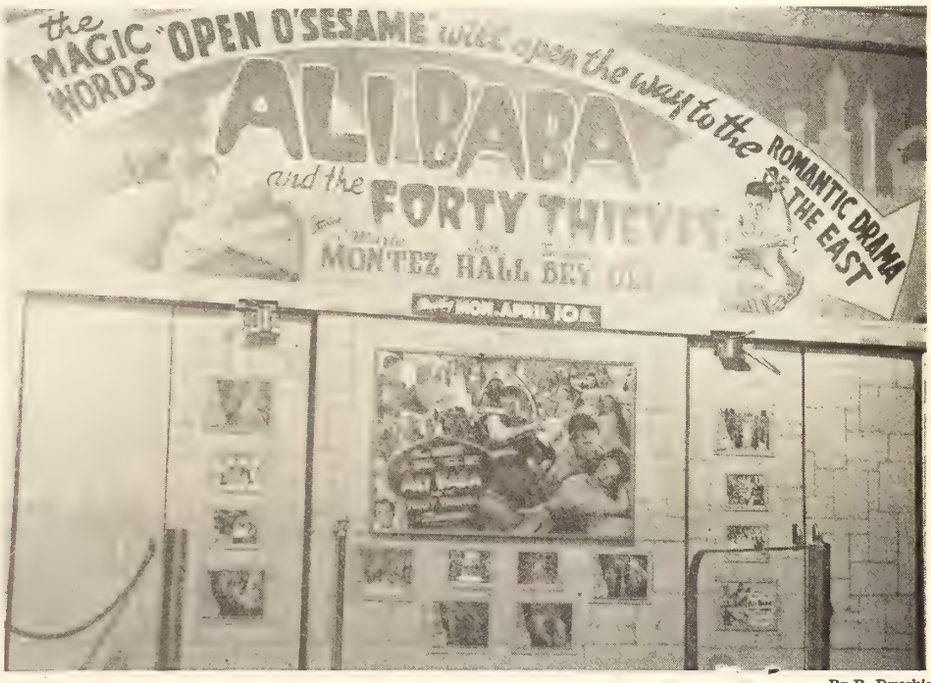
This attractive lobby display for "Lady in the Dark" was used in advance at the Keith theatre, in Baltimore, by Larry Schanberger.



Publicist Paul Levi of the Metropolitan, Boston, promoted this window display, tieing current showing of "Marseille" with ship model and still montage used as a background.

By Couture Studio

Here's an attractive lobby display, plugging Canada's Sixth Victory Loan, devised by Sid Scott, manager of the Capitol, in Sudbury, Ont.



By B. Dworkin

To exploit "Ali Baba" at the Center theatre, Ottawa, the ingenious manager, Gordon Beavis, used his photo-electric beam which automatically opened entrance doors as patrons approached and said "Open sesame".

By James Nevins

Arthur Egberts, manager of Loew's White Plains, White Plains, N. Y., did a real selling job on "F. W. T. B. T.", getting special permission from civic officials to use this street banner.

A permanent window display, arranged by manager A. Balducci of the Regent, Syracuse. Separate power line supplies illumination at night.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

IT HAPPENED TOMORROW

Catch copy and selling approach used by George Peters, manager of Loew's, Richmond, Va., to exploit the engagement of "It Happened Tomorrow" stressed comedy and fun. Special advance stories and art were planted with the *Times-Dispatch* and *News-Leader* with reviews breaking simultaneous with the opening.

Edith Lindeman, movie critic for the *Times-Dispatch,* gave the picture favorable comment on her Friday broadcast which coincided with the opening of the picture. Advance and current spot announcements were employed on Stations WRVA and WMBG.

Window cards were distributed on the attraction in choice locations about the city and 24-sheets were posted at prominent intersections and thoroughfares. Counter cards were displayed at cosmetic counters at Thalhimer's as well as Kaufman's department stores.

Star stills and title cards in addition to prize winning Hollywood photos were displayed in Hall's Optical Shop window. Another attractive window was promoted from Lee's Millinery shop which featured Linda Darnell plus proper theatre credits and play dates. In advance, Peters used two 40 by 60 boards in the lobby with cutout star heads and title augmented with scene stills from the picture.

Newspaper campaign was started with a series of teaser ads well in advance of opening and the R. A. Burton Jewelry store sponsored a co-op display ad using a cut of the stars and theatre and playdate mention.

Many fine window displays augmented the campaign in Utica, N. Y., where the picture had its local premiere at the Avon theatre. Manager George Laurey obtained one of the original costumes worn by Linda Darnell in the filming of the picture and arranged with Berger's Department store for a full window display with additional accessories and a credit card. Berger's also paid for several co-op ads in the local newspapers.

Scene stills and special art were also given prominent displays in Woolworth's, The Famous Store, Hahn's Photo Studio, Goodman's Furniture House and the Melody Shop, which devoted a full window to the music score.

H. W. Reisinger used a variety of fortune tellers in the theatre lobby as an advance publicity stunt for "It Happened Tomorrow", at Loew's, Dayton.

Feature stories backed with attractive art layouts were obtained in the *Observer* and *Dispatch* before and during the current run of the picture.

In Houston, Texas, manager Homer McCallon of Loew's Satte theatre obtained free radio publicity for the picture from Station KTRH in the form of spot announcements.

In the city, many fine eye-arresting window promotions were also effected. John's Beauty Salon bought display space on the society page featuring Linda Darnell's hair-do and attractive setpieces were spotted in the lobbies of the Rice, Lamar and Texas State Hotels. Prior to the film's opening a huge 20-foot electrically illuminated sign was displayed over the exit doors in the lobby of the theatre.

The *Houston Post, Press, Chronicle* and *Shopping News* gave advance and current feature stories and art layouts to the picture.

Lou Colantueno, manager of Warners' Stanton theatre, Philadelphia, staged a radio contest in conjunction with WPEN as the highlight of his campaign for the picture. Two $25 War Bonds were presented to listeners for the best answer to the question: "What would you like to happen tomorrow?"

Manager William Saxton and publicist Gertrude Bunchez collaborated on this attractive lobby board to plug the booking of "Gaslight" at Loew's Century, Baltimore.

UP IN MABEL'S ROOM

To exploit the engagement of "Up In Mabel's Room" at the Loew Grand theatre, in Atlanta, Manager William Aiken put over several effective merchant tie-ups which focused attention on the opening.

Three of the city's leading hotels, the Henry Grady, Ainsley and the Piedmont used special displays in front of the registry desk with scene stills from the attraction and copy reading "After checking in—For fun and entertainment—See 'Up in Mabel's Room' at Loew's Grand."

A large poster featuring Marjorie Reynolds, star of the picture, was used by the beauty salon of Rich's department store with theatre credits. In addition, the store ran co-op ads

(*Continued on following page*)

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THIS IS THE LIFE (Universal): Here are the ingredients for another bang-up campaign. Popular stars, music and a title that lends itself to some fine promotions. Lithos are very good for cutouts and will help publicize the picture well in advance. For newspapers you may be able to interest the contest editor in an essay contest for service men on "This Is the Life" with reference to their own particular branch of service.

A neat window promotion can be effected by tieing up with a furniture store and having a man dressed as a soldier reclining in a bed with a pretty girl fixing his pillow and bringing his meals at intervals. This stunt ties in directly with the title and may also be used as a lobby gag.

Get after the music tieups with orchestra leaders, juke boxes, and merchants. Songs heard include "L'Amour, Toujours, L'Amour" and "With a Song in My Heart" (Harms), "You're a Lalapalooza" (Southern), "Open Thy Heart" (Schirmer), "At Sundown" (Feist), "All or Nothing at All" (Leeds), "The Gremlin Walk", "Ciribiribim", "It's the Girl" and "Yippee-I-Voot".

Catchlines: "He's Kingpin with the Pin-Up Girls", "That Top Man Is Up to His Neckin' with Joy", "Those Tri-Tanic Fun Stars—Gayer, Grander Than Ever".

PIN-UP GIRL (Twentieth Century-Fox): Here's Betty Grable, a grand cast, including Charlie Spivak and his orchestra, and Technicolor. Obviously, a Pin-Up Contest is a must on your list of promotions. Even several might be attempted, with war plant entrants invited to compete on one night, merchants' employees another night, school, fashions, bathing beauties and other groups invited to participate on special evenings. A group of soldiers from a nearby camp might perhaps be induced to act as judges, and newspaper editors will probably go along on the idea with valuable publicity breaks. All entrants should submit photos which may be used for an attractive lobby display, and local firms which are represented might sponsor the promotion and pay costs such as music, co-op ads, prizes, etc.

To give your contest an extra lift, additional prizes can be offered for the most talented singers or dancers. Bregman, Vocco & Conn, music publishers, 1619 Broadway, New York, have published the following hits which are heard in the picture: "You're My Little Pin-Up Girl", "Time Alone Will Tell", "Once Too Often", "Yankee Doodle Hayride", "The Story of a Very Merry Widow", "Don't Carry Tales Out of School" and "Red Robins, Bob Whites and Blue Birds".

Litho cutouts can and should be spotted all over town, and a sponsor may be found to pay costs for a novel peekaboo folder which the distributor has provided.

Catchlines: "Ten Million Fighting Men Can't Be Wrong", "Glorifying the All-American Pin-Up Girl", "A Musical That Will Pin Up Your Heart with Laughs, Love and Lyrics".

Ballyhoo for "Up In Mabel's Room"

(Continued from preceding page)

in the dailies with illustrations of Miss Reynolds.

Window and newspaper promotions were also effected with Marcus Clothes, Brooks and the Morris Brothers luggage shop, the former utilizing scene stills and posters attractively arranged.

Several days prior to the opening, the *Constitution* and the *Journal,* the two leading newspapers devoted feature stories and art to the picture, with the *Journal* breaking a huge fashion revue tied in with the attraction.

As a street ballyhoo, Aiken employed a man dressed in evening clothes who paraded the city streets with a banner reading, "Meet me 'Up in Mabel's Room'—Now at Loew's Grand."

Sam Gilman, manager of the Regent, Harrisburg, Pa., also came through with a number of effective window tie-ups in prominent downtown stores to plug the attraction.

Gilman created considerable interest by cutting out the 24-sheet figure of the girl, simulating the appearance of a pink nightgown on the figure with a piece of silk and placing it atop the marquee in a reclining position.

Proceeds of "Uninvited" Show Go To Underprivileged Children

The highlight of Ted Emerson's campaign on "The Uninvited" at the Orpheum theatre in Omaha and the one thing which got the picture before the public in the most favorable light was a tieup with the *World-Herald* for a midnight preview. The entire proceeds went towards building an Omaha Memorial Children's Hospital for the underprivileged. This civic movement is very popular at this time, with the entire state interested in the hospital plans.

The cooperating newspaper, appreciating the gesture on the part of the theatre management, backed them up one hundred percent with almost daily front-page breaks.

Mayer's "Pin-Up" Girl Contest Mentioned by Columnist

When Louis E. Mayer at the RKO Palace theatre in Cleveland recently held a "Pin-Up" Girl contest in connection with that picture, Norman Siegel, popular local columnist, devoted space to the stunt. Copy stressed the fact that Mayer had been besieged by the town's beauties since the contest had opened and also advised that there was $200 in prizes to be awarded.

PUBLICITY METHOD

TO PROMOTE COMING ATTRACTIONS

Publicity is that form of advertising that *GIVES SOMETHING.* It's based on the logic — YA GOTTA GIVE TO GET.

When the barker puts on a free show — that's publicity. When the circus parades through the town — that's publicity.

HERE'S THE METHOD:

If you want to make a dent on people's consciousness give them something *FIRST . . . THEN* invite them to patronize your coming attractions.

Give them a token Charm — a thank-you gift which costs practically nothing for having checked-in at your box-office. On the lower half of the Charm card (see above) rubber-stamp an advertisement inviting them to attend your next attractions.

GOOD TIMES A-COMIN':

Good Luck Charms are a natural. Adults are grateful for the thoughtful Good Wishes. Children are happy to have them. They don't pretend to be costly. They're just what they are — simple wishes that GOOD LUCK attend each and all; that good entertainment is ahead.

There are 52 different Charms, each stitched individually to a "Good Times A'Comin'" Charm card. The price for "Good Times A-Comin'" carded Charms is $6.50 per thousand, f.o.b. New York. We require a dollar deposit with order, balance C.O.D. — or full payment in advance.

POST SCRIPT:

Children especially go for GOOD LUCK CHARMS. Use them for your Saturday morning and matinee shows weekly.

It's your promotion. It's your publicity. Your orders will be filled promptly.

SAMUEL EPPY & CO.

333 HUDSON STREET, NEW YORK 13, N. Y.

WAC Drive Aids 'Tunisian Victory' For Greenway

Manager Fred Greenway, Loew's Palace, Hartford, Conn., in conjunction with his present showing of "Tunisian Victory" obtained special newspaper plugs when he arranged for the stage presentation of WAC Lt. Mary Wall who previewed the forthcoming WAC Recruiting Drive to be sponsored by motion picture theatres throughout the country. Lt. Wall, with references to the film, graphically told the theatre audience of the urgent need of eligible women to release men for duty.

The all-theatres WAC Recruiting Drive in this area got underway with special trailers, banners on marquee valances, and lobby posters. In the downtown Hartford theatres, theatre lobbies featured a cardboard cutout of a WAC uniform with the sign advising theatre patrons to "Step Right Up and See How You Look in WAC Uniform."

Buffalo "Cover Girl" Campaign Cashes In on National Tie-ups

Taking advantage of the 22 national tie-ups arranged by Columbia, George McKenna, of Basil's Lafayette in Buffalo, enlisted the cooperation of local dealers handling the products tied in with "Cover Girl." The Royal Crown Cola Agency tied in the showing on their 3,500 four-color window cards; 3,500 streetcar cards; 250 center window displays; and banners on both sides of their 14 trucks. Ads giving generous theatre and playdate credits were run on various tie-ups by the J. N. Adams Store, W. T. Grant, Meldrum and Anderson and Oppenheim & Collins. All of the stores devoted at least one full window display each to the tie-up.

The Bell Aircraft, war plant with about 20,000 female employees, conducted the local search for the "Cinderella Cover Girl." Their weekly publication with a circulation over 70,000 went after the contest in a big way and featured the winner of the contest on its cover.

Columbia Records Tieup Arranged on "Mark Twain"

An exploitation tieup causing favorable comment was arranged in St. Louis for the premiere of "The Adventures of Mark Twain" by Carl Post, director of publicity and advertising for Warner Bros. and Les Kaufman, of Fanchon and Marco.

The tieup was made with Columbia Record Company, mid-West division, whereby the windows of each dealer handling Columbia records would feature a Mark Twain display, utilizing the multi-colored Twain travel maps, 11 x 14 stills from the film, scrolls presented to Warner Bros. and centering on the album.

A cash prize was offered by Columbia for the best window display, and from that start the Warner man went on to arrange the same windows for his entire territory, with the cooperation of Columbia Records.

War Manpower Commission Attends "Main Street"

As a special promotion for "Main Street Today," Jessie Pulcipher at Loew's Palace in Washington invited the director and regional directors and staff members of the War Manpower Commission and others to attend the opening night of the show. Photographs were taken and hit the dailies together with stories.

For her lobby, Jessie erected a booth, which was manned daily during the run for interviews with prospective employees. The booth was flanked by effective poster displays to attract attention. Added frame at the end of the short called attention to the local situation and suggested an interview with a representative of the WMC in the lobby.

Ludacer's Ration Book

Highly effective was the ration book giveaway which was distributed by Abe Ludacer at Loew's Park, in Cleveland. The outside was an exact replica of the ration book, but the inside spread was devoted to copy on coming attractions. For his date on "Rationing," Abe also gave away imprinted paper bags carrying a cut of the stars and copy reading "They've taken the ceiling off laughter. Yes, it has its points—and lots of 'em. Hilarious comedy."

Musical Quiz Contest Held On "Up In Arms"

Rita Morton at the RKO Albee in Providence for the date on "Up In Arms" tied in with a special show at the recreation hall of a local Naval Air Station by the Musical Musketeers of Station WJAR and offered 12 passes to winners of a musical quiz contest. The master of ceremonies plugged the picture and playdates each time a pass was awarded, and Rita reports that over 800 men turned out.

Pin-up pictures were distributed at various spots in the downtown section in advance, cards were placed in the record department of the Boston Store plugging Danny Kaye recordings and a display of Dinah Shore records were landed in the record department of the Outlet Store. Downtown restaurants used imprinted menus, WPRO carried regular radio plugs and a special mezzanine lobby poster was utilized.

For the 25th anniversary of the theatre, Rita also landed a nice two-column story in the Sunday paper.

Inaugurates First-Run Policy In Glen Falls for "Cover Girl"

Discarding his policy of second-run features, Fred Mausert of the Star theatre, Glen Falls, N. Y., went first-run with his showing of "Cover Girl."

Combining his campaign on the picture with the change in policy, Mausert covered the town in one of the most extensive campaigns ever staged in Glen Falls. The Merkel and Gellman Department Store, the town's leading merchandising mart, adopted the "Cover Girl Fashions" idea and splashed it across the newspapers with a full six-column ad which gave prominent credit to the picture and theatre playdate. A huge sixteen-foot window on the main street was devoted to the "Cover Girl Fashions" idea and featured cutouts of the players, as well as stills and ample theatre credit.

Other special window displays were arranged in Philippe's Beauty Parlor, Englander's Men's Shop, Boxer's Drug Store, Kresge's, The Oyster Bar, Binler Florist, Slade Jewelry and the Mussler Sportswear Shop.

Newsboys See Bogart in "Passage to Marseille"

A special performance of "Passage to Marseille" was arranged by Ben Rosenberg at the Metropolitan theatre, in Boston, to which newsboys were invited to see their favorite, Humphrey Bogart, on the screen. Rosenberg and Paul A. Levi, publicity director, arranged with local band leaders and radio stations to plug "Some Day I'll Meet You," song hit from the film. Screen commentators on WNAC, WEEI and WCOP gave the picture rave sendoffs and WEEI also displayed a poster in their studio.

Elaborate window displays were had with colorful ship models and montages of players in the picture and bookstore tieups were made with the popular edition of "Passage to Marseille" and other Nordhoff-Hall books.

NEW THEATRE SOUND SYSTEMS

The New Theatre Sound Systems announced by Western Electric will be manufactured in Canada by the Northern Electric Company Limited and distributed by Dominion Sound Equipments Limited in Canada and Newfoundland. The equipment made by Northern Electric will be standard with that of Western Electric — known and recognized throughout the world as leaders in the field of sound for theatres.

Northern Electric
COMPANY LIMITED
A NATIONAL ELECTRICAL SERVICE

HALIFAX SAINT JOHN, N.B. QUEBEC TROIS RIVIERES SHERBROOKE MONTREAL OTTAWA VAL D'OR TORONTO HAMILTON LONDON WINDSOR KIRKLAND LAKE TIMMINS SUDBURY WINNIPEG PORT ARTHUR CALGARY REGINA EDMONTON VERNON VANCOUVER VICTORIA

THEATRES WANTED
TO MANAGE . . .
by LIONEL KEENE
FORMER "NABE" EXHIBITOR and CIRCUIT DISTRICT MANAGER
906 Briarcliff Road, N. E., Atlanta, Ga.

SHOWMEN PERSONALS

In New Posts: Bernal Lewis, Broadway, Charlotte, N. C. Sarah Aldred, Dilworth theatre, Charlotte, N. C. Abe Frank, Broadway, Bridgeport, Pa. Joseph Cohen, Loew's Open Air, Lynn, Mass. Paul Klingler, Poli Lyric, Bridgeport, Conn. Ralph Eaton, Strand, Wallingford, Conn. James Morgan, Delaware, Albany.

Jack Howard, Northside, Pittsburgh, Pa. John A. Reilly, Warner's, Pittsburgh. Glenn Groce, Cabarrus, Charlotte, N. C. Meyer Hudish, Farragut, Brooklyn, N. Y. Russell Cohen, Town, Brooklyn. Malvin Aronson, Quentin theatre, New York.

Assistant Managers: Lucile Rutledge and Virginia Glendham, Broadway, Charlotte, N. C. Marie Beaver and Katherine Fowlkes, Imperial, Charlotte, N. C. Dorothy Glendham, Carolina Charlotte. Frances Caton and Mrs. Tutterow, State theatre, Charlotte.

Happy Birthday: Frank Kennebeck, Wally Allen, Lou Mitchell, R. S. Scott, Art Warner, Harry Goldberg, Kent Craig, Saul Kleinerman, William E. Burton, Paul G. Robinson, John T. Ward, P. A. Jordan, Jr., Gus F. Morris, Steve Bennis, Albert F. Avery, J. E. Poynter, A. W. Moule, George E. Keenan.

Alice Simmons, James T. Grady, Franz Westfall, H. T. Wales, F. H. Gow, Carroll Coffell, M. M. Swank, Rex M. Bell, Vernon Trembley, Jay Guthrie, Wayne Jenkins, Murray Alper, James Frailey, George Laurey, Bernard Payne, Fred Dressel, J. W. Nagel, Garry Lassman, Wallace Nordby, Charles Stanfield, Jack Barry.

Walter A. Dynan, Allan T. Easson, Pedro Gelabert, Jr., Richard J. Ashmun, Leon Sidosky, Lewis Breyer.

In the Service: Lester Markowski, Proven Pictures, Hartford, Conn.

Coffey Started in Business As Agent for Tab Shows

Several years ago Arnold Justin Coffey, now managing the Carolina and Rivoli theatres in Hickory, N. C., was engaged in show business as agent, publicity man, etc., for flesh shows. He then quit the business for a while and served as columnist and advertising manager on the Newton, N. C., *Enterprise*. Arnold then engaged in the department store business with his father and later returned to show business as manager of the two theatres he is now posted in for the Hickory Amusement Co. Coffey has been employed in this capacity for the past two and one-half years. Arnold is married and the father of one child, age five.

Detroit Post Office Aids 'Address Unknown' Campaign

To help publicize "Address Unknown," Dave Idzal, manager, and Betty Smith, publicist of the Fox theatre in Detroit, made arrangements with the local postmaster to use the title "Address Unknown" in requesting closer cooperation from the public in the mailing of letters and packages.

The theatre furnished 3,000 4 x 8-inch cards, which carried, in addition to the Post Office message, picture and theatre credits, and were posted on letter boxes throughout the city as well as on mail chutes in all office and public buildings.

Kraska Ties "Hargrove" To Stage Door Canteen

Working through the Stage Door Canteen, George Krasks at Loew's State, in Boston, as part of his advance campaign on "See Here, Private Hargrove" arranged a "Blind Date" stunt, using servicemen and their gals. A potato-peeling contest was landed in one of the more important windows in the heart of the city. Bookmarks were distributed via public and lending libraries and department stores with a display of stills used in the libraries.

Through a tieup with the *Pocketbook Magazine* people, their trucks were bannered with appropriate copy; all girls who applied for WAC training were invited to be guests of the management and through the cooperation of a local jeweler, any soldier purchasing an engagement ring received guest tickets.

Scott's Sinatra Tieup

Contacting a local music shop proprietor, Sid Scott at the Capitol, in Sudbury, Ontario, for his date on "Higher and Higher," sold the merchant on the idea of running a two-column ad plugging the date. The ad carried a cut of Sinatra and listed the titles of available records of the hit tunes from the picture.

Special Mailing Piece Sells "Bernadette"

For her engagement of "Song of Bernadette" at the Arcade theatre, in Salisbury, Md., Margaret Stewart sent a personal letter to several hundred club women in and around the city, in place of the usual type of mimeographed letter. Radio coverage included numerous spot announcements over WBOC; bill posting was profuse and stills were landed in the public libraries.

Benjamin's, the largest department store in the city, used a five-column ad measuring 67½ inches calling attention to their window on "Bernadette" and plugging the picture, theatre, star and playdates. The store paid the entire cost of the ad. Window displays were promoted, one of which featured the front of the pressbook mounted with copy and stills.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

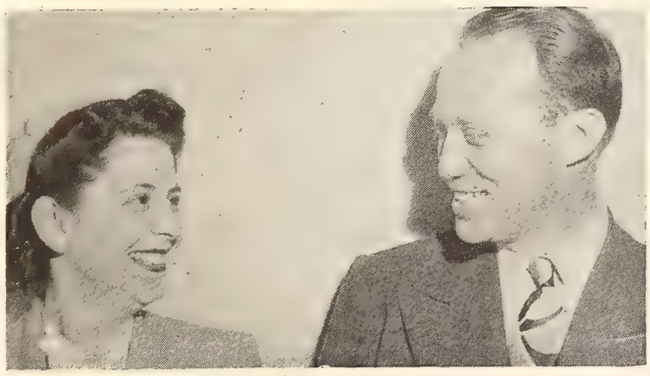
State .....

Circuit .....

Absolutely No Dues or Fees

HONORED HUNDRED BONDSMEN, en route to Washington where national and industry leaders paid them homage for Fourth War Loan efforts, are pictured while visiting the Round Table office. Left, Leonard Sowar, Theatrical Managers circuit, Muncie, Ind.; right, Harold De Graw, Schine circuit, Oneonta, N. Y.

Photos by Staff Photographer



Left, Honored Hundred Bondsman from Chattanooga, Tenn., Abe Boresky, and his wife; right, Jack Matlack, from J. J. Parker's theatres, in Portland, and dual winner of 1943 Quigley Grand Award and War Showmanship Citation, is representative from Oregon.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

THEATRES WANTED: WE ARE INTERESTED IN purchasing or leasing theatres or theatre situations in Texas. Must stand rigid investigation. Give full details first letter. Strictly confidential. M & M THEATRES, 702 Indiana Ave., Wichita Falls, Tex.

SMALL THEATRE, INDIANA CITY 15,000, BEST location, established 30 years, forced sale via Army. Write CLAIR McTURNAM, Attorney for owner, 1008 Oddfellows Bldg., Indianapolis, Ind.

WANT TO BUY OR LEASE THEATRE IN EASTern Pennsylvania. Give full details on size, condition, price and profit record. BOX 1736, MOTION PICTURE HERALD.

POSITIONS WANTED

THEATRE MANAGER NOW EMPLOYED DESIRES change. Draft exempt. Can buy films. Will buy theatre. BOX 1730, MOTION PICTURE HERALD.

MANAGER INDEPENDENT AND CIRCUIT, EXPEriienced, references. Would lease Washington or Oregon. BOX 1733, MOTION PICTURE HERALD.

HAVE HAD SEVERAL YEARS EXPERIENCE AS actor, director and producer on stage and screen. Am over draft age and in good health. Desire a position in production department of motion picture film company. Address BOX 1735, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs. $6.50. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

HELP WANTED

PROJECTIONIST, DRAFT EXEMPT, NIGHTS ONLY, $40. Small Virginia town near Fredericksburg. Drinkers, drifters not wanted. BOX 1734, MOTION PICTURE HERALD.

PROJECTIONIST—EXPERIENCED, DRAFT EXempt, good wages, small Eastern town, 6-day week, permanent job. State all qualifications in first letter. BOX 1737, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

16MM. CUSTOM BUILT BERNDT-MAURER STUDIO recorder with latest variable intensity Galvanometer; portable amplifier; AC noiseless amplifier; B supply; three 400′ magazines; RCA inductor microphone; cables, battery, all trunks. Worth $3,000, now $1,995; sunspots, 5,000 watt on casters, $165; optical reduction printer, $395. Ask for listings. S. O. S CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

FILM SPLICERS, 35MM., $5.25; 16MM $6.95; SPRING roller screens, 52″x72″, $13.95; rubber covered two conductor cable, No. 16, 15c foot; ½″ acoustical felt, 47½c sq. yd.; screen extension brushes, $4.95; jewelled aisle lights, $3.95; Johnson coin changers, $110.; Philco intercommunication systems, master and 3 substations, $74.75; black velourette masking, 79c yd.; steel core curtain cable, 12½c ft.; rechargeable flashlight batteries, $2.20. Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

SALE ON HIGH AND LOW INTENSITY ARCS, rectifiers, generators; also Simplex projectors. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

252 GRAND RAPIDS BALL BEARING INSERTED panel backs; box spring cushion chairs, good condition, $4.50; 400 rebuilt American reupholstered inserted panel, box spring cushion chairs, $6.50; limited quantities full upholstered back box spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

VENTILATING EQUIPMENT

LIMITED QUANTITY TYPHOON BLOWERS. REbuilt—24″ blades, 5,700 cfm, $111.; 30″ blades, 7,800 cfm, $132.; 36″ blades, 10,400 cfm, $151.20; 42″ blades, 12,800 cfm, $186.; 48″ blades, 16,500 cfm, $232.20. Exhaust fans 12″, $25.50; other sizes available. Send for bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, BOX 838, Atlanta 1, Ga.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY, SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

Mexican Players Ask Payment on Weekly Basis

by LUIS BECERRA CELIS
in Mexico City

Now that the film artists have won their dispute with the National Cinematographic Industry Workers Union and have their own independent organization, they are demanding of the producers that all player contracts be made on the basis of employment by the week instead of by the production and that the producers pay the players' organization $30,000 in a lump sum, on account of future wages.

The players contend that they have been poorly paid and the best way to obtain a wage increase is to have their contracts by the week. They want the $30,000 as a fund to start a sanatorium here for the exclusive service of themselves and their families. The artists' organization has adopted "Equality and Liberty" as its slogan.

▽

Mexican pictures are to get wide exhibition in Costa Rica. Mario Urbini, operator of a circuit of 27 theatres in the neighboring Republic, contracted for 12 Mexican productions during a recent visit here.

▽

Mexico's newest producer is Federal Senator Antonio Franco Urias. He has just organized Filmos, S. A., of which he is the president, and also has purchased a large block of the stock of Azteca Studios.

▽

Norman Foster has been contracted to direct yet another Mexican picture, "The Time of the Truth," in which Virginia Serret, Carlos Orellana and Ricardo Montalban will play.

▽

Tampico has another de luxe cinema, the Cine Tampico, owned by Vicente Villasana. Leaders of the industry flew to Tampico for the theatre's opening. It is a competitor of the house operated by William Oscar Jenkins, American who amassed a fortune in sugar in Mexico and is now deep in the picture business in this country as an exhibitor.

▽

"Flesh and Fantasy," Universal film, which has just ended a record six-week run at the Cine Olimpia, first run theatre here, was chosen as the best foreign film exhibited in Mexico in the first quarter of this year by the Mexican Film Journalists Association. It chose "Maria Candelaria," starring Dolores del Rio, as the best Mexican picture exhibited in the same period.

▽

Photographic cameras of any kind cannot be carried or shipped on any plane flown by any air transportation company in Mexico, under a wartime emergency measure enacted by the Ministry of Communications and Public Works. A Mexican law enacted some time ago forbids the taking of pictures from transport planes and only allows such photography under special permit.

▽

Besides teaching men and girls how to be film players, the Cinematographic Academy, which the National Cinematographic Industry Workers Union and the Ministry of Public Education conducts here, is training screen writers. This is the first official school for both kinds of instruction in Mexico.

▽

Jorge Negerete, topflight picture actor and singer, has just been signed by Clasa Films under highly favorable terms—$8,000 per picture and 40 per cent of the gross of each of his productions.

Composers Honor Newman

Alfred Newman, musical director of 20th Century-Fox, last Friday received a special citation, in the form of a scroll parchment, at the annual reception of the National Association for American Composers and Conductors at the Waldorf Astoria Hotel, for having contributed the outstanding motion picture score of the year for 20th Century-Fox's "The Song of Bernadette."

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECT CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Eve of St. Mark

20th Century-Fox—Of Youth and War

Three successful techniques for stories about the present war have been combined here in a finely produced film, which is better in its separate parts than in over-all presentation. There are delightfully humorous sequences of camp life, poignant scenes of family life on the farm and a dramatic climax of courage and action on the battlefront. But the cohesive element which brought meaning to Maxwell Anderson's play—for which Twentieth Century-Fox paid a high price—has suffered in the blending.

John M. Stahl and William Perlberg, who directed and produced the picture, may have attempted too much, but on many occasions, and with the help of a fine cast, they achieve wholly satisfactory entertainment. The love scenes with Anne Baxter and William Eythe have an exquisite tenderness. The character of the Southerner, 13 times removed from his inheritance, but living well in the Army by his slow charm and wit, is a delight in all scenes and should score a strong personal triumph for Vincent Price. Michael Shea turns up as the Dodger fan, an Irishman from Brooklyn with the soul of a promoter and a bull-headed tenacity. And a newcomer named Joann Dolan does well by a delightful bit as a camp girl with an ear for poetry and a thirst for Cuba libres.

The thread of story carries a young boy from his first furlough and his discovery of love through the heart-breaking last stand on the Philippines when he must find his own reason for fighting on. Through the comedy, which is of the best, and the tragedy, which is not overplayed, there is an undercurrent of questioning—"when has a boy who has all his life before him given enough to his country's battle?" The only answer shown is that each man must answer for himself.

On the whole, however, George Seaton's screenplay points up entertainment values which keep the theme from weighing heavily and should commend the film to a large audience.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, June, 1944. Running. time, 96 min. PCA No. 9651. General audience classification.

Janet Feller.....Anne Baxter
Private Quizz West.....William Eythe
Private Thomas Mulveroy.....Michael O'Shea
Private Francis Marion.....Vincent Price
Ruth Nelson, Ray Collins, Stanley Prager, Henry Morgan, Robert Bailey, Joann Dolan, Toni Favor, George Mathews, John Archer, Murray Alper, Dickie Moore, Joven E. Rola.

The Battle of China

War Dept.— Army Orientation Subject

Detailing and documenting the story of the conflict between Japan and China, this sixth subject in the War Department's "Why We Fight" series of Army orientation films tells with precision and power how war-mad Japan plotted the conquest of peace-loving China as the first and key phase of its Tanaka Plan for world domination. The film possesses the professional excellences of composition and presentation which are hallmarks of Colonel Frank Capra's works whether for military or civilian purposes. In point of fitness for theatre exhibition it compares directly to "The Battle of Russia," which preceded it in the "Why We Fight" series.

Opening with shots of the bombing of Shanghai, the film takes the observer back 4,000 years to the start of China's definitely recorded history and traces swiftly the pursuit of culture in Chinese civilization, underscoring the nation's peaceful attitude. It shifts then to a tracing of Japan's history since the shaping of the Tanaka Plan for world conquest in the latter part of the last century. By infrequent but effective use of chart and diagram, the commentator outlines Japan's planning, while the camera picks up the account and lays it upon the screen in first hand and forceful footage obtained from many sources, some of the film having been captured from Japan since the outbreak of the war.

The great story of China's decision to trade space for time, of the hand-building of the Burma Road, the continuing resistance of the enemy from 1937 to now, is told with realism and complete clarity. The effect of the picture is to impel beholders to utmost exertion in behalf of China.

Previewed in studio projection room. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 65 min. General audience classification.

Summer Storm

Nebenzal-UA— Drama of Old Russia

At the end of a season in which several releases have made different presentations of the Russia of today, Seymour Nebenzal goes back to the Russia that was for an engrossing story of love and weakness and hate in a dying world. The basis of the film is a Checkov story, "The Shooting Party," but the film's achievement lies in fine character delineation, colorful backgrounds and the careful pace of Douglas Sirk's direction.

It essays a plot more usual in fiction than on the screen, and one aimed strictly at a mature audience. The story is of a crime of passion for which full retribution is exacted, but it is told with carefully contrasted moods, an appropriate measure of comedy and a variety of excellent character portrayals.

George Sanders has the role of the decadent aristocrat who is enthralled by a peasant girl, who kills her when he sees her for what she is and who cannot face the possibility of death for his crime. He allows her guileless husband to be sentenced for the crime and meets death, after his own world of rotting elegance has collapsed, when he still vacillates between honesty and a will to exist. Linda Darnell makes the girl believable in her beauty and power, but never sympathetic.

Edward Everett Horton has the comedy role as a nobleman of enormous wealth, capricious, arrogant in his position and wholly unaware of a changing world. Anna Lee and Hugo Haas impart a simple virtue to the two admirable roles in the story, and Lori Lahner and John Philliber stand out in briefer parts.

The film has a "far away and long ago" character which precludes any deeper significance and should make it more acceptable to an audience seeking entertainment of substance outside of today's tragedies.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 107 min. PCA No. 9987. Adult audience classification.

Fedor Petroff.....George Sanders
Olga.....Linda Darnell
Nadina.....Anna Lee
Count Volsky.....Edward Everett Horton
Huga Haas, Lori Lahner, John Philliber, Sig Ruman, Andre Charlot, Mary Servoss, John Abbott, Robert Greig, Paul Hurst, Charles Trowbridge.

The Hairy Ape

Levey-UA—New Role for Bendix

While translation to a modern setting has not added significance to Eugene O'Neill's play of the early twenties, it remains an absorbing drama of physical conflict, heavy with suspense and distinguished by the splendid performances of William Bendix and Susan Hayward. It is melodrama in which your sympathy is with the pursuer—a dumb brute of a man—rather than with the beautiful girl who seems destined to die at his hands. With the generally excellent production of Jules Levey and Alfred Santell's expert direction the film promises a measure of success, although it cannot be fitted readily into any accepted category, and leaves much—sometimes too much—to the imagination.

The story is as simple as it is unusual. A hulking stevedore, proud of his ship and his strength, is made sharply aware of another standard of living when a willful society girl visits the boiler room. Terrified, and a little fascinated, by the brutishness of what she sees—the hot room without light or air, the sweating men draining their vitality to feed the fires and the huge, open-mouthed stoker coming toward her—she screams "You hairy ape!" and backs away.

The man is as deeply shaken as the girl. The few truths by which he lived, that he was the strong man who made the ship go, that he had a good life of drinking and working, slip from his grasp as he considers the epithet. Finally he sees only one way to drive it out of his life. He must kill her.

In a portrayal of keen understanding, Susan Hayward has built up the character of the girl who has been able to buy with her money or beauty anything that caught her fancy. The young officer whom her friend loved, gave up his comfortable quarters and almost lost his career to relieve the tedium of the sea trip for her. Face to face with a brutality as undisciplined as her own she is defenseless.

The climax toward which the story has been building relentlessly is not entirely satisfactory. The stoker sees suddenly that the girl is not something new and disturbing in his life, but basically what he has met in every waterfront cafe. He leaves her alive but with his own epithet of disdain. However, here the motivation is not too clear, and there is no dialogue to help.

Supporting roles have been handled with understanding and ability. Dorothy Comingore and John Loder, as the friend and officer, are rounded characters, although they carry little of the story,

and even lesser parts are distinguished by sharp portrayals.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 90 min. PCA No. 10041. Adult audience classification.
Hank .....William Bendix
Mildred .....Susan Hayward
John Loder, Dorothy Comingore, Roman Bohnen, Tom Fadden, Alan Napier, Charles Cane, Raphael Storm, Charles La Torre, Don Zolaya, Mary Zavian, George Sorrel, Paul Weigel.

Make Your Own Bed

Warner Bros.—Light Fare

The synopsis of this picture is superior to its execution. It's a farce and fails to maintain a farcical tempo. It is not without its laughs. In fact, there are a number of good laughs, but there are long interludes cluttered with cliches and slow action.

Jack Carson plays the role of a not too intelligent private detective. He is employed by Alan Hale, ostensibly as a detective but in reality to fill a household breach, there being a shortage of domestic help and Hale and Irene Manning, playing his wife, are without a butler and a cook. Jane Wyman, in the role of Carson's sweetheart, goes along as the cook, passing herself off as his wife, all of which was Carson's idea, not Jane's.

Hale has promised Carson there are all sorts of problems for a detective to solve, including his neighbor and a gang of Nazi spies. He employs a radio act to appear on the scene with guttural accents and disturbing innuendoes. And he tells Carson his neighbor is out to make away with his wife.

The alleged actors prove actually to be saboteurs. Hale is the president of a cosmetic manufacturing concern which has transformed its face powder into gunpowder, and the saboteurs plan to blow it up. But they don't, Carson lending a hand in bringing them to justice, much to the surprise of his sweetheart, his employer and himself.

The cast is uniformly good, in fact wholly adequate, but the screenplay is too drawn out and Peter Godfrey's direction fails to make the most of the material on hand, Alex Gottlieb produced.

Jack Carson's name on the marquee should draw radio fans.

Previewed in the home office projection room. Reviewer's Rating: Fair.—BERT HICKS.

Release date, June 10, 1944. Running time, 82 min. PCA No. 9977. General audience classification.
Jerry Curtis.....Jack Carson
Susan Courtney .....Jane Wyman
Walter Whirtle .....Alan Hale
Vivian Whirtle .....Irene Manning
George Tobias, Robert Shayne, Tala Birell, Ricardo Cortez, Marjorie Hoshelle, Kurt Katch, Harry Bradley, William Kennedy.

Ladies of Washington

20th Century-Fox — Melodrama

Reaching perhaps for new wrinkles in minor melodrama, producer William Girard based this one on a war-important executive jilting a young woman who attempts revenge by methods injurious to some and fatal to two. They had to wind it up, to square with the Production Code, by abruptly declaring her a mental case. Implausible up to then, and showing signs of hurry, the film fizzles completely at the finish.

Wanda Tuchock's screenplay has a vengeful girl fake suicide, planting a death note damaging to the executive, but a doctor thwarts this try. Next time she gives an enemy agent the key to the executive's office, where he kills the watchman. She then summons a doctor friend to treat the wounded killer, unsuccessfully, and finally tries to involve the doctor in the latter death. A tinge of background comedy is achieved by reference to Washington's housing shortage.

Louis King directed Trudy Marshall, Sheila Ryan, Robin Raymond, Ronald Graham, Anthony Quinn and the others skillfully through this material.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, June, 1944. Running time, 61 min. PCA No. 9929. Adult audience classification.
Carol .....Trudy Marshall
Dr. Maybury.....Ronald Graham
Sheila Ryan, Anthony Quinn, Robert Bailey, Beverly Whitney, Jackie Paley, Carlton Young, John Philliber, Doris Merrick, Robin Raymond.

Yellow Rose of Texas

Republic—Western Musical

Trigger—"the smartest horse in the movies"—stays in his stall through most of "Yellow Rose of Texas," while his master furthers his singing career. This seriously hampers the action of the film, placing it in the class of musicals with Western trimmings. As such, it has borrowed several lively performers, including Dale Evans and Janet Martin, from Republic's studio players to alternate with Bob Nolan and the Sons of the Pioneers, and it boasts an assortment of dance ensemble routines which leaves little room for the old staples of riding and shooting.

A more or less standard Western plot has been grafted on to a showboat setting, coming to the fore in brief intervals between performances. Roy Rogers, investigating an old payroll robbery for an insurance company, hires out as a minstrel, gives the man jailed for the crime a chance to prove his innocence and solves the plot before an eager and paying audience.

There are several riding sequences on land and a climactic battle under water for the action fans. Comedy is meager, but songs are plentiful, ranging from the romantic ballad "Lucky Me, Unlucky You" to an amusing comedy number "Down in the Old Town Hall."

The team of Harry Grey, associate producer, and Joseph Kane, director, has made a smooth transition to the musical style, but the youngsters may be somewhat disappointed.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, June 24, 1944. Running time, 69 min. PCA No. 9893. General audience classification.
Roy .....Roy Rogers
Betty .....Dale Evans
Grant Withers, Harry Shannon, George Cleveland, William Haade, Weldon Heyburn, Hal Taliaferro, Tom London, Dick Botiller, Janet Martin, Brown Jug Reynolds, Bob Nolan and the Sons of the Pioneers.

Beneath Western Skies

Republic—Western Ware

Producer Louis Gray and Spencer Bennet, director, deciding that the shortest distance between two points is a straight line, went from opening to closing shot of this picture omitting romance. The omission has greatly enhanced the action, and because romance in Western fare is always according to formula and only indirectly concerned with the business of bringing the ubiquitous villains to justice, its absence will be apparent only to the inveterate romanticists.

Bob Livingston, the hero, comes to the rescue of the town of Stokesville, which is being overrun by a gang of outlaws. He is made sheriff but keeps the fact a secret while he enters the camp of the enemy. He is found out, escapes, is later led into a trap, and in escaping once more rides head first into a branch of a tree, is knocked out and when he recovers is the victim of amnesia.

The outlaws take advantage of his condition to tell Bob he is in reality a famed killer, wanted and hunted, playing the role of sheriff. While the accident has destroyed his memory it has failed to destroy his character, and though believing he is an outlaw, his better nature prevails. He finally regains his senses and his memory, and runs the outlaws out of town just at the point when they have moved in to take over.

Seen at the New York theatre in the company of a not too enthusiastic mid-day audience. Reviewer's Rating: Fair.—B. H.

Release date, March 3, 1944. Running time, 56 min. PCA No. 9838. General audience classification.
Johnny Revere.....Bob Livingston
Frog Millhouse .....Smiley Burnette
Effie Laird, Frank Jaquet, Tom London, Charles Miller, Joe Strauch, Jr., Leroy Mason, Kenne Duncan, Charles Dorety, Jack Kirk, Bud Geary.

Tucson Raiders

Republic—Screen Comic Strip

First of Republic's series based on the widely syndicated Red Ryder comic strip comes to the screen in "Tucson Raiders" with Wild Bill Elliott, the hero, ably supported by Bobby Blake (Little Beaver), Alice Fleming (The Duchess), and George "Gabby" Hayes as himself, lifelong suitor of the Duchess.

Associate Producer Eddy White gave it solid western action values and background while Spencer Bennet directed from Anthony Coldewey's script based on Jack O'Donnell's original story to obtain the utmost in outdoor punch, color and comedy with Red Ryder adhering closely to the formula two-fisted hero.

Painted Valley is threatened by the skulduggery of a crooked sheriff under orders of a wealthy banker and territorial governor. The Duchess sends for her friend, Judge Wayne, to investigate. Crooks plan to waylay him but kill a preacher by mistake, placing the blame on Ryder, who is arrested. Little Beaver helps him escape and, together with Gabby, they trap the crooks, who are killed in a blast of dynamite Ryder planted in the gold box stolen from the stage in a holdup.

Peggy Stewart winsomely carries the feminine end of a slight love interest with John Whitney, foreman for the Duchess, while LeRoy Mason, Ruth Lee, and Ed Cassidy lead the evildoers.

Seen at Hitching Post theatre, Hollywood, where an afternoon audience sprinkled with youngsters and grownups, including some servicemen, gave approval. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, May 14, 1944. Running time, 55 min. PCA No. 9892. General audience classification.

Wild Bill Elliott, Bobby Blake, George (Gabby) Hayes, Alice Fleming, Peggy Stewart, LeRoy Mason, Ruth Lee, Ed Cassidy, John Whitney, Stanley Andrews, Bud Geary, Tom Steele, Tom Chatterton, Marshall Reed.

Goyescas

RKO—Spanish Musical

This first major importation from Spain in many years is evidence that film production still flourishes there. Producers, technicians and actresses have lost none of their technical competence. They make "Goyescas" a large, lavish and pretentious musical. But it is still below Hollywood standards and is no serious competition for the better Mexican or Argentine productions.

The plot is in opera bouffe pattern with early 19th Century costumes. It provides a double opportunity for Imperio Argentina, Spain's foremost actress, to display her coquetry in a dual role. She plays both a countess and peasant singer with a verve that makes both characters distinct, and prompts fireworks on the occasions when, by good process technique, they meet face to face.

The loves of both women center on the same men and before the entanglements are resolved and the rivals become friends there is much sword play, mob scenes, a fiesta and frequent interludes of music and dancing for the display of Argentina's versatility. There is no political reference in the story.

Benito Perojo, a successful film maker under the Franco regime, directed the original story by Fernando Periquet. They take much of the music, but little plot, from Granados' opera of the same name. The U. S. market appears limited to theatres specializing in Spanish language film, but prospects for Latin American sale would appear bright.

Reviewed at a New York trade show. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, May 22, 1944. Running time, 110 min. PCA No. 03779. General audience classification.
Petrilla and Countess Guadda.....Imperio Argentina
Captain Pizarro.....Rafael Rivelles
Luis Alfonso.....Armando Calvo
Ramon Martori, Jose Latorre, Eloisa Muro, Antonio Casas, Manuel Moran, Manuel Requena, Marta Flores, Juan Calvo, Antonio Bayon, Marina Torres, Maria Vera.

THE BATTLE OF EUROPE (UA)

World in Action

Some of the best shots of bombing raids over Europe highlight this latest release in the World in Action series. It tells of tremendous preparations for invasion, carried through by battles in the air to destroy the Luftwaffe, by the gutting of German industrial plants and the bombing of fortifications defending the continent. The photographs are remarkably clear, often thrilling and sometimes of an unusual beauty. The commentary is not up to the informative standard of the Canadian National Film Board releases, borrowing a bit from its stentorian predecessors in the field but the pictures tell the story. And they match the best that the war has thus far brought to the public eye.

Release date, not set 17 *minutes*

ADVANCE SYNOPSES
and information

SEE MY LAWYER
(Universal)

PRODUCER: Edmund Hartmann. DIRECTOR: Eddie Cline. PLAYERS: Olsen and Johnson, Alan Curtis, Grace McDonald, Richard Bennett, Noah Beery, Jr., Eddie Brophy, Lee Patrick, Stanley Clements, Gus Schilling, Mary Gordon.

COMEDY. Olsen and Johnson aid their pals in the law business to get on their feet by insulting customers in the night club where they work. The idea is that the infuriated diners will sue the club whose owner will not release the comedians from their contract so they can do a picture in Hollywood. The pair wind up owning the club, are themselves sued for half a million, but they've launched the lawyers on a sea of prosperity.

CALL OF THE SOUTH SEAS
(Republic)

ASSOCIATE PRODUCER: Walter Goetz. DIRECTOR: Jack English. PLAYERS: Janet Martin, Allan Lane, Bill Henry, Roy Barcroft, Wally Vernon, Adele Mara, Frank Jaquet, Duncan Renaldo, Anna Demetrio.

DRAMA. Steve Landrau, a fugitive from justice, is tracked to a French island in the Pacific by the FBI. One agent, posing as a beach-comber, also fleeing justice, obtains a job on one of Landrau's plantations. Tahia, a native princess, falls in love with him. The other agent arrives, supposedly tracing the beachcomber, but Landrau finally learns they are after him. One of Landrau's men, also wanted by police, kills the second agent but the first one captures Landrau after a chase. He leaves with his prisoner, but Tahia knows he loves her and will return.

A WAC, A WAVE AND A MARINE
(Monogram)

PRODUCER: Sebastian Cristillo. DIRECTOR: Phil Karlstein. PLAYERS: Elyse Knox, Sally Eilers, Henny Youngman, Ann Gillis, Ramsay Ames, Richard Lane, Marjorie Woodworth, Red Marshall, Alan Dinehart, Connie Haines, Freddie Rich.

ROMANTIC COMEDY. A Hollywood agent mistakes a pair of understudies for the stars of a Broadway production and signs them for leads in a picture. Another agent signs the real stars and comedy mixups occur. Just when everything seems lost the understudy pair makes a big hit at a night club and a producer signs them only to learn one is joining the Wacs and the other the Waves. The agent persuades the producer to shoot their parts in time for the girls to join Uncle Sam.

TWILIGHT ON THE PRAIRIE
(Universal)

ASSOCIATE PRODUCER: Warren Wilson. DIRECTOR: Jean Yarbrough. PLAYERS: Eddie Quillan, Vivian Austin, Connie Haines, Leon Errol, Johnny Downs, Dennis Moore, Jack Teagarden and band.

COMEDY WITH MUSIC. The "Buckaroos," cowboy band with a feminine vocalist, are grounded on a plane flight across Texas. Unable to find hotel rooms they sign on at the feminine-owned Bar-B ranch as cowhands. A citizen of the town wires press associations that the band boys are doing their bit as ranch hands. Their Hollywood producer orders them to remain while his press agents reap a publicity harvest. When finally ordered to Hollywood the leader insists the picture be filmed at the ranch because he has fallen in love with its owner.

TALL IN THE SADDLE
(RKO Radio)

PRODUCER: Robert Fellows. DIRECTOR: Edwin L. Marin. PLAYERS: John Wayne, Ella Raines, Ward Bond, Audrey Long, George (Gabby) Hayes, Russell Wade, Clem Bevans, Raymond Hatton, Don Douglas, Elisabeth Risdon.

WESTERN DRAMA. John Wayne plays a hard-riding cowhand summoned to act as foreman of a big ranch. Upon arrival, he learns the owner has been murdered. Despite continued attempts on his life, as a result of which he learns he is the nephew and heir to the murdered rancher, he uncovers the murderer. The slayer is the crooked stepfather of the girl with whom he has fallen in love.

JUNGLE WOMAN
(Universal)

ASSOCIATE PRODUCER: Will Cowan. DIRECTOR: Reginald LeBorg. PLAYERS: Acquanetta, Evelyn Ankers, Milburn Stone, J. Carrol Naish, Lois Collier.

HORROR DRAMA. Paula Dupree, slain by Dr. Carl Fletcher, was a homicidal human of super-human strength, converted by glandular extraction from gorilla form. She had tried to kill Dr. Fletcher's daughter because of jealously over the girl's finance. The story, told to a coroner's jury, is screened in retrospect. Examination of the dead woman's body frees the doctor.

U-BOAT PRISONER
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Lew Landers. PLAYERS: Bruce Bennett, Erik Rolf, Eric Feldary, George Eldredge, Fred Gierman, Kenneth MacDonald, Erwin Kalser.

DRAMA. This is a story of an American seaman and some of his shipmates, taken prisoners by a U-boat after the sinking of an American ship. The German commander stalks a convoy. The seaman knocks out the radioman, stands guard while a pal taps out a radio message to escorting destroyers, but manages to escape through a torpedo tube when the submarine is blasted by depth charges.

THE GIRL WHO DARED
(Republic)

ASSOCIATE PRODUCER: R. F. Abel. DIRECTOR: Howard Bretherton. PLAYERS: Lorna Gray, Peter Cookson, Kirk Alyn, Veda Ann Borg, Roy Barcroft, Vivian Oakland, John Hamilton, Willie Best, Grant Withers.

MYSTERY DRAMA. Based on the novel, "Blood on Her Shoe," this story deals with the theft of a fortune in radium in which one of a pair of twins is involved. Fearful of her life, she persuades her sister to change clothes and the sister is murdered. When the murderer learns his mistake, he slays the ruthless sister and is trapped.

THE PICTURE OF DORIAN GREY
(M-G-M)

PRODUCER: Pandro S. Berman. DIRECTOR: Albert Lewin. PLAYERS: George Sanders, Hurd Hatfield, Angela Lansbury, Donna Reed, Peter Lawford, Lowell Gilmore, Richard Fraser, Lydia Bilbrok, Reginald Owen, the Devi Dja Dancers.

DRAMA. This is a story of a young man whose portrait is being painted. He gets his wish that the portrait will grow old while he will retain his youth. As the picture ages, showing the young man's degeneration, he becomes obsessed with a desire to destroy the painting. He finally succumbs to his rage and stabs the portrait and is found by his friends stabbed to death, aged as he should have, while the picture resumes the appearance of youth.

CRIME DOCTOR'S RENDEZVOUS
(Columbia)

PRODUCER: Rudolph C. Flothow. DIRECTOR: Eugene Forde. PLAYERS: Warner Baxter, Nina Foch, Jeanne Bates, Edward Norris, Lester Matthews, Ben Weldon, George Zucco, Porter Hall, Charles Halton, Arthur Hohl, Charles Wilson.

MYSTERY. This is another of the Crime Doctor series in which the Crime Doctor launches an investigation into a more than usually puzzling murder case. He finds the criminal has been using an odd gas which upon analysis turns out to be a hypnotic gas. In the end he discovers their plans, turns the tables, and captures the guilty person.

ATLANTIC CITY
(Republic)

PRODUCER: Albert J. Cohen. DIRECTOR: Ray McCarey. PLAYERS: Constance Moore, Bradford Taylor, Jerry Colonna, Charles Grapewin, Paul Whiteman and orchestra, Louis Armstrong and orchestra, Belle Baker, Gallagher and Shean, Van and Schenck, Joe Frisco, Robert Castaine.

MUSICAL. Brad Taylor is so busy building up his theatrical holdings in Atlantic City he almost loses Constance Moore to a dancer, who wants her to join him on the stage. Then World War I flares up. Brad enlists, but upon his return starts the Atlantic City Bathing Beauty pageant. His newest entertainment pier burns down and he is broke. Constance and his other Broadway friends stage a big show, "Broadway on Parade," to recoup Brad's fortunes.

LAURA
(Twentieth Century-Fox)

PRODUCER: Otto Preminger. DIRECTOR: Rouben Mamoulian. PLAYERS: Gene Tierney, Dana Andrews, Clifton Webb, Judith Anderson, Vincent Price.

DRAMA. Laura is believed to have been murdered when the body of a woman, her face blown off, is found in Laura's apartment. A detective, strangely drawn by his reconstructed image of the girl, tries to solve the mystery. He has several suspects, including a man she was about to marry, and a columnist, who gave her a start in the business world. In the end he finds the real Laura, very much alive; saves her from death at the hands of the insanely jealous columnist, and solves the other murder.

BATTLESHIP BLUES
(Columbia)

PRODUCER: Sam Bischoff. DIRECTOR: Leigh Jason. PLAYERS: Kay Kyser, Ann Miller, Victor Moore, Georgia Carroll, Ish Kabobble, Sully Mason, Kay Kyser band, (Miss) Jeff Donnell, Howard Freeman, Elvia (Cobina) Allman, Pat Parrish.

COMEDY WITH MUSIC. Kay Kyser and his band stage a big bond rally in Kyser's home town of Rocky Mount, N. C., to raise funds for a battle cruiser. They concentrate, at first, on getting a big donation from Victor Moore, who is believed exceedingly wealthy. When it turns out he isn't, prospects look black until he joins Kyser and the lads and lassies with some bright ideas on bond sales that click.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to September, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

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5407	The Yoke's on Me (Stooges)	5-26-44	1870
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COLOR RHAPSODIES
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5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
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5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	....
5707	Giddy Yapping	4-7-44	1870
5708	Tangled Travels	6-9-44	....

FOX & CROW
(7 Minutes)

5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	4-28-44	1887

FILM VODVIL
(10 Minutes)

5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix	1-7-44	1743
5955	No. 5 Novak's Comedy Band	4-21-44	1887

COMMUNITY SING (Series 7)
(9 Minutes)

5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' In Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783
5660	No. 10 Mairzy Doats	3-17-44	1815
5661	No. 11 Yes'r That's My Baby	5-16-44	1887

PANORAMICS
(Average 9 Minutes)

5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743
5904	Traditions of Mexico	4-18-44	....

SCREEN SNAPSHOTS (Series 23)
(10 Minutes)

5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	...

WORLD OF SPORTS
(10 Minutes)

5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	1-7-44	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Give and Take	6-19-44	....

LI'L ABNER
(8 Minutes)

5601	Amoozin but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	....
5603	A Peekoolyar Sitcheeayshun	6-30-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

A-403	Shoe Shine Boy	12-25-43	1718
A-404	Main Street Today	3-25-44	1815
A-405	Patrolling the Ether	4-22-44	1838

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversions	12-25-43	1697
T-514	Day in Death Valley	1-22-44	1743
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-20-44	....

PETE SMITH SPECIALTIES
(Average 9 Minutes)

S-473	Tips on Trips	11-13-43	1659
S-474	Water Wisdom	11-27-43	1697

1943-44

S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762
S-553	Groovie Movie	4-8-44	1838
S-554	Sportsman's Memories	4-22-44	1846

PASSING PARADE
(Average 10 Minutes)

K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	1637
K-490	This Is Tomorrow	11-27-43	1659

MINIATURES
(10 Minutes)

M-581	My Tomato	12-4-43	1697
M-582	Kid In Upper Four	12-25-43	1718
M-583	No News Is Good News	12-18-43	1697
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846

OUR GANG COMEDIES
(Average 10 Minutes)

C-498	Three Smart Guys	10-23-43	1637
C-499	Radio Bugs	4-1-44	1762
C-500	Dancing Romeo	4-29-44	1846

TECHNICOLOR CARTOONS
(Average 8 Minutes)

W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1596
W-454	What's Buzzin' Buzzard	11-27-43	1659
W-455	Baby Puss	12-25-43	1697
W-456	Strange Innertube	1-22-44	1743
	1943-44		
W-531	Zoot Cat	2-26-44	1783
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887

SPECIAL RELEASE

X-460	These Are the Men	9-1-43	1496

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	....
L3-5	No. 5	6-23-44	....

MADCAP MODELS (Color)
(Average 7 Minutes)

U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I Saw It on Mulberry Street	5-5-44	....

POPEYE THE SAILOR
(Average 7 Minutes)

E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Moving Aweigh	5-26-44	....

POPULAR SCIENCE (Color)
(10 Minutes)

J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	1887
J3-5	No. 5	6-2-44	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	1838
Y3-4	Your Pet Problem	5-19-44	....

SPORTLIGHTS
(Average 9 Minutes)

R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Trail Breakers	4-28-44	1887
R3-8	Winged Couriers	6-9-44	....

MUSICAL PARADE
(20 Minutes)

FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	1838
FF3-5	Fun Time	6-16-44	....

LITTLE LULU
(9 Minutes)

D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	1887
D3-4	In Hollywood	5-19-44	....
D3-5	Lucky Lulu	6-30-44	....

NOVELTOON
(Average 7 Minutes)

P3-1	No Mutton for Nuttin'	11-26-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Silly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	....

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

34,108	Figaro and Cleo	10-15-43	1597
34,109	The Old Army Game	11-5-43	1637
34,110	Home Defense	11-26-43	1658
34,111	Chicken Little	12-17-43	1718
34,112	The Pelican and the Snipe	1-7-44	1726
34,113	How to Be a Sailor	1-28-44	1743
34,114	Trombone Trouble	2-18-44	1783
34,115	How to Play Golf	3-10-44	1803
34,116	Donald Duck and the Gorilla	3-31-44	1838
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	....

SPORTSCOPE
(Average 9 Minutes)

44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards	1-28-44	1754
44,307	Mallard Flight	2-25-44	1803
44,308	On Point	3-24-44	1838
44,309	Past Performances	4-21-44	1887

Prod. No.	Title	Rel. Date	P.D. Page
	HEALINER REVIVALS (Average 19 Minutes)		
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677
	EDGAR KENNEDY (Average 17 Minutes)		
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	3-28-44	1838
	LEON ERROL (Average 17 Minutes)		
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803
43,705	Poppa Knows Worst	4-14-44	1838
	FLICKER FLASH BACKS (Average 9 Minutes)		
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44,207	No. 7	2-18-44	1803
	THIS IS AMERICA (Average 19 Minutes)		
33,112	Age of Flight	10-1-43	1576
33,113	Children of Mars	10-21-43	1606
	1943-44		
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846
43,107	Viva Mexico	5-5-44	1887

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 9 Minutes)		
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade (Black and White)	1-14-44	1718
4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735
4203	Mailman of Snake River	5-5-44	1846
	MAGIC CARPET (Color) (9 Minutes)		
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659
	SPORTS REVIEWS (Average 9 Minutes)		
4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1576
4303	Fun for All	4-14-44	1846
4304	Gridiron Highlights	6-30-44	....
	(Color)		
4351	Nymph of the Southland	5-26-44	....
4352	Blue Grass Gentlemen	7-14-44	....
	TERRYTOONS (Technicolor) (7 Minutes)		
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-22-44	....
4518	Eliza on the Ice	6-16-44	....
4519	The Green Line	7-7-44	....
4520	Carmen's Veranda	7-28-44	....
	MARCH OF TIME (Average 18 Minutes)		
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
	DRIBBLE PUSS PARADE (9 Minutes)		
4901	Fuss and Feathers	10-29-43	1617
4902	Lew Lehr Makes the News	6-9-44	....

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (21 Minutes)		
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy		1735
....	Battle of Europe		1898
	(12 Minutes)		
....	Raid Report	11-12-43	1718

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR CARTUNES (Average 7 Minutes)		
8237	Meatless Tuesday	12-20-43	1658
8238	Barber of Seville	4-10-44	1815
8239	Fish Fry	6-12-44	....
	SWING SYMPHONIES (Average 7 Minutes)		
8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive		1838
	PERSON—ODDITIES (Average 9 Minutes)		
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	1878
8378	Foster's Canary College	4-22-44	1838
8379	Varga and his Beauties	5-22-44	....
8380	The Honest Forger	6-19-44	....
	VARIETY VIEWS (9 Minutes)		
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	1878
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chip Goes South	5-29-44	....
8361	Bear Mountain Game	6-26-44	....
	NAME-BAND MUSICALS (Average 15 Minutes)		
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Felow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-21-44	....
	TWO-REEL SPECIAL		
7110	Eagle vs. Dragon	4-5-44	1815
	1943-44		
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	5-27-44	....
9005	Winner's Circle	4-15-44	....
	FEATURETTES (20 Minutes)		
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	9-29-44	1870
9105	Night in Mexico City	3-25-44	1815
	SPORTS PARADE (Average 10 Minutes)		
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	....
9509	Mexican Sportland	5-13-44	....
9510	Cattlemen's Days	6-24-44	....
	MELODY MASTER BANDS (10 Minutes)		
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range		....
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
	LOONEY TUNES CARTOONS (Average 7 Minutes)		
8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-20-43	1658
8613	Puss 'N Booty	12-11-43	1658
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	....
9311	A Wild Hare	6-17-44	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1587
8723	Inki and the Minah Bird	11-13-43	1637
8724	An Itch in Time	12-4-43	1658
8725	Little Red Riding Rabbit	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659
	1943-44		
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846
9706	The Swooner Crooner	5-6-44	....
9707	Russian Rhapsody	5-20-44	....
9708	Duck Soup to Nuts	5-27-44	....
9709	Angel Puss	6-3-44	....
	"BUGS BUNNY" SPECIALS (7 Minutes)		
9721	Bugs Bunny and the Three Bears	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	....
	SANTE FE TRAIL WESTERNS (Average 20 Minutes)		
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1596
9109	Gun to Gun	1-8-44	1726
9110	Roaring Guns	2-19-44	1754
9111	Wells Fargo Days	4-1-44	1870
9112	Trial by Trigger	5-27-44	....
	VITAPHONE VARIETIES (Average 10 Minutes)		
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Wings Up		1315
	Mission Accomplished		1329
	Message from Malta		1387
	War Town		1387
	Black Marketing		1535
	Glamour Girls of 1943		1557
	Last Will and Testament of Tom Smith		1576
	Day of Battle		1617
	Suggestion Box		1617
	Chief Neely Reports to the Nation		1659
	Brothers in Blood		1659
	Family Feud		1659
	Food and Magic		1659
	Destination: Island X		1967
	No Exceptions		1726
	This Is Worth Fighting For		1743
	At His Side		1803
	Prices Unlimited		1838
	The Why of Wartime Taxes		1838
	The Negro Soldier		1846
	America's Hidden Weapon		1846
	BRITISH MINISTRY OF INFORMATION		
	Silent Village		1415
	In the Drink		1496
	These Are the Men		1496
	The Last Hazard		1496
	Common Cause		1534
	Women of Britain		1534
	I Was a Fireman		1677
	Before the Raid		1697
	Danger Area		1718
	MISCELLANEOUS		
	War in the Mediterranean (English Films)		1415
	Trade Horizons (Scheftel)		1677
	Avengers Over Europe (Telenews)		1697
	Parade of the Past (Fun Film)		1870

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	5-26-44	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classifications are also listed. Index to Service Data may be found in the Release Chart staring on page 1903.

The Adventures of Mark Twain (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 13, '44, p. 56.

Ali Baba and the 40 Thieves (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—111.6%
Round Table Exploitation—Apr. 1, '44, p. 52; Apr. 8, '44, p. 48.

Andy Hardy's Blonde Trouble (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 13, '44, p. 57.

Around the World (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—119.2%
Round Table Exploitation—Jan. 22, '44, p. 55; Mar. 8, '44, p. 92.

Buffalo Bill (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 22, '44, p. 47; Apr. 29, '44, p. 60; May 13, '44, p. 58.

Chip Off the Old Block (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.7%

Cover Girl (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.6%
Round Table Exploitation—Apr. 1, '44, p. 54; Apr. 8, '44, p. 49, 50, 53; Apr. 15 '44 p. 52, 61; Apr. 29, '44, p. 63, 65; May 6, '44, p. 62; May 13, '44, p. 55, 58.

Four Jills in a Jeep (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 6, '44, p. 61.

A Guy Named Joe (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—118.8%
Round Table Exploitation—Mar. 4, '44, p. 60; Mar. 11, '44, p. 72; Mar. 25, '44, p. 69; Apr. 8, '44, p. 53; Apr. 22, '44; p. 46; Apr. 29, '44, p. 65; May 6, '44, p. 56; May 13, '44, p. 58.

The Heavenly Body (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 29, '44, p. 56; Apr. 29, '44, p. 56; May 6, '44, p. 58; May 13, '44, p. 54.

Henry Aldrich, Boy Scout (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 26, '44, p. 52; Mar. 18, '44, p. 91, 92; Apr.. 22, '44, p. 48; May 6, '44, p. 62.

In Our Time (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—99.9%
Round Table Exploitation—Feb. 12, '44, p. 64; Mar. 4, '44, p. 60, Apr. 1, '44, p. 58.

The Lady and the Monster (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 15, '44, p. 56; Apr. 29, '44, p. 63.

Lady in the Dark (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—127%
Round Table Exploitation—Mar. 18, '44, p. 91, Apr. 29, '44, p. 56; May 6, '44, p. 60, 62.

Lifeboat (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.3%
Round Table Exploitation—Feb. 19, '44, p. 64; Mar. 18, '44, p. 90; Apr. 22, '44, p. 50; Apr. 29, '44, p. 56; May 6, '44, p. 56.

The Lodger (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—117.8%
Round Table Exploitation—Feb. 12, '44, p. 64; Apr. 29, '44, p. 56, 58; May 6, '44, p. 56.

Lost Angel (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.6%
Round Table Exploitation—Jan. 22, '44, p. 54; Feb. 26, '44, p. 52; Mar. 18, '44, p. 89; Apr. 1, '44, p. 56; Apr. 22, '44, p. 47.

Meet the People (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 29, '44, p. 58.

Nabonga (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 6, '44, p. 58.

The Navy Way (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 13, '44, p. 57.

Nine Girls (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—115.2%
Round Table Exploitation—Apr. 1, '44, p. 56.

No Greater Love (Artkino)
Audience Classification—General
Round Table Exploitation—Apr. 15, '44, p. 53.

Old Acquaintance (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—115.8%
Round Table Exploitation—Apr. 22, '44, p. 48; May 13, '44, p. 58.

Once Upon a Time (Col.)
Audience Classification—General
Legion of Decency Rating—Class
Round Table Exploitation—May 13, '44, p. 57.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

Passage to Marseille (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitaiton—Apr. 22, '44, p. 46; May 13, '44, p. 55.

Phantom Lady (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 22, '44, p. 46.

The Purple Heart (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.8%
Round Table Exploitation—Apr. 15, '44, p. 53, 56; Apr. 29, '44, p. 63.

Rationing (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—103%
Round Table Exploitation—Mar. 25, '44, p. 68; Apr. 8, '44, p. 48.

Song of Bernadette (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—149.5%
Round Table Exploitation—Mar. 4, '44, p. 60; Mar. 18, '44, p. 90; Mar. 25, '44, p. 66; Apr. 1, '44, p. 46; Apr. 22, '44, p. 46; May 6, '44, p. 56.

Song of Russia (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.6%
Round Table Exploitation—Mar. 4, '44, p. 56; Apr. 8, '44, p. 49; May 6, '44, p. 62.

Standing Room Only (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.9%
Round Table Exploitation—Mar. 25, '44, p. 68; Apr. 22, '44, p. 48.

The Sullivans (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—92.3%
Round Table Exploitation—Mar. 4, '44, p. 57; Mar. 11, '44, p. 74; Apr. 22, '44, p. 50; May 13, '44, p. 59.

Tampico (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 29, '44, p. 58.

Tender Comrade (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—106.7%
Round Table Exploitation—Apr. 8, '44, p. 53.

Tunisian Victory (MGM-WAC)
Audience Classification—General
Round Table Exploitation—May 6, '44, p. 56, 60.

Uncertain Glory (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 22, '44, p. 47.

Up in Mabel's Room (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 6, '44, p. 61.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1900-1901.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1888-1889.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Not Set	....	.....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	....	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	May 6,'44	1877	936	1902
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Not Set	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	.....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	.....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	.....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1902
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	.....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	.....	....	1806	....
Atlantic City	Rep.	....	Constance Moore-Bradford Taylor	Not Set	....	.....	....	1899	....
BANJO on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color) (formerly Mr. Co-Ed)	MGM	....	Red Skelton-Esther Williams	Not Set	....	.....	....	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Battleship Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	.....	....	1899	....
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	.....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	.....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	5035	John Carradine-Bela Lugosi	May 4,'44	....	.....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	.....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1902
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the South Seas	Rep.	....	Janet Martin-Allan Lane	Not Set	....	.....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algiers (Br.)	20th-Fox	433	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	.....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	.....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	June 30,'44	....	.....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Adverse Synopsis Page	Service Data Page
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	.....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	.....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	63m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	1902
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor's Rendezvous	Col.	....	Warner Baxter-Nina Foch	Not Set	....	.....	....	1899	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	.....	....	1835	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	.....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	.....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	.....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1902
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	.....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	.....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 30,'44	....	.....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	.....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	....	.....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	....	Lorna Gray-Peter Cookson	Not Set	....	.....	....	1899	....
Going My Way	Para.	....	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	.....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	....	Bob Livingston-Ruth Terry	Not Set	....	.....	....	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	....	Musical Feature	May 22,'44	110m	May 20,'44	1898	....	....
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	.....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	.....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....

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Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	.....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	90m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1902
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	.....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	.....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	431	Walter Brennan-Lon McAllister	July,'44	....	.....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	.....	....	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	.....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Not Set	....	.....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	....	.....	....	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Not Set	....	.....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	78m	May 13,'44	1886	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	May 27,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	....	Evelyn Ankers-J. Carrol Naish	Not Set	....	.....	....	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowell	Not Set	....	.....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1902
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1902
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	....	.....	....	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Not Set	....	.....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	Apr. 25,'44	....	.....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766

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Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1902
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Not Set	....	.....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1902
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	Not Set	....	.....	....	1890	....
Love of Madame Sand, The (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	.....	....	1715	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	.....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	.....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	.....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	.....	....	1676	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	....	.....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	.....	....	1715	
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3303	Gene Autry	June 1,'44	....	.....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	....	.....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1786	....
Mexican Fiesta	PRC	....	Armida-El Brendel	Not Set	....	.....	....	1889	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	.....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	June 1,'44	....	.....	....	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	.....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	July 6,'44	....	.....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	61m	May 13,'44	1886	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	Not Set	....	.....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1902
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	.....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg		Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	.....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	.....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1902
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	.....	....	1850	....
One Exciting Night	RKO	....	Tom Conway-Jean Brooks	Not Set	....	.....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	...	Diana Lynn-Gail Russell	Not Set	....	.....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	.....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	..	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	..	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	..
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1902
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	.	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1902
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	....	.....	....	1826	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	...
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	.....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1902
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	June 24,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1902
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 17,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	.....	....	1835	....
Road to Utopia	Para.	..	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	432	Preston Foster-Lois Andrews	July,'44	....	.....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command (formerly Pilebuck)	Col.	....	Pat O'Brien-Ruth Warrick	June 22,'44	....	.....	....	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	....
Sensations of 1945	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	.....	....	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	62m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	....	Beulah Bondi-Nina Foch	June 29,'44	....	.....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	.....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1902
Song of Nevada	Rep.	....	Roy Rogers-Mary Lee	Not Set	....	.....	....	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Not Set	93m	Apr. 29,'44	1866	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	.....	....	1890	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	....	.....	....	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	....	.....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1902
Stars on Parade	Col.	....	Lynn Merrick-Larry Parks	May 25,'44	....	.....	....	1890	....
Step Lively (formerly Manhattan Serenade)	RKO	....	Frank Sinatra-George Murphy	Not Set	....	.....	....	1785	....
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	.....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	Not Set	107m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	.....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....

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Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	.....	....	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	Not Set	....	.....	....	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	.....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1902
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Hunter Girl	RKO	....	Laraine Day-Alan Marshall	Not Set	....	.....	....	1890	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	....	Otto Kruger-Clifford Severn	June 15,'44	....	.....	....	1889	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	.....	....	1889	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	.....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	.....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	.....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	.....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	....	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1902
Twilight on the Prairie	Univ.	....	Eddie Quillan-Vivian Austin	Not Set	....	.....	....	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	Not Set	....	.....	....	1899	....
Ukraine in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1902
Underground Guerrillas (British)	Col.	....	John Clement-Mary Morris	May 18,'44	....	.....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Not Set	76m	Mar. 25,'44	1813	1695	1902
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	....	.....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	.....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	May 24,'44	65m	May 13,'44	1887	1850	....
Wac, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Not Set	....	.....	....	1899	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	.....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	Not Set	....	.....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	....	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1888.

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Kansas City
Los Angeles
Memphis
Milwaukee
Minneapolis
New Haven
New Orleans
New York
Oklahoma City
Omaha
Philadelphia
Pittsburgh
Portland
St. Louis
Salt Lake City
San Francisco
Seattle
Washington

Studios:
Hollywood
New York

Dear mister exhibitor -

You have been just fine about handling our film and Advertising carefull - so they will last out untill this war gets finished --

We appreciate this kindness very much and thanks you very much

But this war is not over yet - and we just want to remind you that all our stuff has still a long ways to go .

We have a motto over here. It is STRETCH it - make it LAST - NEVER throw it away . So untill Hitler get his neck stretched GOOD - and Japaneese Emporer also gets his neck stretched away out GOOD , Please take good care of all FILM and Advertising material and help our boys win this war.

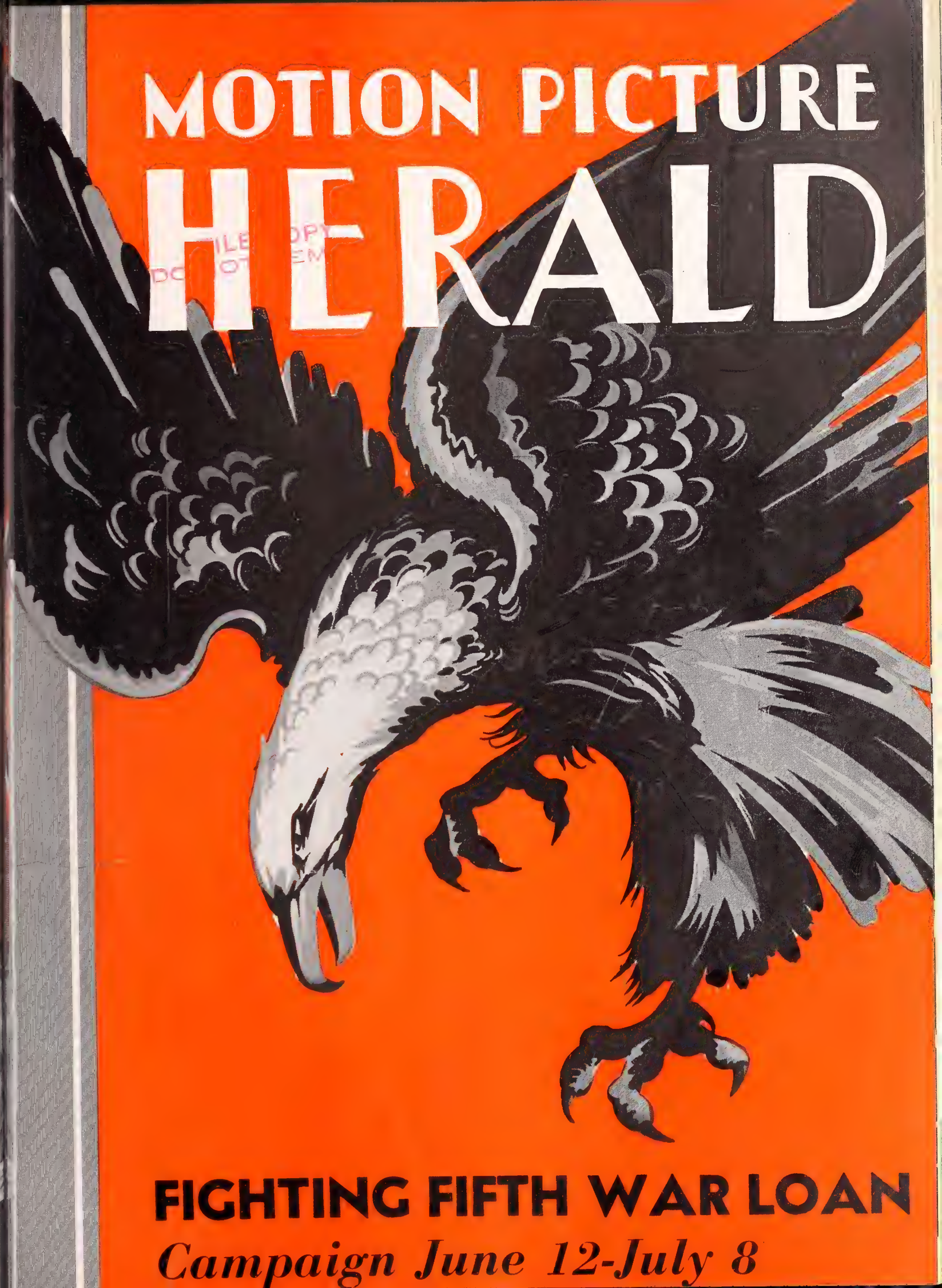
Yours trully
The Prize Baby

p s please buy a BOND please

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

FILE COPY
DO NOT REMOVE



FIGHTING FIFTH WAR LOAN

Campaign June 12-July 8

THIS IS INDEED A FRIENDLY INDUSTRY!

The response to "Leo-On-Every-Screen" during his Anniversary Week, June 22 to 28, is deeply heart-warming.

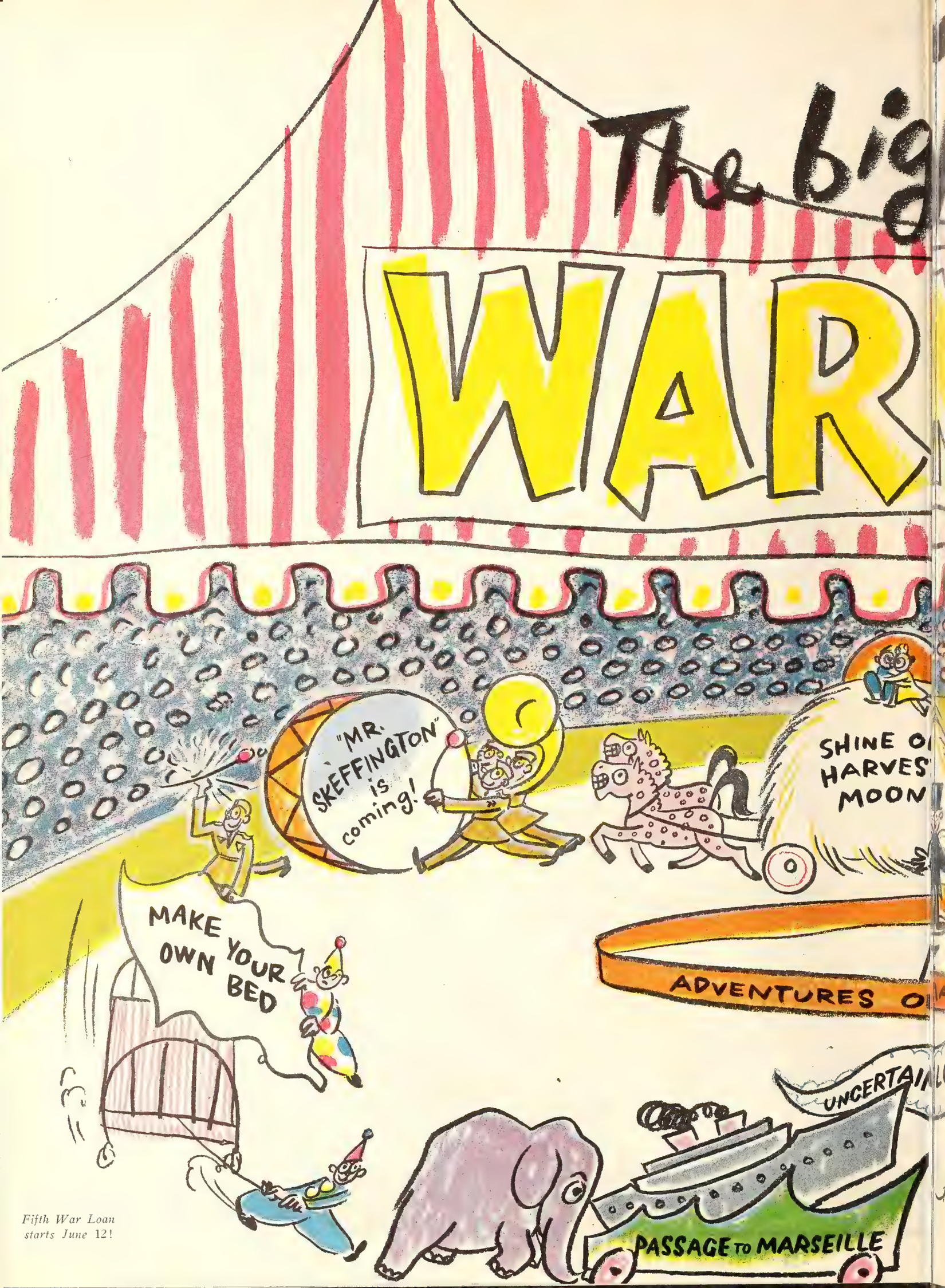
The Friendly Lion considers it a birthday honor and privilege to roar—in a feature or short subject—on screens throughout the country.

At press-time 15,108 exhibitors have said: "Okay, Leo, we celebrate with you!"

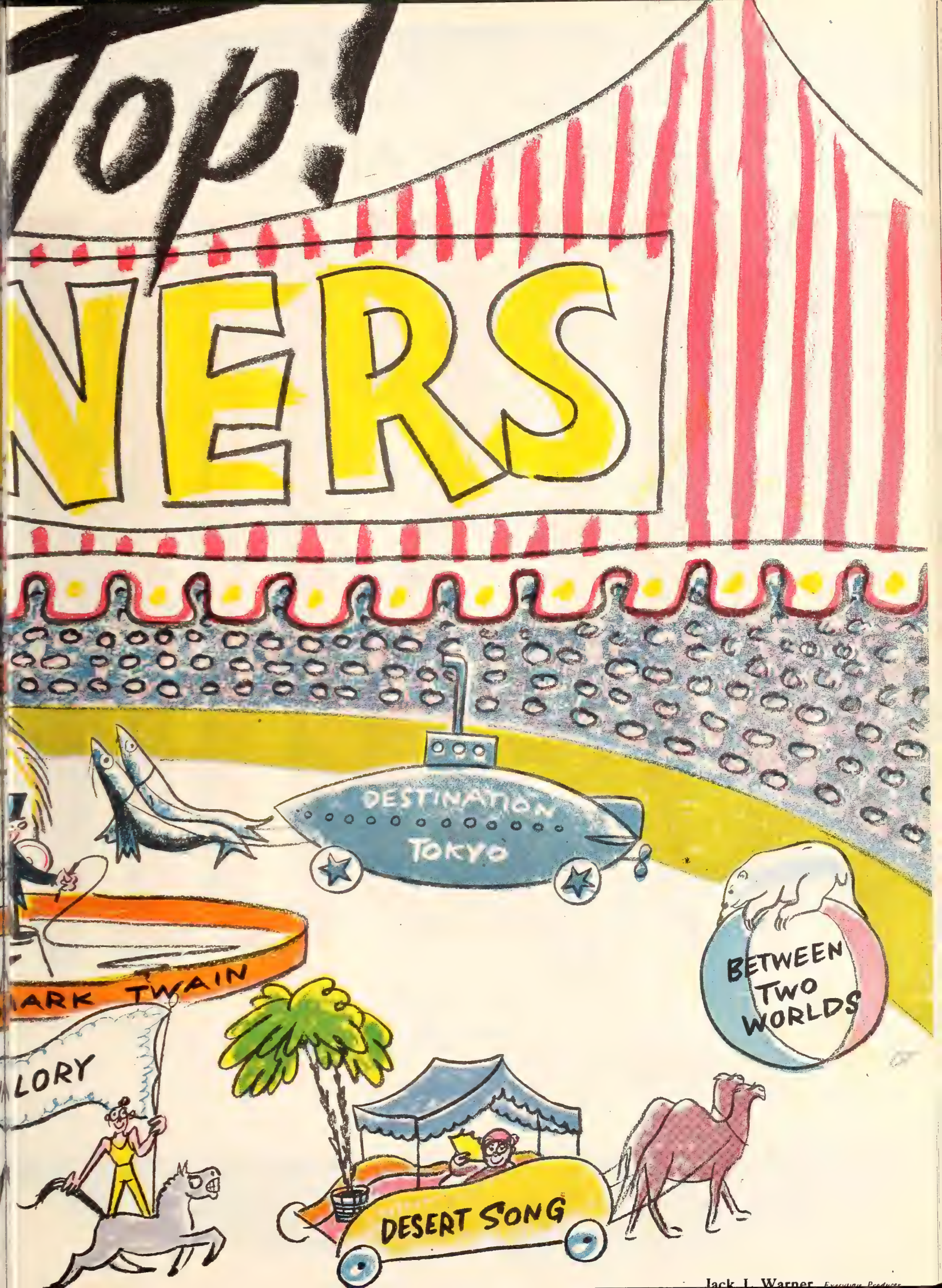
The total mounts daily. From customers and non-customers comes this stirring evidence of good-will in our industry. It is something of which we may all be proud.

FIGHTING SHOWMEN! JOIN THE FIGHTING 5th WAR LOAN!

Warners'
Bette Davis
attraction
of all time is
"Mr. Skeffington"
at the N.Y. Hollywood
with CLAUDE RAINS and WALTER ABEL • RICHARD WARING • GEORGE COULOURIS
MARJORIE RIORDAN • Screen Play by Julius J. & Philip G. Epstein • From Story by "Elizabeth" • Music by Franz Waxman • Directed by VINCENT SHERMAN



Fifth War Loan starts June 12!



Jack L. Warner Executive Producer

THE PICTURE OF THE CENTURY FROM 20TH CENTURY-FOX!

DARRYL F. ZANUCK'S

WILSON

The most important event in 50 years of motion picture entertainment!

20th CENTURY-FOX

TECHNICOLOR

DIRECTED BY HENRY KING · PRODUCED BY LAMAR TROTTI

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 155, No. 9

May 27, 1944

The Hour of Need

AGAIN in the hour of the nation's need the exhibitor is asked to deliver a message of urgency to the people. It is the call of the Fifth War Loan. War is made of men and dollars.

Men are being drafted, ordered into service by lot and age classes.

Dollars are still being invited to volunteer.

To the young men the nation says: "You must loan us your life, and be ready to spend it, too." There is no possibility for hesitation. It is law.

To the rest of us, to the common man with dollars in his pocket, and with earning power in his hands, the Government says: "You are asked to loan your country a share of your buying power—and loan it at interest." If we the people hesitate, there will be a new law for dollars, too. It may be called "taxes," but it will be a draft.

These plain facts, guised as they may be by showmanship and the skills of propaganda, must be conveyed to the citizenry. Since they are being urged to enlist their dollars, enlistment appeal must be used. The address again is at the emotions.

Way back there in the first days of World War I the most conspicuous fact was John Phillip Sousa and his Great Lakes Band. Under universal service and its draft no bands parade the cities. But while enlisting dollars the band of publicity, with its drummers of promotion, must play on and on.

The motion picture, and especially its theatre, is elected by the Government for a principal part in this drive for the enlistment of dollars by reason of the fact that here are some fifteen thousand and odd centers of public attention.

THIS issue of this journal presents a compilation and listing of all the instruments and devices which the War Activities Committee of the Motion Picture Industry has devised for the campaign. Additionally there is report on the most successful expedients used and advised by the array of showmen contributors to The Herald's Round Table, including notably the best efforts of many of those showmen who have won distinction as "The Honored Hundred". What worked for the Fourth will work in the Fifth—because it is the ***Fifth*** it must be hotter and faster.

But more important still, more useful to the showman in this cause is the day-to-day state of mind of the people in these days of tense anticipation of what is to come.

"Invasion" is the word.

For reasons not officially stated, the War Activities Committee may not use the word in reference. That mayhap would savour too much of semi-official forecasting pertaining to an element of the great strategy not to be predicted. You will not find "invasion" in the press book.

There is, none the less, what may be called an invasion state of mind among the people who are expected to buy bonds. To them, regardless of all inhibitions of official expression the invasion, assumed and stated to be impending, is the war.

It is into that state of mind that the Fifth War Loan campaign is driving.

That state of mind, and the news of every day, are inevitably available aspects of the scene in which, and with which, showmen will be selling the Loan. Page one of the morning paper is a press book, too.

THE essence of success in this campaign at hand, as in the numerous other drives before, is in the spirit of the army of workers of the exhibition staffs of the industry, the thousands of men and women in lesser posts, unheralded and unsung, who give what it takes.

"It is the unknown soldiers of our home army of war drive workers who deserve a salute today," says Joseph Kinsky, Fifth War Loan Coordinator for the War Activities Committee. "The 'little people,' as they are sometimes called, are those who really finish the big jobs—the cashiers of thousands of theatres staying after hours to lend an accounting hand to extra books—the usher spelling a volunteer at a bond booth—the projectionist lingering to put over a bond premiere—the manager's wife running her home and helping her husband and his bond drive, too. It is any one and every one in the industry today."

HIS WEEK IN THE NEWS

Industry Report

BOOKSHELVES may be adorned next year with a new war story. The projected volume, now being hatched by the publishers of *Look* magazine and the War Activities Committee would tell in text and 75 per cent pictures the story of motion pictures in the war. Robin Coons, for many years the top Associated Press Hollywood correspondent, has been granted a six-month leave of absence to write the volume, if and when an arrangement is concluded with *Look*.

Look, which is the property of Gardner Cowles, Jr., former deputy director of the Office of War Information, has been in conversation about the project for some time with Francis Harmon, executive vice-chairman of the War Activities Committee. A final decision on whether the WAC will lend its sponsorship is to be reached by the Executive Committee.

As tentatively outlined the volume would be dedicated to all the film workers in war service. Its chapters would describe the industry's prewar campaign against Fascism, its enlistment after Pearl Harbor, and all its current war activities.

If carried through, the volume would be "a thorough and objective report on movies at war, not just a puff for the industry," according to Harry Shaw, of *Look's* book division. Fred Sparks, formerly on *Parade*, is compiling preliminary data. May 15, 1945, is tentatively set for publication date. The WAC hopes that by then the volume may also serve as a final report.

INDUSTRY moves into "E-Day" in Fighting Fifth drive — Pages 13-25

National leaders of the Fifth War Loan campaign — Page 14

State chairmen are liaison officers for exhibitor contact — Page 23

Showmen prepare promotion; "Honored Hundred" tell how — Page 24

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SENATOR asks that Congress probe film activity of CIAA — Page 34

CIVIC ceremonies honor winners of Quigley Awards — Page 35

OCR faces new deal as Eberson resigns from Federal agency — Page 36

REPUBLIC announces details of program for 1944-45 season — Page 42

BRITISH plan theatres as civic centers in reconstruction — Page 44

AUSTRALIAN censor board rejects only two films in 1943 — Page 44

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ALLIED considers its next move on Consent Decree — Page 52

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30,000,000 a Week

WEEKLY attendance at England's film theatres has reached 30,000,000, compared with 24,000,000 estimated 10 years ago, regarded at that time as the unsurpassable top, the British Board of Trade announced in London Tuesday.

The board also said that the aggregate footage shown in British film houses for the year ending September 30, 1943, was 44,768,000, compared to 44,278,000 the previous year. The aggregate footage of British films was 9,013,000, or 20.13 per cent of the whole compared to 21.12 per cent the previous year.

Aggregate footage of feature pictures was 41,084,000, of which British productions made up 7,712,000 or 18.77 per cent, compared to 18.8 per cent the previous year. The statutory quota was 15 per cent of feature films and 12.5 per cent shorts.

Sea Scoop

"BOOMERANG," a story of U. S. Navy ingenuity in the South Pacific, is bringing Commander William C. Chambliss back to 20th Century-Fox in a big way. Commander Chambliss was a member of the home office publicity department in New York until 1940 when he was called to duty from the reserve list. The company has purchased screen rights to his story about a Navy crew who kidnapped a Japanese destroyer and raised hob with Nippon naval plans. It is the lead story in the May 27 *Saturday Evening Post*.

Bill Chambliss went to sea at the age of four with his father, a captain who, at 79, is still hauling cargoes to Murmansk. He graduated from the Naval Air Station at Pensacola and had a year of active duty on the *Marblehead*.

He is now aide to Admiral Harry E. Yarnell in Washington after a tour in the Pacific on Admiral Halsey's tactical staff. He was aboard the *Wasp* when she went down in the Coral Sea.

Salvage Contribution

WHEN the new Federal amusement tax went into effect it was discovered that nearly 25 tons of motion picture theatre tickets had been made obsolete in New York. So the theatres pooled their useless ducats and presented them to the waste paper salvage drive.

Treasury regulations called for the burning of the tickets in the presence of a Treasury official, but F. J. Schwartz of the Century Circuit and the War Activities Committee arranged to have the Treasury waive the rule so that the contribution could be made. Mr. Schwartz said:

"We have arranged to have these ticket rolls trucked over to the pulp mill in Jersey where they will be fed directly into the machines under the supervision of a Treasury agent."

ESTABLISHING an unique continuous run record, "Gone With the Wind" is now in its fifth year at the Ritz theatre, Leicester Square, London, the MGM office in London this week cabled home office executives. The second longest run in British film history was the company's "Ben Hur," which ran for 49 weeks at the Tivoli theatre in London in 1926.

Roses for Noel

"IT was roses, roses, all the way," the Capetown journal, *Trek*, reports on the arrival of Noel Coward in South Africa last February. There was a triumphal procession up, and down, Adderly Street, with the mayor, theatre managers and all the best people on the welcoming committee.

"The microphone worked overtime: 'Here he comes. Just look at that smile. Isn't it marvelous. My God, girls, isn't he worth waiting for. There he sits in the back of the car enjoying it all as much as we are. Go on, folks, give him a big cheer' ", the paper reported in a bow by bow account.

It was a red letter day, crowned when the producer and star of "In Which We Serve" told the Cape Towners from a balcony how marvelous their country was and how he surely would be back when all this war was over. "Then a wave of the arm, 'Tot Siens', and it was all over," *Trek* concluded. Cape Town appeared to have been very much in a "don't let's be beastly to Noel" mood.

"Bewitched"

JAPANESE counter propaganda appears to be running into a snag in the Philippines, and all because of American "motion pictures and dancing." United States government monitors intercepted a Japanese Domei news agency wireless dispatch, complaining that because of Hollywood films and dancing, which have "bewitched" the Filipinos for years, the Japs are finding it difficult to "banish America" from the island.

Fourth R

ANOTHER "R," radio, is to be added to the fundamentals of readin', 'writing, and 'rithmetic in the New York City school system, Dr. James Rowland Angell, public service counselor for the national Broadcasting Company and former president of Yale University, announced in New York this week.

One-year courses in radio writing, production, speech, and fundamentals of radio engineering, sound recording and broadcast station operation will be offered next year to seniors in New York City high schools. The object, according to Dr. Angell, is to train teachers in the use of radio for classroom instruction and to develop a new vocational field for students.

NBC will provide program material by wire to the Board of Education's own frequency modulation station, WNYE. Network experts will serve as guest instructors. Dr. Angell and Sterling Fisher, director of NBC's Inter-American University of the Air, worked out details of the courses with the Board of Education.

Movie Therapy

THE Navy believes sailors with war neurosis may be cured, not by showing them escapist films, but by showing them combat motion pictures. At least, that is the treatment begun at the Great Lakes Naval Training Station Hospital neurosis ward last November, according to Lt. Commander Louis A. Schwartz, of that hospital, who spoke at the 100th annual meeting, last week, in Philadelphia, of the American Psychiatric Association. He said showing of such films aided "deconditioning." The men are then allowed "free group discussion, which reactivates the traumatic event in a shielded environment. . . . Each man comes to realize the universality of his own emotional reactions. A group transference situation gradually evolves."

Youth Speaks

IN two midwest cities this past week youth opened up on juvenile delinquency. In Chicago 250 youthful delegates representing 175,000 Windy City children at a "Chicago Youth Conference," bent on self-eradication of juvenile delinquency, approached the problem from two directions, policing of youth in theatres, and censoring pictures for youthful consumption.

As a result of the conference each neighborhood and suburban theatre of Greater Chicago has a Movie Policeman, Junior, and the unanimously seconded motion of little Richard Prindiville to set up a permanent organization for censoring films. To give impetus to the pioneer pincer movement against juvenile delinquency, a committee of five youths was named to determine the best procedures for production of a picture documenting the progress of the 175,000 children in their war upon juvenile crime. It was figured that the organization has sufficient cash in the treasury to finance its own production if outside cash is not forthcoming.

In Kansas City some 400 "Junior Officers," a body of grade and high school pupils organized by the community division of the city welfare department, are experimenting as junior cops in the Summit theatre, a West Side community theatre, at the invitation of O. F. "Doc" Hitchler, the theatre's manager. Thirty boys and girls of the organization attended a Sunday matinee wearing Junior Officer badges and went into action. They were introduced from the stage, received a cordial reception from the children in the audience, and spent the afternoon policing.

in

Better Theatres

A Better Basis for Code Regulation of Seating Provisions

Starting on page 69

Womanpower

THERE is womanpower and woman power and there is shortage of neither at Twentieth Century-Fox, according to company officials. Ffteen women are functioning as office managers, and 21 as advertising sales managers. According to latest reports to the home office the women are doing all right. Last week Florence Peterson of Los Angeles led the field in going over her advertising sales quota, with Gertrude Parente of New Haven second. There were others who also registered high sales figures including Mrs. Louella Frazier of San Francisco.

Gandhi's First

LAST week was epochal for India's aged spiritual and nationalist leader, Mohandas K. Gandhi. He saw, for the first time, a talking picture. Mr. Gandhi, released by the British from prison because his health is failing, was shown "Mission to Moscow"—and a Mickey Mouse cartoon.

No Sponsors

SPONSORSHIP of radio news broadcasts would be forbidden if an amendment to the Federal Communications Act submitted by Senators Burton K. Wheeler of Montana and Wallace H. White, Jr., of Maine passed Congress.

The proposal touchced off "plenty of controversy," Senator Wheeler admitted, when it was presented to the Interstate Commerce Committee. The proposed law would prohibit commercial sponsorship of commentators and analysts as well as routine, non-commentary reports and news flashes presented by radio stations.

It was one of a sweeping series of amendments to the communications law. Another would bar newspapers from owning or operating radio stations. It appeared that there would be extended committee discussion in executive session before the amendments emerge to the floor.

War in Halifax

AFTER 25 years in the vaults of the Nova Scotia Board of Censors motion pictures of the great ammunition explosion which rent Halifax on December 6, 1917, have reached theatre screens in the city. The 10-minute picture of the disaster which took 1,626 lives and destroyed 3,000 homes when a munition ship was rammed in the harbor, was screened at the Capitol and Orpheum theatres to spur the sale of war bonds. The film had been turned over to P. J. Hanifen, manager of the Garrick theatre, by military censors when he was chairman of the provincial censor board. He recently remembered the pictures, unearthed them from the censor's vault and had them reconditioned for use as a reminder to today's Bond purchasers of the sacrifice that residents of the great seaport had made during the period of the first World War.

Mine Host

LATEST of the theatre operators to turn innkeeper on the side is E. M. Loew, Boston independent. Last week he purchased Gray's Inn, one of the oldest and best known New Hampshire summer resorts. It will be reopened in June. Mr. Loew joins the Schine brothers of Gloversville, N. Y., Boston's Ralph Snider and several other circuit operators who have expanded into the hotel field in Florida and their home territories.

Another E. M. Loew realty investment disclosed this week was the purchase of the business property adjacent to his State Theatre in Webster, Mass. The block includes several large stores and the local business office of the telephone company.

Mr. Loew is a night club proprietor, too, with a sizeable investment in the Latin Quarter supper clubs in Miami, Boston and in New York.

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THIS WEEK the Camera reports:

FUZZY WUZZYS have been awarded by the Army Overseas Motion Picture Service, after balloting in the South Pacific, to Humphrey Bogart, Greer Garson, and Warners, for "bests" in male and female acting, and among pictures. With each is a piece of shattered Jap Zero plane.

LONDON WELCOME for Robert Wolff, new RKO managing director. At the Claridge Hotel reception are Ernest Simon, RKO; Mr. Wolff; Hope Burnup, Quigley Publications London manager; Ned Buddy, newsreel invasion chief; Peter Burnup, Quigley Publications London editor.

LUNCHEON. George Hickey, right, MGM western sales manager, was official host in Hollywood last week to the Charles Arnold Midelburgs, seen with him. Mr. Midelburg, owner of the Capitol, Charleston, West Virginia, is MGM's "Twenty-Year Showman."

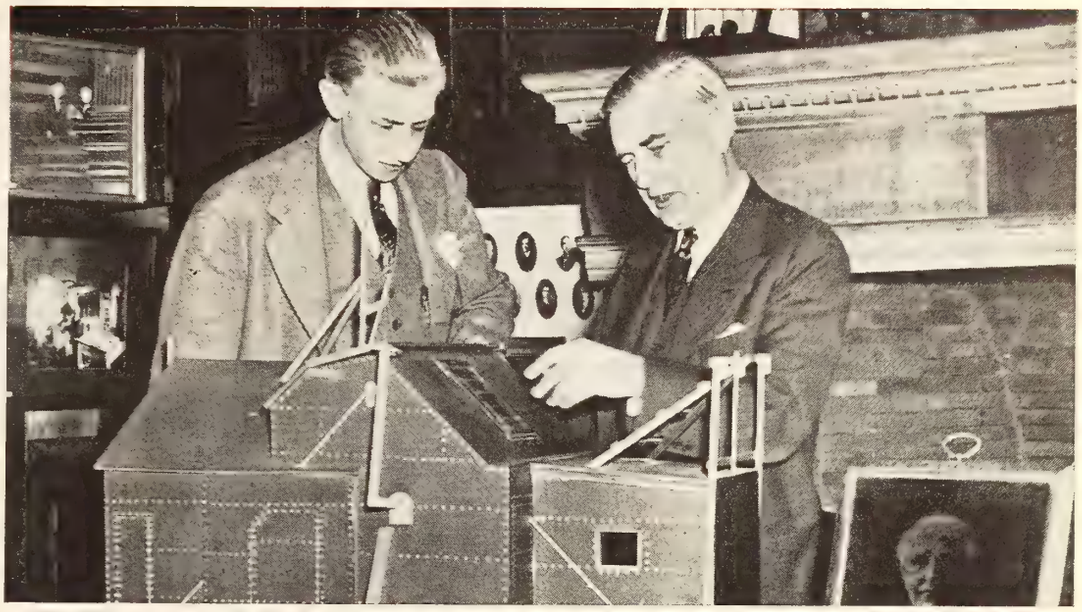
By Staff Photographer

BUSINESS in Brazil is 30 per cent above last year's, reports Al Szekler, Universal manager there, on his first visit in four years to New York headquarters. He predicts building of many theatres and installation of many air cooling systems.

THE S.S. MARTIN JOHNSON, Liberty Ship, is now upon the seas. It was launched early last month and named for the famed explorer and photographer who with his wife, Osa, produced valuable film documents of the South Seas.

By Staff Photographer

JULIO BRUNO, Puerto Rican exhibitor, has been visiting New York, buying equipment. Mr. Bruno, with associates, plans a large circuit, and hopes to begin erecting and leasing theatres soon.



MARKING films' 50th anniversary, a replica of the original Edison studio, the "Black Maria" is shown, above, in a scene from Universal's "The Birth of the Movies". Standing with it are John Coakley, Edison Pioneers historian, and Charles Edison, former New Jersey governor, president of the Edison Company, and son of Thomas A. Edison.

ARTHUR WILKER has been elected president of the National Carbon Company. He joined the company in 1910.

AT THE WASHINGTON, D. C., luncheon for Lew Lehr, left, and Lowell Thomas, right. Charles Peppiatt, 20th-Fox exchange manager, and Anthony Muto, of Fox Movietone, converse with the two commentators.

THE DISTINGUISHED Flying Cross has been awarded pilot officer William Pay, R.A.F., above, formerly of Quigley Publications' London office.

IN PITTSBURGH, at the luncheon for Jane Powell, singing star of UA's "Song of the Open Road", are William Blatt, Fred Herrington, Charles Mervis, Miss Powell, David Barnholtz, and Michael Winograd.

IN LONDON, right, at the United Artists national convention. David Coplan, managing director, presided. Also pictured are Jack Francis, A. Booker, M. C. Morton, S. B. Dubow, L. Lewis, Joe Pole, and B. W. Dudman.

CAMPAIGN CHIEFS TOUR KEY CITIES FOR BOND DRIVE

Pre-Fifth War Loan drive activities were brought to a climax this week with the wind-up of regional coast-to-coast meetings. Thousands of exhibitors and distributors assembled to hear instructions from members of the national committee and state chairmen. On Monday, at noon and for lunch, a meeting was held in Des Moines, Iowa, and that evening in Omaha, Neb. On Tuesday a regional meeting was held in Denver, and on Thursday in San Francisco. On Friday the last of the series of regional meetings was held in Los Angeles. Previous meetings were held in key cities from coast to coast as final plans for the drive were perfected.

New England exhibitors gather for the Boston meeting.

Sam Pinanski and Mayor Maurice Tobin at the Boston meeting.

IN NEW YORK, as the executive committee explained plans to borough and county chairmen. In the group are: Ernest Emerling, Samuel Rinzler, Harry Brandt, Charles C. Moskowitz, Oscar Doob, Lewis E. Pierson, and Stanley Quinn. The latter two are of the Treasury's War Finance Committee.

IN CHICAGO, Jules Rubens greets Major Allen Martini and national Bond commanders at the airport. With the major are Ned Depinet, Richard Kennedy, Ray Beall, Robert O'Donnell, and Claude Lee.

IN BUFFALO: Seated, Richard Kennedy, John J. Friedl, Charles Hayman, and Henderson Richey; standing, Mannie Brown, Lou Golding, and Clayton Eastman.

INDUSTRY MOVES INTO "E-DAY" IN FIGHTING FIFTH DRIVE

Put Emphasis on Individual Sales in Campaign to Open Nationally June 12

Once again the vast resources and manpower of the industry stand wholly mobilized and poised, awaiting June 12, opening day of the Fifth — the Fighting Fifth — of the United States Treasury's War Loans.

And once again—this time under the leadership of Robert J. O'Donnell, Texas circuit executive as national chairman—the industry will plunge into the job of transferring idle dollars into Uncle Sam's War Bonds, armed with innovations in showmanship, procedures and exploitations tried and proved, and the firm will to join the home front with the battle fronts in the all-out drive for Victory.

Late last week Ted R. Gamble, national director of the War Finance Division of the Treasury, sent this dispatch to Mr. O'Donnell:

"During the Fifth War Loan Campaign the industry will again concentrate on the sale of "E" Bonds through Bond Premieres, Children's Bond Premieres, Free Movie Day and other activities. The theatre seat will again be the yard stick to measure the Bond sales of the individual theatre. Successful in the past, I am certain it will prove even more successful in this campaign."

S. H. Fabian, chairman of the executive committee of the War Activities Committee, addressed an open letter to "The Fighting Fifth Showmen of America." Wrote Mr. Fabian:

"In this campaign, as never before, the emphasis is upon teamwork . . . the theatre men of America and members of the War Finance Committee's team, nationally and in each state, county and community throughout the country.

"Furthermore, the leaders of the industry's campaign have made it clear that they are serving as representatives of each and every exhibitor—large and small.

"We are not interested in credit. We are interested in doing a job to back up our fighting men."

Mr. O'Donnell's policy-molding staff of the national committee is composed of Richard M. Kennedy, vice-chairman; John J. Friedl, campaign director; Ray Beall, who was an active leader in the Third War Loan, back at his post as director of publicity; Joseph Kinsky, campaign coordinator; Ned E. Depinet, chairman of the distribution division; Leon J. Bamberger, assistant distribution chairman; Claude F. Lee, the industry's consultant to the Treasury; Leonard Goldenson and Henry Ginsberg, in charge of Industry Sales.

Sale of Bonds Will Be the Showmen's Own Award

In a departure from the basic policies of past drives, no special effort in this Fifth drive will be made to keep a close tabulation of Bond sale figures. There are also to be no awards for showmen leading in sales, the idea being that the sale alone is sufficient award, the drive coming as it does in this 1944 period of greater and more sacrificing drives on the global battle fronts of this war.

R. J. O'DONNELL, national chairman: "Every exhibitor can speed the decision. Sixteen thousand fighting showmen can't be licked!"

High up on the list of innovations is one initiated for the Fourth War Loan, the 101 winners of the Honored Hundred Contest. Ralph J. Batschelet, exhibitor of Denver, Colorado, who in the previous drive grew a beard and set out to sell a bond for every hair in his whiskers and apparently succeeded, leading the industry in sales, heads his fellow-champions, exhibitors from the 48 states, Hawaii, Alaska and the District of Columbia. As a Special Advisory Committee to Mr. O'Donnell and his lieutenants, they have filled active roles in the preparations for the forthcoming drive, and in their respective territories, will lead exhibitor activities. Mr. Batschelet also pledged his Honored Hundred group to remain banded together for the duration of the war, ready to "carry on in an official capacity as an active and cooperative arm of the War Activities Committee."

War Bond Premieres have been scheduled by exhibitors from coast to coast, and for the first time distributors will make it possible for theatre operators in small towns to stage premieres and Children's "School Out" Premieres, and other similar Bond-selling events, by permitting theatres in towns of not more than 7,500 population to book pictures for these purposes whether they are customers of the exchanges or not. Distributors' vaults are to be left wide open.

Mr. Depinet said that he hoped this new policy would result in a record number of Bond Premieres and added he believed it would.

Free Movie Day Trailers and Bulletins to Be Used

Free Movie Day again will be a prominent feature of the drive. It will be held nationally July 6, two days before the drive ends. Some localities are making special plans. New Jersey exhibitors, at the suggestion of Adam A. Adams, who proposed reversing the previous War Loan's slogan, making it "a seat for every Bond," are considering admitting free, throughout the drive, any Bond buying patron, at any performance on any day.

Trailers for the drive are in production in Hollywood. One, "Road to Victory," starring Bing Crosby, Cary Grant, Frank Sinatra, Jimmy Lydon, Olive Blakeney, Charles Ruggles, Dennis Morgan, Irene Manning and Jack Carson, was ready for release to first runs on Thursday. The film was produced by Jack L. Warner.

A newsreel bulletin and three trailers, their

(Continued on following page)

TREASURY DEPARTMENT

WASHINGTON

DEFENSE SAVINGS STAFF

May 10, 1944

Dear Mr. O'Donnell:

In the coming Fifth War Loan Drive it will be more important than ever that the motion picture industry--producers, distributors, exhibitors--do a bigger job for War Bonds than ever before. With invasion in the background, the time has come to match our all-out military effort with a corresponding all-out sales effort.

The $16 billion drive goal, $6 billion to be raised from individuals alone, is the greatest yet. To achieve this goal will require our best efforts.

Our contribution to victory will be measured, not primarily by our accomplishments in the past, but by our ability to meet the nation's pressing needs in the present.

Sincerely,

Henry Morgenthau Jr.

Mr. Robert J. O'Donnell
National Chairman, Motion Picture
Industry's 5th War Loan Campaign
1501 Broadway
New York, New York

EXHIBITORS PREPARE ATTACK

(Continued from preceding page)

scripts approved by Mr. O'Donnell and Mr. Gamble, will be ready for release before the drive opens. The trailers are "What Did You Do Today?", "Dawn of D-Day" and "Our Enemies Speak."

A press book for "Road to Victory" has been mailed to exhibitors. It tells about the film and its stars.

The studios of Hollywood currently are working on plans for their participation in the drive. Henry Ginsberg is chairman of the committee in charge. The Hollywood Victory Committee, which handles screen talent allotments, recently announced it faced something of a dilemma and had appealed to Washington for instructions. There has developed a shortage of available talent as a result of the great number of players committed to overseas entertainment tours, tours of Army camps and newly established hospital tour routes already set up by the War Department. Conferences in Washington are expected to settle the matter well before opening day of the drive.

Newsreels to Report Drive And News from the Fronts

The newsreel companies plan to make their contribution to the drive in a number of different ways. Walton C. Ament is chairman of the newsreel division of the WAC. He has said that the newsreels will present the news of the campaign, showing audiences a "representative and newsworthy part of the many special activities connected with the drive, such as rallies, extraordinary speeches by public figures, and unique War Bond news of human interest."

Mr. Ament believes the greatest contribution the newsreels will make will be in the continued recording of current events for theatre audiences.

"With our country on the brink of the greatest military venture in history, the newsreels will spare nothing to present it. . . . This alone will be the most compelling reason to join the Fighting Fifth."

Following a meeting with Mr. Kennedy, William P. Raoul, assistant international president of the International Alliance of Theatrical Stage Employees, representing Richard F. Walsh, international president, announced that his labor organization would throw its resources and manpower "solidly behind the Fighting Fifth War Loan."

Manpower of IATSE to Plunge into Campaign

Mr. Raoul said that the 50,000 members of the IATSE, including projectionists, stagehands and others, "would intensify their efforts to help the motion picture industry's campaign by buying more War Bonds than ever before, by helping to sell more . . . and by cooperating to the utmost degree with exhibitors throughout the entire country." The cooperation is to extend to the Hollywood studios.

Dale McFarland, publicity chairman in Iowa, is the first to report pre-drive results to New

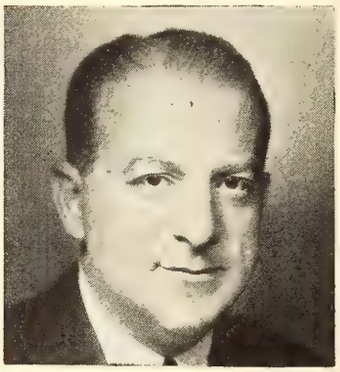
(Continued on page 23)

NATIONAL LEADERS OF THE DRIVE

RICHARD M. KENNEDY
Vice-Chairman

JOHN J. FRIEDL
Campaign Director

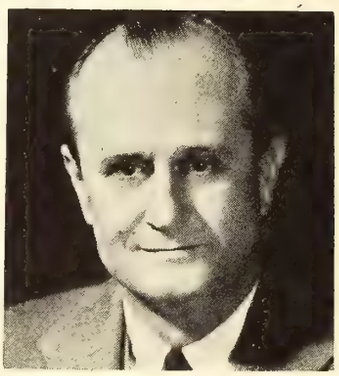
JOSEPH KINSKY
Campaign Coordinator



S. H. FABIAN
Chairman, WAC Theatres

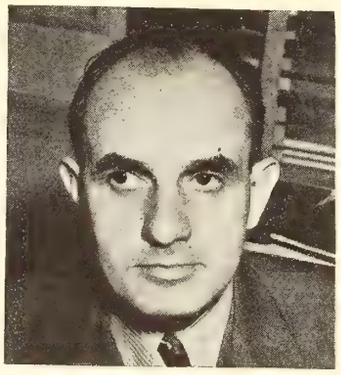
NED E. DEPINET
Distributor Chairman

LEON J. BAMBERGER
Assistant Distributor Chairman



RAY BEALL
Publicity Director

CLAUDE LEE
Consultant to Treasury



HENRY GINSBERG
Industry Sales (Hollywood)

LEONARD GOLDENSON
Industry Sales

FRANCIS S. HARMON
Executive Vice-Chairman, WAC

ARMY DEAD

SHINGTON, May (AP).—The epartment announced today mes of 399 soldiers killed in among them the following:

NEW YORK

Asiatic

me jr., staf sgt.; father, Elmer A. av., St. George, S. I. od 1.; wife, Mrs. Delma L.

ropea gt.; f her, Frank d st danhn an. gt.; ther, Mrs 9th ., Corona rris Bar

other, Rocl

ARMY WOUNDED

From the Herald Tribune Bureau

WASHINGTON, May —The War Department made public today the names of 770 United States soldiers wounded in action, among them the following:

NEW YORK

Europe

DePIETRO, Salvatore A., staff sgt.; mother, Mrs. Lillian Bufano, Schenectady.
ISAACS, Leslie P., sgt.; wife, Mrs. Lydia M. saacs, Buffalo.
OSNIESKI, Stanley L., tech. sgt.; wife, Mrs. oetty D. Lesnieski, Rochester.
RUSH, Joseph A., 2d lt.; wife, Mrs. Helen Petrush, 53-52 64th st., Maspeth, Queens.

Mediterranean

ONE, Joseph, pfc.; father, Luigi Buffone, E. 161st st., Bronx.
RELLI, Joseph J., pvt.; father, Anthony orelli, New Windsor.
t. George, pvt.; mother, Mrs. Amelia 263 Clinton st., Brooklyn.
erence L., pfc.; mother, Mrs. Mar- rabb, Watertown.
Donald H., tech. 4th gr.; mother, Cran ll, Broadalbin.
m T., vt.; mother, Mrs. Kather- 36-1 Steinway av., Long Island ns.
P., 2d lt.; mother, Mrs. evany, 8906 Colonial rd., nes J., cpl.; mother, Mrs. Niagara Falls.
fc.; mother, Mrs. Fannie h st., Brooklyn.
pvt.; mother, Mrs. Central , Brooklyn.
el, Abr am Finger, m pvt wife, Mrs. fat , William S. other, Mrs. Thelma blo an. oda Jones, blor, Mrs. Middle y Kauf-

O'BYRNE, Harold, pvt.; mother, Mrs. Florence O'Byrne, 512 W. 169th st., Manhattan.
PATINELLA, Andrew, pvt.; mother, Mrs. Angelina Patinella, 314 E. 112th st., Manhattan.
PROSCIA, Vito, pvt.; uncle, Carlo Lopopolo, 210 Greengrove av., East Hempstead, L. I.
RICKLES, Jack W., pfc.; wife, Mrs. Anne Rickles, 80-20 Broadway, Elmhurst, Queens.
RORK, James R., pvt.; mother, Mrs. Margaret Rork, Gabriels.
RUSSO, Louis, pvt.; mother, Mrs. Mary Russo, 2120 Mapes av., Bronx.
RYAN, William G., pvt.; mother, Mrs, Mary V. Ryan, Niagara Falls.
SABATELLA, Louis J., pvt.; father, Frank Sabatella, 546 Pine st., Manhattan.
SANTANGELO, William V., pvt.; wife, Mrs. Elizabeth D. Santangelo, Railroad av., Center Moriches, L. I.
SORBERO, Anthony S., pfc.; mother, Mrs. Rubino Sorbero, Amsterdam.
SPENCER, Lawrence A., pfc.; mother, Mrs. Lillian A. Spencer, Utica.
STANTON, Eldon R., sgt.; father, Clarence E. Stanton, Schenectady.
STEIN, Gilbert B., pfc.; father, Julius Stein, 804 W. 180th st., Manhattan.
SURIANO, John, pvt.; father, Antonio Suriano, 409 E. 63d st., Manhattan.
TADDONIS, Thomas, pvt.; mother, Mrs. Angela Taddonis, 676 E. 143d st., Bronx.
TAMASI, Joseph J., maj.; wife, Mrs. Velma W. Tamasi, 1 Euston rd., South, Garden City, L. I.
TOOLAN, Edward M., pfc.; father, Michael J. Toolan, 111 E. 117th st., Manhattan.
TRAJANOWSKI, Henry J., staff sgt.; father, Walter J. Trajanowski, 166 Monitor st., Brooklyn.
VAN SICKLE, Gilbert, pvt.; wife, Mrs. Emily Van Sickle, 1228 Webster av., Bronx.
WINTER, Kenneth M., pvt.; mother, Mrs. Molly Winter, 1661 Dahill rd., Brooklyn.
WRIGHT, Arthur A., pfc.; sister, Mrs. Alberta Bauer, Ransomville.
ZICCARELLI, Jack, pfc.; father, Philomena Ziccarelli, Lackawanna.

Central Pacific

POLLAK, Edward, cpl.; mother, Mrs. Rosa Pollak, 57-12 71st st., Maspeth, Queens.

Southwest Pacific

BEAVER, Thomas, pvt.; grandmother, Mrs. Mary Mergenthaler, Rensselaer.
CHETTA, Salvatore J., tech. 5th gr.; mother, Mrs. Lilly Chetta, 2572 Wallace av., Bronx.
DI MAGGIO, James M., pvt.; father, Salvatore Di Maggio, 66 Ash st., Yonkers.
KARALIS, Milton, cpl.; mother, Mrs. Alexander Karalis, 532 W. 133d st., Manhattan.

NEW JERSEY

Europe

Scull, 5311 Ventnor av., Ventnor City.
SCURA, Sunday, pvt.; mother, Mrs. Anna Scura, 164 Scotland rd., Orange.
THOMPSON, Chester E., pfc.; mother, Mrs. Olga Thompson, Fords.
VANDERGRIFT, Arthur E., pvt.; mother, Mrs. Ella M. Vandergrift, 1022 Line st., Camden.
VEIGA, John R., cpl.; sister, Mrs. Caroline Costa, 139 3d st., Elizabeth.

Southwest Pacific

BURGER, Henry J., pvt.; mother, Mrs. Ida May Burger, 698 S. 14th st., Newark.
MICKENS, Lester L., pfc.; mother, Mrs. Wilmina Mickens, Wharton.
WEBER, William R., pfc.; mother, Mrs. Helen Weber, 683 Summer av., Newark.

CONNECTICUT

Mediterranean

CREEM, John J., pvt.; father, John P. Creem, Bristol.
CUNNINGHAM, John L., tech. 4th gr.; mother, Mrs. Mary G. Cunningham, 196 Ridgefield av., Bridgeport.
GOSS, Albert A., pfc.; mother, Mrs. Catherine Goss, South Meriden.
HARRINGTON, Charles J., cpl.; wife, Mrs. Shirley Harrington, 286 South st., Hartford.
HENION, Edwin W., sgt.; father, Edwin S. Henion, 15 Franklin st., Danbury.
KUBIT, Leon, s/sgt.; wife, Mrs. Leon Kubit, Colchester.
MIKOS, Paul, pvt.; mother, Mrs. Lena Mikos, 16 Taylor st., Danbury.
MILLARD, Harvey H., pvt.; sister, Mrs. Florence Head, Winsted.
MURATORI, Attilio J., pfc.; father, Clito Muratori, 122 Penn av., Bridgeport.
PIERCE, Bernard P., pfc.; sister, Mrs. Tina P. Fortin, Thompsonville.
RYAN, Francis J., pvt.; mother, Mrs. Julia Ryan, Plymouth.
RYBAKIEWICZ, Joseph J., pfc.; father, Peter Rybakiewicz, 128 Hickory st., Norwich.

Southwest Pacific

HOFF, Warren L., tech. 4th gr.; mother, Mrs. Warren I. Hoff, Training School, Southbury.
MOURA, Georgs W., pvt.; mother, Mrs. Mary Moura, Wethersfield.

NAVY CASUALTIES

From the Herald Tribune Bureau

WASHINGTON, May —The Navy Department announced yesterday in two lists a total of fifty-eight casualties of the Navy, Marine Corps and Coast Guard.

..THAT THEY WHO CARRY ON THE FIGHT MAY CONTINUE
O BE PROUD OF YOU, AMERICA'S MOTION PICTURE
HEATRE MEN, WHO SERVED THEM SO NOBLY BEFORE...

FARLEY, John F., pfc.; wife, Mrs. Alice Farley, 259 So. Burnett st., East Orange.
GAITHER, Herbert L., pvt.; mother, Mrs. Laura Gaither, Ridgefield Park.
GERROL, Marvin M., pvt.; mother, Mrs. Hazel H. Gerrol, Washington.
GLANZMAN, Robert E., pfc.; mother, Mrs. Anna J. Glanzman, 84 Wayne st., Jersey City.

mate 3d cl., USNR, dead; parents, Mr. and Mrs. Alderic Le Page, 40 West Main st., Chateaugay.

New Jersey

LUYSTER, Theodore jr., aviation electrician's mate 3d cl., USNR, dead; wife, Mrs. Beatrice Luyster, 70 Lexington av., Jersey City.

Connecticut

HOHENSEE, Earle William, fireman 1st cl., USNR, missing; parents, Mr. and Mrs. Arthur Hohensee, 114 Hoffman st., Torrington.
KELLY, Ernest John, fireman 1st cl., USNR, missing; mother, Mrs. Nora Kelly, 83 Lounsbury av., Waterbury.
DUBIN, Leonard, 2d lt.; father, Harry A. Dubin, 727 Arnow av., the Bronx.
ENGEL, Martin, 2d lt.; mother, Mrs. Gussie Engel, 2435 Creston av., the Bronx.
FAILLA, Charles V., s/sgt.; wife, Mrs. Hilda M. Failla, 8 7 Noble av., the Bronx.
FELDMAN, Irving, s/sgt.; mother, Mrs. Ida Feldman, 17 66th st., Brooklyn.
FRIEDMAN, s/sgt.; mother, Mrs. Ida Friedman, linville av., the Bronx.
SMITH, C i/sgt.; wife, Mrs Ella M. Sm

ean

BIONDI mos M.
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A. Bro
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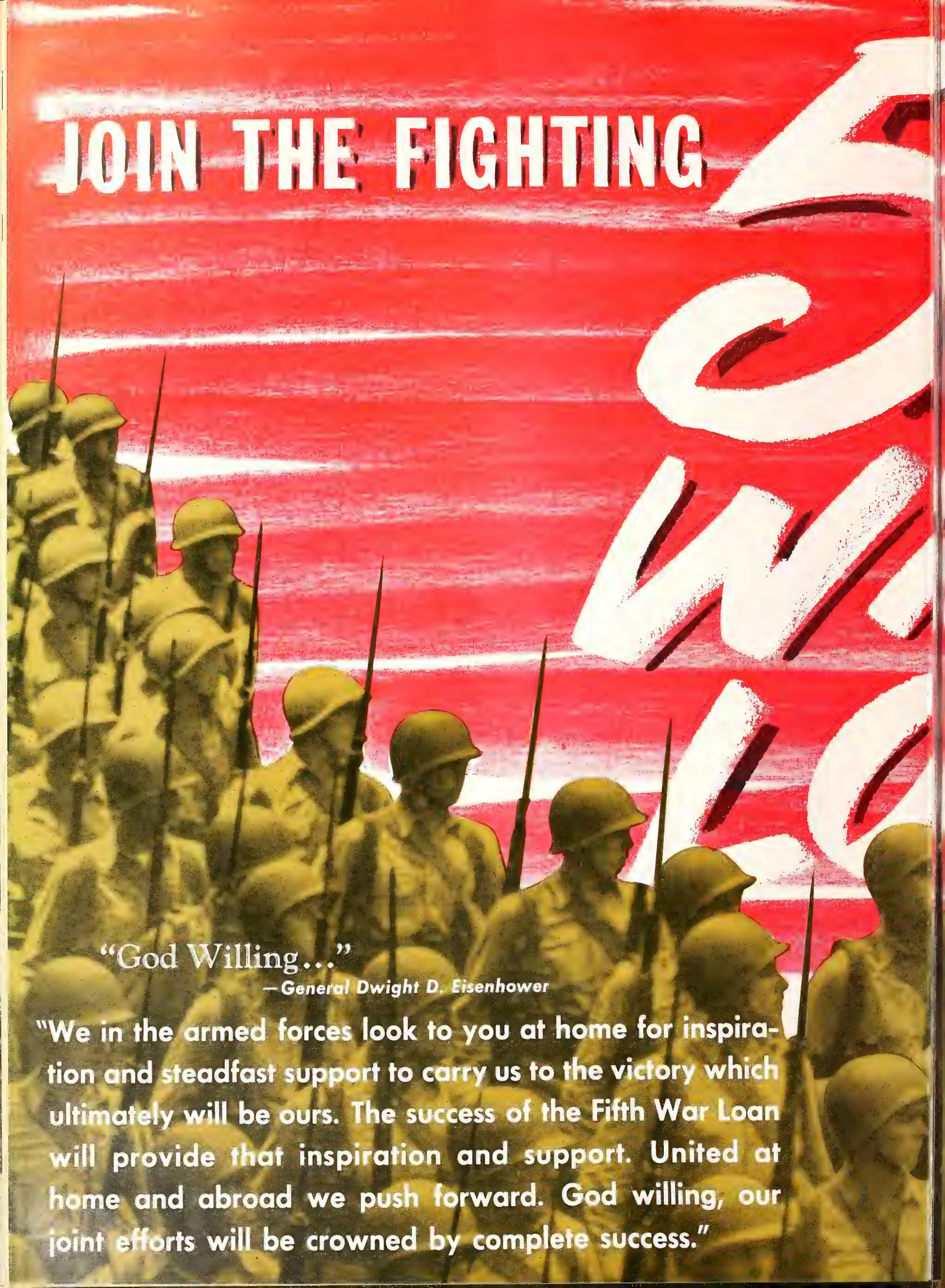
BROT


JOIN THE FIGHTING
"God Willing..."
—General Dwight D. Eisenhower
"We in the armed forces look to you at home for inspiration and steadfast support to carry us to the victory which ultimately will be ours. The success of the Fifth War Loan will provide that inspiration and support. United at home and abroad we push forward. God willing, our joint efforts will be crowned by complete success."

OBJECTIVE NO. 1

INVASION SHOWMANSHIP

Ammunition to back up your enthusiastic patriotism for the most crucial undertaking of our country's life. You will have a more complete line of campaign aids than ever before. Four trailers. Watch for your press book that talks your language for every type of high-powered promotion—press, lobby, radio—for small towns and large. And theatre accessories that are the battle-dress of your Campaign.

YOUR BIG
PREMIERE

OBJECTIVE
NO.2

OBJECTIVE
NO.3

YOUR
STAG

BOND

Bond Premieres are the bond *fire* of the campaign! Every theatre in all the land can have one, with full cooperation of the distributors. There are two handlings; one, with appeal to your regular audiences. The other, a "School's Out" Premiere with appeal aimed at juveniles. Either way it's the big way to sell your country's Bonds!

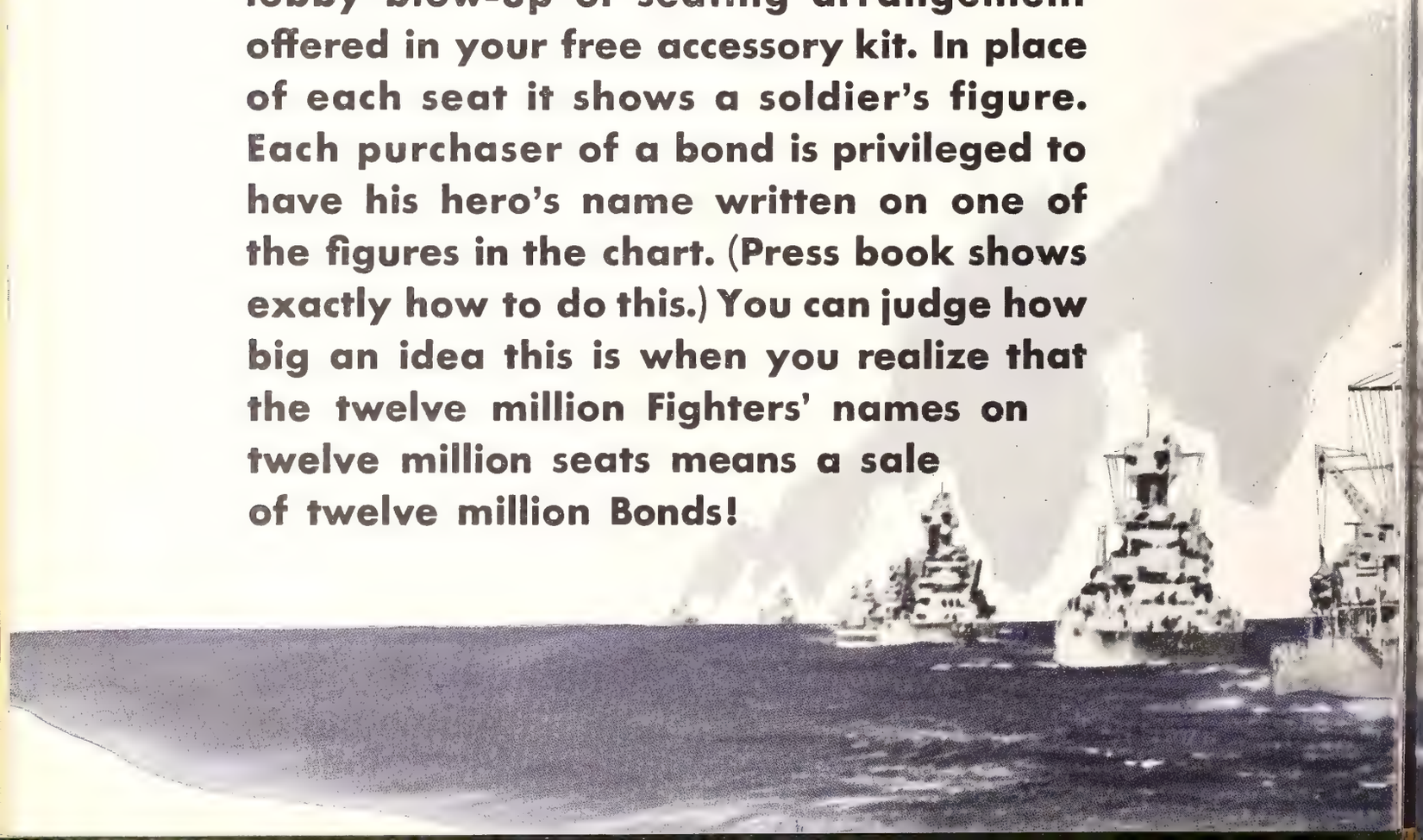
BOND SHOW

A big Bond Night with a Service show on stage! Using service men (made available by Camp or Service Organization), or radio personalities, or local band. This idea has been a big asset in previous drives. It might be your feature of Flag Day (June 14), or during the week ahead of July 4th. Also may include talk by a disabled Vet, if there is hospital locally. To make matters simpler, scripts on entire presentation are available in the press book.

OBJECTIVE NO. 4

YOUR 'FIGHTING-FIFTH HERO' LOBBY

This is an important new twist on the "Bond-for-Every-Seat" approach. Use the lobby blow-up of seating arrangement offered in your free accessory kit. In place of each seat it shows a soldier's figure. Each purchaser of a bond is privileged to have his hero's name written on one of the figures in the chart. (Press book shows exactly how to do this.) You can judge how big an idea this is when you realize that the twelve million Fighters' names on twelve million seats means a sale of twelve million Bonds!

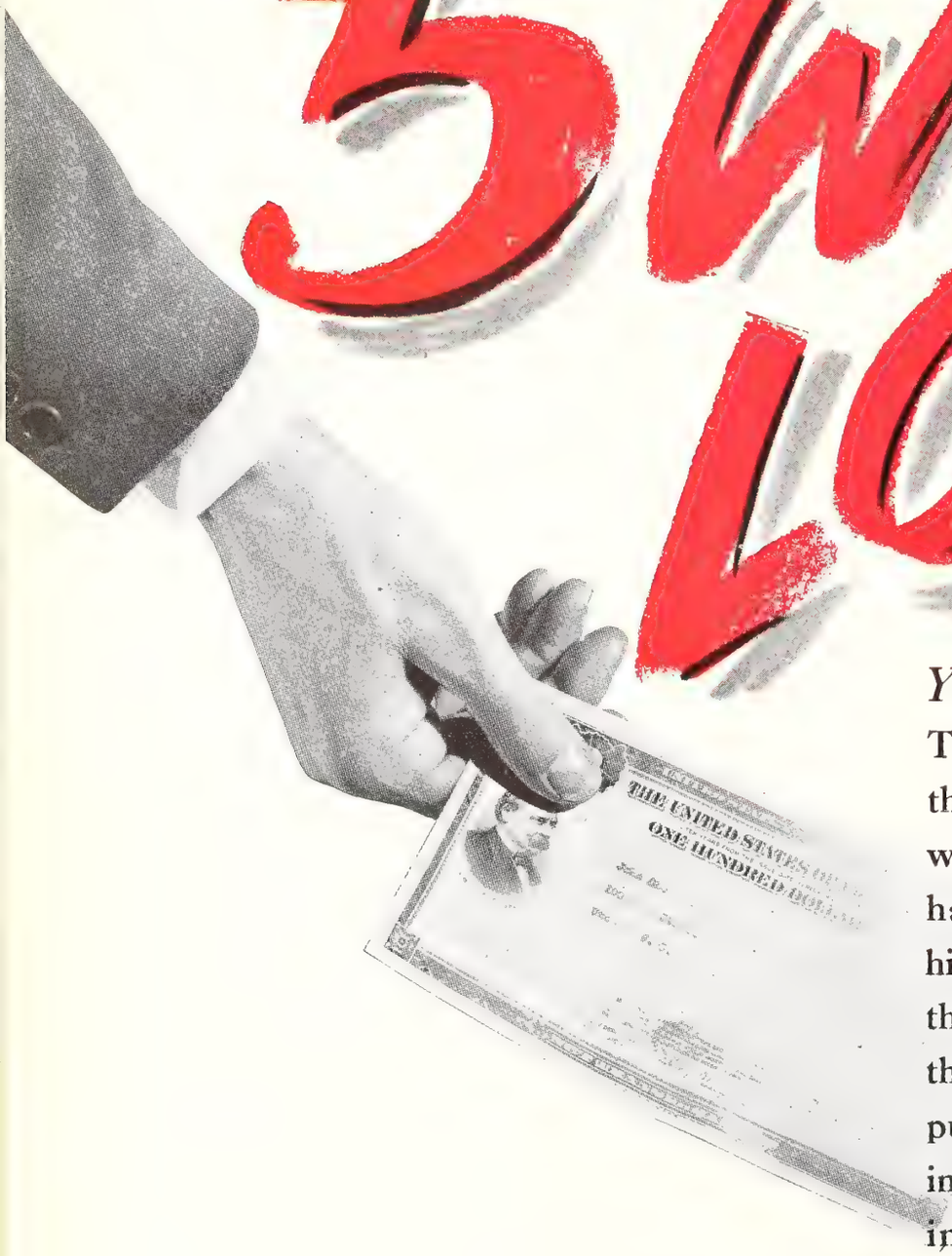


YOUR FREE-MOVIE DAY

Where possible, the Industry is driving for a simultaneous nation-wide bond-selling effort on Thursday, July 6th. The plan is, on this day, to allow a ticket for each bond purchaser. (Where policy prevents, another day may be used.) With every theatre cooperating this cannot help but be a tremendous purchasing urge and a way to wind up the Drive in a blaze of showmanship.

THE FIGURE BEHIND THIS FIGURE IS YOU, THE EXHIBITOR!

345TH WAR LOAN



You – and the Invasion . . .

The undersigned companies take this opportunity to acknowledge with grateful hearts the job that has been done by you, the exhibitors of America. You are at the forefront of the home front, the most direct contact with the public. We join hands with you in this greatest undertaking our industry has ever faced. May God be with our boys on all the fronts of danger. Let us each do our part, with all our energies, giving to this effort day and night our fighting hearts.

THIS MESSAGE WAS PREPARED AND INSERTED IN THE TRADE PRESS BY: COLUMBIA PICTURES CORP., METRO-GOLDWYN-MAYER PICTURES PARAMOUNT PICTURES INC., RKO-RADIO PICTURES, INC., TWENTIETH CENTURY-FOX FILM CORP., UNITED ARTISTS CORP. UNIVERSAL PICTURES COMPANY INC., WARNER BROS. PICTURES INC.

DRIVE TO STRESS "E" SALES

(Continued from page 14)

York headquarters, announcing, in a wire to Mr. O'Donnell, that the Iowa territory has scheduled almost three times the number of Bond Premieres held in the Fourth War Loan, and that Lou Levy, distributor chairman, has estimated a grand total of Premieres exceeding 200. A total of 134 Premieres already had been set, after one week of intensified effort to book them, which compares with a total of 48 in the previous Loan drive.

In the New York metropolitan area borough chairmen have appointed district captains who will contact every theatre owner and manager in the territory. Wednesday Charles C. Moskowitz, general chairman, and Oscar Doob, campaign director, met with deputy administrators of the Treasury's War Finance Committee from all boroughs and counties, in Loew's penthouse theatre. Plans were discussed for a mammoth demonstration in Times Square June 9, with armed troops fully equipped invading the area and proceeding from there to other boroughs.

Cash Register and Bond Counter Planned for Times Square

In cooperation with the War Finance Committee, an enormous cash register will be erected at the intersection of Broadway and Seventh Avenue at 43rd Street, which will indicate the cumulative daily Bond sales for the metropolitan area. Below the cash register there is to be erected a Bond-selling counter manned by representatives of Broadway theatres. Above, on a specially erected platform, rallies and concerts are to be held.

A breakfast has been scheduled for June 2 at which between 800 and 1,000 exhibitors of Greater New York are expected to receive campaign instructions from Mr. O'Donnell.

Other plans of the nation's exhibitors include tieups with Boy and Girl Scouts, American Legion, and divers civic and national organizations, and cooperative programs with schools. In some situations in the neighborhood of Army camps, servicemen's shows will be scheduled on the Bond Premiere plan of Bonds for admission. Various special stage events are planned, all of which have proved successful with the Honored Hundred winners. Commercial tieups, especially with department stores, are to be arranged. In conjunction with the organizational tieups all sorts of outdoor promotion will be scheduled, including parades and rallies.

District of Columbia and Texas Set for Drive

Last week in Washington John Reilly, WFC chairman, presented citations to District of Columbia exhibitors for outstanding work in the Fourth War Loan, at a meeting at which plans were set for the forthcoming drive.

In Texas state drive headquarters has announced that John Q. Adams, exhibitor state chairman, has completed organization of the state, and that the Texas slogan for the drive is "Texas Will Be the First in the Fifth."

Regional meetings with members of the national committee, Mr. O'Donnell at their head, attending, were held in five cities this week.

State Campaign Chairmen

Below are listed the names and addresses of the state chairmen for the Fifth War Loan Drive of the industry. These are the men who may be contacted by the exhibitors of the nation in furtherance of their efforts on behalf of the campaign. Listed alphabetically by states, the chairmen are:

ALABAMA — Mack Jackson, Strand Theatre, Alexander City.

ARIZONA — Harry Nace, Orpheum Theatre Bldg., Phoenix.

ARKANSAS — M. S. McCord, Little Rock; Claude Mundo, Arkansas Theatre, Little Rock.

CALIFORNIA (Southern) — Dave Bershon, 1612 W. Washington, Los Angeles.

CALIFORNIA (Northern) — Charles M. Thall, Fox West Coast Theatres, San Francisco.

COLORADO — Frank H. Ricketson, Fox Inter-Mountain Amusements, Denver.

CONNECTICUT — Harry F. Shaw, Poli Building, New Haven.

DELAWARE — Lewis S. Black, Warner Theatre, Wilmington.

FLORIDA — J. L. Cartwright, Tampa Theatre, Tampa.

GEORGIA — Nat Williams, Williams Theatre, Thomasville.

IDAHO — Nevin McCord, Ada Theatre, Boise.

ILLINOIS — J. J. Rubens, 175 State Street, Chicago.

INDIANA — Don Rossiter, 444 North Illinois Street, Indianapolis.

IOWA — A. H. Blank, Paramount Bldg., Des Moines.

KANSAS — H. E. Jameyson, Miller Theatre, Wichita.

KENTUCKY — Lew Hensler, Ben Ali Theatre, Lexington.

LOUISIANA — E. V. Richards, 608 Canal Street, New Orleans.

MAINE — Connie Russell, Bangor.

MARYLAND — Louis A. Rome, 213 North Calvert Street, Baltimore.

MASSACHUSETTS — Sam Pinanski, 60 Scollay Square, Boston.

MICHIGAN — Martin Thomas, Braumort Theatre, Iron Mountain; Earl Hudson, United Detroit Theatres, Detroit; Lew Wisper, Fox Theatre Bldg., Detroit.

MINNESOTA — W. A. Steffes, World Theatre, Minneapolis.

MISSISSIPPI — Burgess Waltman, Princess Theatre, Columbus; Arthur Lehmann, Booker T. Theatre, Jackson.

MISSOURI (East) — Harry Arthur, Fox Theatre Bldg., St. Louis.

MISSOURI (West) — Elmer Rhoden, Uptown Theatre Bldg., Kansas City.

MONTANA — J. A. English, Washoe Theatre Bldg., Anaconda.

NEBRASKA — William Miskell, Orpheum Theatre Bldg., Omaha.

NEVADA — N. Dow Thompson, T. & D. Enterprises, Reno.

NEW HAMPSHIRE — Edward J. Fahey, 1118 Elm Street, Manchester.

NEW JERSEY (Southern) — Ben Amsterdam, 1505 Race Street, Philadelphia.

NEW JERSEY (Northern) — H. H. Lowenstein, 24 Walnut Street, Newark; Don Jacocks, 17 Academy Street, Newark.

NEW MEXICO — George Tucker, Kimo Theatre, Albuquerque.

NEW YORK (Metropolitan) — Charles Moskowitz, Loew's, Inc., New York.

NEW YORK (Upstate) — Lou Golding, Palace Theatre, Albany.

NORTH CAROLINA — H. F. Kincey, 120 East 3rd Street, Charlotte.

NORTH DAKOTA (West) — Mike Cooper; Forx Theatre, Grand Forks.

NORTH DAKOTA (East) — Ed Kraus, Fargo Theatre, Fargo.

OHIO — Martin G. Smith, 519 Main Street, Toledo.

OKLAHOMA — C. B. Akers, 11½ North Lee Avenue, Oklahoma City.

OREGON — Al Finke, Evergreen Theatres Corporation, Portland; Bob White, Bob White Theatres, Portland.

PENNSYLVANIA (Eastern) — Lou Finske, State Theatre Bldg., Scranton.

PENNSYLVANIA (Western) — Moe Silver, Warner Bros., Pittsburgh.

RHODE ISLAND — Ed Fay, Providence.

SOUTH CAROLINA — Warren Irwin, Palmetto Theatre, Columbia.

SOUTH DAKOTA — Fred Larkin, State Theatre, Sioux Falls.

TENNESSEE (Eastern) — E. W. Street, Tennessee Theatre, Knoxville.

TENNESSEE (Western) — M. A. Lightman, Malco Theatres, Inc., Memphis.

TEXAS — John Q. Adams, Inter-State Circuit, Dallas.

UTAH — Samuel Gillette, Strand Theatre, Tooele.

VERMONT — Frank Vennett, Paramount Theatre, Rutland.

VIRGINIA — William Crockett, Bayne Theatre, Virginia Beach; Morton G. Thalheimer, Neighborhood Theatres, Richmond.

WASHINGTON (D. C.) — Sidney Lust, Thomas Circle, Washington.

WASHINGTON — Frank Newman, Sr., Skinner Bldg., Seattle.

WEST VIRGINIA — Milton Levine, Lyric Theatre, Williamson.

WISCONSIN — Harold Fitzgerald, 1324 West Wisconsin Avenue, Milwaukee.

WYOMING — E. J. Schulte, Rialto Theatre, Casper; Tom Berta, Rialto Theatre, Rock Springs.

SHOWMEN PLAN PROMOTIONS; "HUNDRED" TELL HOW

IN a few days, the Fifth and most important War Loan drive to date will get under way. The showman's chief objective is to encourage and promote the sale of Bonds to the small buyer, a task for which he is eminently fitted and at which he is particularly adept.

The Round Table here presents the exploitation experiences of some of the Honored Hundred showmen of Fourth War Loan fame. Each of these reports is a tested winner; combined, they represent a pattern for your personal guidance in the forthcoming drive.

As in the past, the manager again will demonstrate his characteristic ability to exceed past accomplishments, and to better that which is expected of him.

—CHESTER FRIEDMAN

A COUNTY-WIDE tieup with the public schools resulted in Leo Peterson's high record of achievement in Rapid City, S. D. Mr. Peterson's promotion included every child in the area as well as teachers and members of the school board.

Exceptional pressure was exerted to have the youngsters bring in Stamp books which were converted into Bonds. A free admission ticket to the theatre was offered to each student who brought in a Bond. The purchaser of a Bond also was given an admission but limited to only one ticket regardless of the number of Bonds involved.

The pupil in each grade selling the greatest number of Bonds during the drive was awarded a 30-day pass, which included admission for one parent. The pupil in each school selling the greatest number of Bonds was presented with a $25 War Bond. The over-all winner in the county won a $50 Bond. The school making the best record was awarded an "E" flag.

Mr. Peterson reported that the school plan, used instead of a premiere, relieved the various Bond committees of being swamped with Bond orders at one time and served as an effective "home" sales organization.

Radio scripts were presented through leading women's clubs, civic and patriotic organizations and the announcement of the school plan was held up until the start of the campaign to give all an equal opportunity.

Lobby Chart

Two Bond premieres sparked the campaign put over by G. D. Carpenter, Honored Hundred nominee from Valdese, N. C., where he operates the Colonial theatre. Each person who bought a Bond for the premiere was permitted to "Honor a Serviceman" by inscribing his name on a special seating chart in the lobby.

Mr. Carpenter also staged a "Club Week," visiting various organizations and soliciting Bond sales from the membership. He also worked in close cooperation with the schools, establishing a quota for each and presenting a special matinee for the three winning classes.

During the final week of the drive, local merchants and mills donated 36 pairs of nylon hose, 24 pairs of silk hose, four $25 War Bonds ond other valuable premiums, which were placed in a huge bag. A "grab bag" was staged, with Bond purchasers permitted one grab regardless of the amount of the purchase.

Mr. Carpenter staged a "Free Movie Week" and enlisted the aid of all mill employees, who helped sales by subscribing for Bonds and selling them to friends.

Soldiers' Wives Aid

A. L. Clary, Texas representative in the Honored Hundred, who operates the Ritz theatre, in Killeen, enrolled 250 Servicemen's wives who assisted in the sale of Bonds.

The women attended a mass rally at the theatre then, escorted by the high schol band, they paraded through the main business streets urging the people to support the drive.

Mr. Clary was appointed Honorary Sheriff and Mayor for one day, discharging the police force, conducting his own court, releasing all city prisoners who bought Bonds, and fining many of his own friends, the fines being War Bonds.

A Bond premiere augmented with live talent recruited from a nearby Army camp netted $110,000 in War Bonds. A total of $146,000 in additional sales was realized through a Bomber Day, sponsored by the local schools. The money was earmarked to purchase an Army bomber with a school holiday declared on Dedication Day and Mr. Clary host to the students at a special matinee.

Child Bond Show

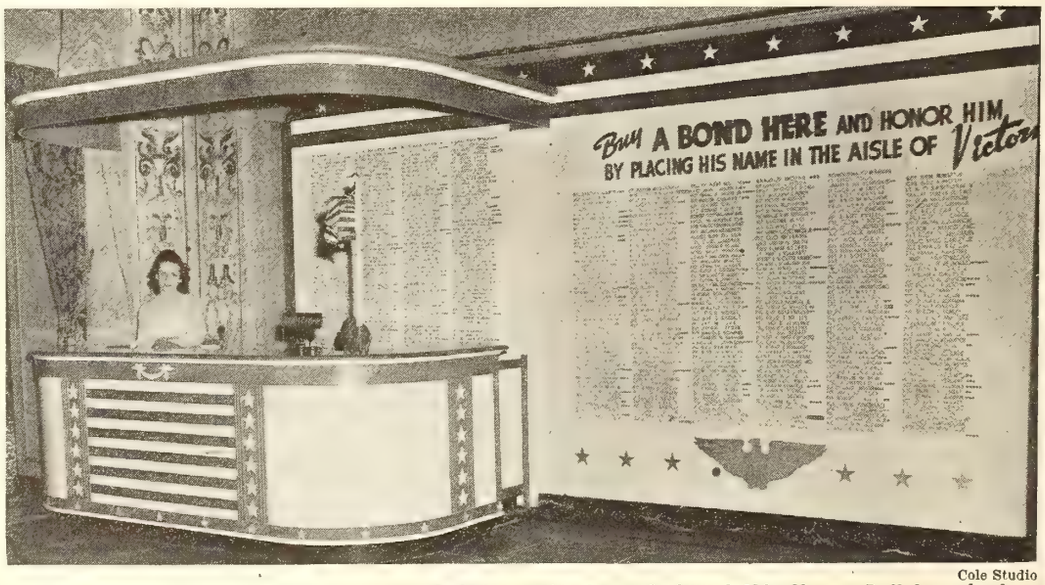
A "Children's Bond Show" was employed by Charles Zinn at the Spate theatre, Minneapolis to good advantage. Mr. Zinn's goal was to sell extra War Bonds to children during the drive and to encourage the completion of Stamp books and the purchase of Bonds in order to attend the premiere of "Lassie Come Home." He also sought them to promote sales in the home.

To obtain a ticket for the show a child or an adult had to invest in a War Bond bearing the child's name. Only children were admitted to the premiere. The American Legion Women's Auxiliary assisted and the Board of Education and the parochial schools cooperated. On the day of the show itself, policemen, Boy and Girl Scouts and firemen assisted in handling the crowds. On the stage the high school band played and heads of the Bond drive spoke. The stage was decorated in patriotic fashion with a color guard from Fort Snelling.

Advance Start

Arthur Ableson at the Lake theatre in Devils Lake, N. D., started his campaign well in advance, using copy on cards which went out to 25 surrounding small towns and for display in the post offices, general stores, etc. Arrangements also were made for Mr. Ableson to speak at all service clubs, urging all to do what they could to back the attack.

The drive was announced over the public address systems at schools and to each child



Cole Studio

Harvey Cox, general manager for Quimbey theatres, designed this Honor Roll board at the Emboyd theatre, Fort Wayne, Ind., during Fourth War Loan Drive. Purchase of a Bond entitled buyer to have Serviceman's name inscribed.

ROUND TABLERS DEMONSTRATE

under 12 years who completed his Stamp book or purchased at least $2 worth, a guest ticket was given, good for any show during the week of the drive. For all students over 12, a ticket was given to see other shows. All during the 30-day drive, newspaper space and radio coverage were obtained. Speakers on the stage urged the purchase of "E" Bonds. The county chairman aided by sending a circular to all his men and women solicitors informing them that Bonds could be purchased at the theatre.

For the Fifth War Loan drive Mr. Ableson has arranged with a local cafe for a free meal at 7:30 P.M. to midnight for each person purchasing a Bond on a certain day.

Premiere Promotion

Abe Borisky of the Independent Theatres, Inc., Chattanooga, Tenn., met with the Bond leaders of the city and sought the cooperation of the newspapers in obtaining advertising from the merchants to promote the Bond premeire at the theatres. Mr. Berisky had four by six hard tickets printed for every seat, as "souvenir tickets," which patrons were permitted to retain.

Thirty-five hundred war workers canvassed for this show exclusively, doing their work as a unit. Tickets were placed in the hands of the senior wardens of the auxiliary police and firemen. Mr. Borisky retained 100 of the 580 tickets and used these as a followup for large Bond purchases. In this way, $75,000 was sold in $5,000 Bonds alone.

Torpedo Display

Working with the local high schools, P. J. Crowley at the Bellevue theatre, Central Falls, R. I., had a torpedo displayed in the lobby, the goal in this connection being the purchase of sufficient Bonds to permit the purchase of four torpedoes. Mr. Crowley promoted rallies all over the city, and girls were on hand from various civic organizations to handle the Bond sales in the lobby.

Community Spirit

Foreman A. Rogers, manager of the Macon theatre, Tuskegee, Ala., who made the best showing in that state, credits the fine support of friendly organizations for breaking into the ranks of the Honored Hundred.

Mr. Rogers lined up the Rotarians, the Legionnaires, Masons, school children, the Tuskegee Institute and employees of the largest Negro veterans hospital in the country, which is located in the city, all of whom helped to swell the sale of Bonds. A Bond premiere resulted in the sale of 1,000 Bonds with Free Movie Day accounting for an equal number of War Bonds.

Miniature Theatre

An ingenious device was used by E. R. Jackson of the St. Mary's theatre, St. Marys, Pa., in the form of a miniature theatre, incorporating the identical seating capacity of his house, even to the doors, carpet, seats, etc., and in each seat there was a small pennant

Continued on page 65, column 3)

The Eleven "Big Guns" of the Campaign Press Book

Here is a summary of the press book based on campaigns of the industry's Honored Hundred Bondsmen during the Fourth War Loan Drive. This list may be clipped and kept handy for follow-through on every promotion.

The complete press book is being mailed to every theatre. The 24-page pamphlet was conceived and prepared by Ray Beall, national advertising and publicity chairman for the Fifth War Loan Drive, with the counsel and cooperation of Robert M. Gillham and Stanley Shufford, of Paramount. Additional credits go to Agnes Mengel and John Cicero, of Paramount, and Lee Gustavson, of Twentieth Century-Fox.

1. WAR BOND PREMIERES

Contact your local Distribution Chairman or any exchange with which you do business.

2. JUNIOR WAR BOND PREMIERES

Have children solicit Bond sales in their name. Arrange with school heads for special matinee performance for each Bond salesman.

3. SPECIAL BOND DAYS

Designate one night each week to promote Bond sales dedicated to "Local Heroes", Army Day, Marine Day, Servicemen's Wives, etc.

4. SPECIAL TALENT NIGHTS

Recruit entertainment from Army camps, Navy bases, or arrange with local talent to appear for stage presentation.

5. FREE MOVIE DAY

July 6 has been accepted generally by the distributors for admitting all Bond purchasers free. However, you may select another date, if more convenient, near the end of the drive.

6. SCHOOL PROMOTIONS

On this and the opposite page are reported the promotions of Honored Hundred Showmen which proved highly successful during the previous Bond effort. Use one or more of these ideas to provide a forceful selling plan.

7. ORGANIZATION TIEUPS

Line up all local service clubs, patriotic organizations, civic groups, etc., to help sell Bonds to friends and acquaintances, with specific groups to handle sales at factories, war plants, department stores, in the lobby, etc.

8. COMMERCIAL TIEUPS

Promote merchants and dealers to buy cooperative advertising boosting your various activities, and have them sponsor a payroll deduction plan for the employees to buy an extra Bond during the drive.

9. BOND BOOTHS

Build a new and more attractive booth or freshen up the old one and staff it with women volunteer workers.

10. SPECIAL HOLIDAY OCCASIONS

Flag Day (June 14) and Independence Day (July 4) are excellent opportunities to stage a parade calling special attention to your Bond-selling activities.

11. ACCESSORIES

Two film bulletins will be available through the newsreel division of the War Activities Committee, prior to the opening of the campaign, one of which features Gen. Eisenhower, the other Margaret O'Brien.

Warners is releasing "The Road to Victory", featuring Crosby and Sinatra and a host of Hollywood artists, which also will be available prior to the opening of the drive.

National Screen Service will service you automatically with three great trailers, "What Did You Do Today?", "Our Enemies Speak" and "The Dawn of D-Day", all of which will help.

An accessory kit will be sent to each theatre from Fighting Fifth headquarters in New York, which includes a pictorial (40 by 60), two one-sheets and a 40 by 60 Honor Roll display.

Additional material with which to decorate your theatre front is available.

SKOURAS ANNOUNCES DEAL AROUND WORLD WITH RANK

Twentieth - Fox Is to Help in Production and with Wide Distribution Plan

The great issue of the first move on the international chess board of the cinema's part in the world of war and post-war, personified for world-conscious Britain by J. Arthur Rank, has been met between him and Spyros Skouras, world-conscious American.

In substance, for a period of five years, under contract, Mr. Rank's pictures will be distributed in the United States, South Africa and Australia through Mr. Skouras' Twentieth Century-Fox Film Corporation. There are exceptions which appear minor.

Mr. Skouras, vigorous but travel worn by fourteen weeks to Britain and back, discussed some aspects of the arrangement Wednesday night before an audience of the motion picture industry and financial press, appropriately at a dinner at the Sky Gardens of the international Hotel St. Moritz in New York, high over verdant Central Park.

"This is," he said, "to be considered something not alone for the companies concerned directly, but also for the cause of the United Nations and, of course, our whole industry. It is an expression of a recognition of the great responsibility and opportunity of the motion picture in the world ahead.

"The motion picture has a job to do, and in line with its proper business of entertainment—not propaganda, except as a reflection of the good life may be proper propaganda. Our business must be to put the causes of humanity before the world in pictures that are true to the best that we know and think.

Mr. Skouras, who has more reasons than many to see the war in poignant terms, grew emphatic.

"It is our job for the English speaking world, for the whole world, for our own selfish interests and for all interests of our fellow men, to try—so help us God—to see that there is not another war."

Zanuck Will Supervise Production in England

It was indicated that the Skouras-Rank, or perhaps the Rank-Skouras, arrangement contemplates the production, as the basic element of the hands-across-the-sea program, of "four to eight pictures, up to the best American standard," under Rank auspices in Britain, and under the direct supervision of Darryl Zanuck, Twentieth Century-Fox production chief, who is in that connection to make at least one trip a year to England.

Mr. Skouras in his long sojourn of negotiation saw much of war activities in Britain and visited many American camps.

"When you see those Fortresses come back shot full of holes, with dead and wounded men in the planes that totter to a landing you know that we are in the war in terms that you can know no other way. When you read that fifty planes did not return, you can know that about five hundred of our aviators are gone. Five hundred. That we need to know as we sit here in New York.

"One of the great jobs that will live in history, and which will have its effect down the years in the relations between the English speaking nations is being done by General Eisenhower. It is hard to realize over here how he has unified the armies and all the forces that have to win for us.

"And I would like to give you a few significant figures. We think the war is tough. Britain has twenty-two million, seven hundred and fifty thousand persons in the war effort. It has two and a half million women in uniform. That is fighting. They have had four and a half years of bitter war."

***LONDON DISCUSSIONS** on the sale of Loew holdings in Metropolis and Bradford Trust to Twentieth Century-Fox and J. Arthur Rank, British film leader. Above, left to right, Francis L. Harley, Twentieth Century-Fox managing director for Great Britain; Sam Eckman, Jr., managing director for MGM-Loew's; Spyros Skouras, president of Twentieth Century-Fox; and Major Arthur Loew of MGM-Loew's.*

Says Britain and Ireland Are Sources of Talent

Reflecting on the British-American aspects of the industry arrangement with which he has been concerned, Mr. Skouras remarked, rather parenthetically, "—— and besides you know that Britain and Ireland, too, just across the way, are natural sources of great talent and great material in the world of the theatre and entertainment. The new relation is bound to help."

In a joint statement issued last Thursday in London, Mr. Skouras and Mr. Rank outlined the terms of their agreement, issued to the London Bureau of MOTION PICTURE HERALD, amounting to this:

1. Twentieth Century-Fox will undertake to distribute all of Mr. Rank's British productions in the U. S., South Africa and Australia "on more advantageous terms than have hitherto been available."

2. Twentieth Century-Fox "has arranged to make a number of important films in England, in conjunction with Mr. Rank, which films will be distributed alternately by 20th-Fox and by Eagle-Lion Films, Inc., Mr. Rank's new organization."

3. "Mr. Skouras has accepted an invitation to join the board of Gaumont-British and in addition has agreed to make available the full time services in this country (England) of Mr. Laurence Kent, who will also join the board of Gaumont-British and will serve on a theatre operations and post-war planning committee of that board."

The non-voting shares of the Metropolis and Bradford Trust Company, which controls Gaumont-British, "will be held equally in the future by 20th-Fox and Mr. Rank, following their joint purchase of Loew's interest in M&B. The rearrangement makes no change in the Gaumont-British control but enables General Cinema Finance Corporation to exercise the voting rights directly instead of through nominees."

Mr. Rank soon will ask the G-B shareholders "to remove from their articles of association the provision which restricts the voting on its ordinary shares to British subjects, a provision which has always been resented by the American interests. Mr. Rank will assure the shareholders, however, that the corporation will continue to be controlled by British interests and in this he has the full approval of 20th-Fox."

In 1932, the old Fox company acquired 2,100,000 ordinary shares of Gaumont-British through the controlling interest of the Ostrer brothers in M&B. The Ostrers held 815,000 of the block of 2,915,000 shares. Fox purchased the 2,100,000 shares for £4,000,000. The Ostrers, however, had 5,100 of the 10,000 voting shares in M&B and so controlled the G-B vote.

In 1936, a long fight developed between the Ostrers and the late John Maxwell, head of Associated British Pictures, for the dominance of G-B. The Ostrers had made a deal with General Film Distributors to take over G-B distribution and it was this arrangement which brought the fight to a head.

Ostrer-Maxwell Dispute Reached Parliament

The dispute reached the House of Commons in 1937, after G-B shareholders charged that a "secret agreement" had been made between the Ostrer brothers and 20th-Fox to "defeat the company by-law which prohibited voting by foreign interests in shareholders' meetings."

Toward the end of the Ostrer regime, the G-B board consisted of 12 directors, 10 British and two American, the late Sidney Kent, president of 20th-Fox, and Robert Kane, head of 20th-Fox production in England.

In 1938, Mr. Maxwell resigned from the G-B board and eventually dropped a court action against the Ostrers. Mr. Rank acquired 51 per cent interest in G-B through the M&B stock, after Mr. Maxwell's death. In February, 1937, meanwhile Loew's, Inc., purchased 24½ per cent of the 20th-Fox 49 per cent interest in M&B. The purchase price was estimated at approximately $3,500,000. Since Mr. Kent's death, no American film executive has been on the G-B board.

The love story of a soldier

powerfully presented by

20th Century Fox

Maxwell Anderson's sensational long-run play becomes a love-story so poignant that millions will make it their own!

PRINTED IN U. S. A.

20th Century-Fox presents

Maxwell Anderson's

THE EVE OF ST. MARK

ANNE BAXTER · with WILLIAM EYTHE · MICHAEL O'SHEA

and Vincent Price · Ruth Nelson · Ray Collins · Stanley Prager · Henry Morgan · Robert Bailey

Joann Dolan · Toni Favor · George Mathews · John Archer · Murray Alper · Dickie Moore

Directed by JOHN M. STAHL · Produced by WILLIAM PERLBERG

Screen Play by George Seaton

The love story of a soldier!

The most impelling romance of fighting men and their women that ever crowded your theatre!

Add

THE EVE OF ST. MARK

to the succession of hits,
coming one after another, from

20th CENTURY-FOX

BUFFALO BILL

FOUR JILLS IN A JEEP

THE PURPLE HEART

THE SONG OF BERNADETTE

THE SULLIVANS

LIFEBOAT

JANE EYRE

THE LODGER

FEATURE WAR BONDS EVERY DAY!

Four Companies Plan Regional Sales Meetings

During this month and next four companies, Paramount, Warner Brothers, Universal and Monogram, will hold regional sales meetings.

Next Wednesday at the Hotel Pierre in New York, Oscar A. Morgan, general sales manager for Paramount short subjects and news, will open the first of a series of regional meetings. Mr. Morgan's itinerary will take him into every district in the country. May 26 he will be at Philadelphia with Pittsburgh and Washington offices included in the meeting. May 31, with Memphis and Oklahoma City included, a meeting will be held in Dallas. June 2 he will be in Kansas City, St. Louis and Des Moines offices included; June 3 in Denver with Salt Lake City and Omaha; June 5 at San Francisco with Los Angeles, Portland and Seattle; June 12 at Chicago with Minneapolis and Milwaukee; June 13 at Cleveland with Detroit, Indianapolis and Cincinnati represented.

Roy Haines, western and southern sales manager for Warner Brothers, left New York Tuesday for a series of meetings in the western territory. He will meet with the sales personnel of the Denver, Salt Lake City, Portland, Seattle, San Francisco and Los Angeles branches. Henry Herbel, district manager for the coast territory, will join Mr. Haines and accompany him on the tour.

Following a meeting at the Ambassador hotel in Los Angeles June 5 of key sales executives and a limited number of home office officials, Universal will hold a series of regional meetings, conducted by divisional and district sales managers, and attended by branch managers, salesmen, office managers and head bookers.

W. A. Scully, sales vice-president, and E. T. Gomersall are representing the home office at the Los Angeles meeting, a substitute for the usual annual sales convention, abandoned because of wartime travel conditions. Mr. Scully will announce further details of the regional meetings on his arrival in Hollywood.

Monogram franchise holders will meet at the Ambassador hotel in Los Angeles for a four-day session, June 12 through June 15, and plan sales campaigns on the company's 1944-45 product. W. Ray Johnston will preside at the meetings. Home office and district executives will discuss sales plans, and producers will discuss production plans for the forthcoming season.

Plan Television For Drive-Ins

Plans for the distribution of sound and projection equipment for post-war drive-in theatres and for large-screen theatre television were under discussion this week at a series of meetings held by salesmen and executives of RCA's theatre equipment section at Camden, N. J.

This development followed last week's reports from the field indicating increased prospects for out-of-door theatres this summer compared to last.

Several more drive-in theatres have opened this week. In addition to the Milford, Conn., Drive-In, the E. M. Loew circuit has opened drive-ins in Lynn, Merrimack Park, Providence and Methuen in New England, and in Washington, D. C. The circuit's open-air house in Baltimore will resume operation next week.

R. E. McIntyre, former manager for the Loew interests in Holyoke, Mass., will manage the Baltimore and Washington theatres.

N. S. Barger's Drive-In, at Waukegan and Golf Roads, Chicago, opened the season last Thursday night with Warners' "This Is the Army." Single feature programs will be changed twice a week, on Thursdays and Sundays. Refreshment service will be given to patrons during performances.

In Pittsburgh, the Drive-In theatre on Route 88 near South Park, reopened Wednesday after a year's suspension as a gas-saving measure.

LATE REVIEW

Bathing Beauty

***MGM* — Water Carnival Plus**

For all those who are not getting to the beaches this summer, MGM opens and closes its latest Technicolor musical with a stunning display of girls in bathing suits and swimming in waltz time which far outdoes Billy Rose's Aquacade of recent memory. Contrasting rhythms by Harry James and Xavier Cugat hold the stage for much of the time between, but it remains for the comedy of Red Skelton to keep the production from sagging in the middle.

Seven writers shared the burden of the story, although there's some indication that all of them threw in the towel. It stacks up as a ruse to get Skelton into a girls' college in search of his bride, the beauteous Esther Williams; into a class in choral singing where he gives a demonstration in "boogie," and incidentally a grand take-off on the Rockettes; and finally into a ballet class, complete with pink satin bodice and fluffy net skirt. The last is a hilarious sequence in which Red manages, by a combination of grace and ingenuity, to lose a sticky candy paper and escape the demerit system by which the faculty hopes to expel him before parents' day.

Lina Romay adds zest to Cugat's Latin American specialties and Carlos Ramirez sings the ballads expertly. Harry James' trumpet holds the spotlight for several numbers that should start the youngsters jumping. Helen Forrest is in for one song, but it clicks. And Ethel Smith, a lady organist, swings into some jive that will rock the house.

Producer Jack Cummings tops this array of talent with a water carnival featuring the form and grace of Esther Williams on a spectacular set of fountains and flame and color, and some ensemble swimming of unusual precision and beauty.

George Sidney's technique as director appears to have been to give each performer free rein at the proper time, and the result is variety entertainment with verve, but a bit short on continuity.

Previewed at Loew's Criterion theatre in New York, where a mid-day audience sprinkled its laughs throughout. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, Block 8. Running time, 101 min. PCA No. 9966. General audience classification.

Steve Elliott ..... Red Skelton
Caroline Brooks ..... Esther Williams
Basil Rathbone, Bill Goodwin, Ethel Smith, Jean Porter, Carlos Ramirez, Donald Meek, Helen Forrest, Lina Roman, Harry James, Xavier Cugat and their orchestras.

Westinghouse Plans Post-war Television Programs

Westinghouse's radio station, WBZ, in Boston, made the first move toward television last week when formal application was made for a license. Officials of the station said that after the war one of their first moves would be to establish complete television facilities.

The WBZ studios are in the Hotel Bradford, owned by Ralph E. Snider of the Snider theatre circuit.

Meanwhile Mrs. Mildred Alberts, head of the Academie Moderne, has acquired the studios operated several years ago as an experimental television company, near Boston's Kenmore Square. Here Mrs. Alberts, prominent in local amusement circles, has started classes in television program technique.

Win Tax Concession in Reading

Theatre owners in Reading, Pa., joining with other realty owners, received a concession from municipal tax authorities. The Real Estate Board, under pressure from the protesting committees, abandoned a proposal of the Reading School Board to raise taxes from 15 to 17 mills for 1944. If the measure had passed, it would have added several thousand dollars to each theatre's 1944 tax bill.

To Show "Dimitrios" June 5

"The Mask of Dimitrios", will be nationally tradeshown by Warner Bros. Monday, June 5, it is announced by Ben Kalmenson, general sales manager.

CBS Orders New Transmitter for Television

In accordance with its policy of higher standards for post-war television, the Columbia Broadcasting System announced Tuesday that it had placed an order for an experimental television transmitter to be installed in the spire of the Chrysler Tower, New York, where its present transmitter now broadcasts television pictures on pre-war standards.

The CBS order was accepted by General Electric Company, and the transmitter will operate on radio frequencies nearly 10 times as high, above 400 megacycles, as the present television station of CBS, WCBW.

Just prior to the announced CBS order, the CBS policy of utilizing high frequencies for post-war television brought comments from television and radio receiving set manufacturers. Zenith Radio Corporation was the first to approve the CBS policy, which is opposed by the National Broadcasting Company. The CBS attitude is that television promotion should be played down until better standards are achieved, if possible within a year or so after the war. Emerson Radio & Phonograph Corporation joined with Zenith in approving the CBS stand.

The real crux of the controversy lies with the Federal Communications Commission, which, it is believed, could be swayed by a sufficient number of set makers joining either side of the controversy.

In an address last weekend at a seminar of radio executives at the Radio Executives Club in New York, James Lawrence Fly, chairman of the FCC, had this to say of commercial television:

"It is important to bear in mind, at the outset, that commercial television has been fully authorized by the Commission. There is no question that the Commission will continue to maintain a steady green light. No question should be raised as to the stopping of the expansion of television services. Here, the industry has the permanent authority to move forward and will have the continuing authority and encouragement of the Commission.

"Of course, the engineering standards will be fixed from time to time, to maintain the most efficacious basis for the operation of it. . . .

"I do think that the long range interest of the manufacturer, if not the short range interest, must ultimately conform to that of broadcaster. . . . I do think that in no way should anyone delay television and its great service to the public."

Canadian Circuit To Use Television

The Famous Players Canadian Corporation theatres will add television to their regular motion picture programs as soon as it becomes available, the corporation's president, J. J. Fitzgibbons, said in a roundup report on the company's activities.

Mr. Fitzgibbons pointed out that films "with their sound and color photography and their ability to eliminate everything but the best and most interesting portion of any (news) event," had a great advantage over television, but that television, in recording news events, would have the advantage of speed, which "will be its greatest asset to theatres."

The president's report also revealed that the company had been acquiring new theatres and sites for theatres at the rate of one per month.

Circuits Book Rogers Film

"Song of the Open Road," produced by Charles R. Rogers and distributed by United Artists, has been booked by the entire Fox West Coast circuit and the Dent circuit for engagements in June, Carl Leserman, UA general sales manager, announced last Monday. The film will have its world premiere at the Broadway theatre in Portland, Ore., June 1, and will be featured in more than 400 theatres of the two circuits.

Urge U. S. Inquiry on Spending by CIAA

Prencinradio Chief Target of Senator Butler Attack on Film, Radio Work

Washington Bureau

Congressional investigation of Prencinradio, a corporation organized in Delaware to carry on film, press and radio business for the Coordinator of Inter-American Affairs, was demanded in the Senate this week by Senator Hugh Butler of Nebraska.

"Numerous complaints from here and from Latin America" have been received, Senator Butler charged, "about the competition with private capital" offered by the semi-official agency set up to transact business in Latin America.

The *Wall Street Journal* recently disclosed details of the corporation's organization in July 1942. Three Delaware citizens filed the petition of incorporation. There was no indication at the time of the company's affiliation with the Coordinator or its dependence on Government funds for operations.

Cites Loans to Mexico

Senator Butler put into the *Congressional Record* the newspaper "expose" of the corporation's activities, which include loans of approximately $280,000 to two Mexican producers for the purchase of equipment, in a project to modernize the Mexican film industry, and a second project involving radio operations in Uruguay, denominated by CIAA officials as "confidential."

MOTION PICTURE HERALD, in its periodic reports on the film production activities of the CIAA, several times has reported the agency's method of operating through subsidiary mediums.

Francis Alstock, director of the film division, and other officials of the CIAA have been consistently reluctant to disclose the exact makeup of these intermediaries or to identify them with particular film projects.

One of Several Units

Prencinradio, the Senator pointed out, was only one of a number of Governmental corporations chartered in Delaware over whose operations neither Congress nor the Budget Bureau have any control and whose accounts are not audited by the General Accounting Office. It has broad powers of operation, granted so that it may enter contractual relations and perform other commercial operations beyond the scope of Federal agencies.

"I urge for the sake of economy we examine the activities of not only the corporations, but credit agencies, which have a borrowing power of more than $32,000,000,000 and are operating under a mixed authorization of the statute creating them or the state charter under which they were incorporated, or by executive order, whichever is most convenient for them," he said.

Prencinradio's charter authorizes it to buy and sell real estate, concessions, options, privileges, rights-of-way, businesses, patents, copyrights, etc. The objects and purposes for which the corporation was formed are "to further the general welfare of and to strengthen the bonds between the peoples of the Western Hemisphere through the effective development, operation and use of all media and facilities, whether written, spoken, or visual, for the dissemination and interchange of knowledge and information including, but not limited to, the press, cinema and radio and in furtherance of such objects and purposes."

Coordinator Nelson Rockefeller is chairman of the board with Don Francisco, assistant coordinator, as president, and Francis A. Jamieson, assistant coordinator; Francis Alstock, director of the motion picture division, and John W. Ogilvie, associate director of the radio division, as vice-presidents.

For Specific Projects

CIAA officials this week denied that there had been any secrecy regarding the formation of the corporation, although there has been little or no publicity regarding its operations either in Governmental or Congressional documents or the press. Senator Butler, charged, however, that he had been forbidden "for security reasons" to mention the company in his recent report on CIAA activities.

Officials explained that the broad powers in the charter were included in a routine manner and that the corporation itself was formed so that it could do things which a Government agency itself could not do, such as entering into contracts with foreign companies.

Like other similar corporations, Prencinradio was formed to carry out specific projects in mind at the time. The Mexican film and Uruguayan radio operations were the only activities in which it had engaged, and no other projects were contemplated at the present time, the CIAA spokesman said.

All of the money loaned the two Mexican film studios would be repaid, it was declared. Beyond the loans the project had involved no expenditures except a comparatively small amount for administration, it was said.

Pittsburgh Rental Suits Delayed to September

Trial of the distributors' rental-percentage suit against William Finkel and his Carson Amusement Co., filed March 15 in Federal District Court in Pittsburgh, has been put off until September; the court has recessed.

Mr. Kinkel, asking a jury trial, filed an answer to the suit denying indebtedness to the plaintiffs in any sum. He said the distributors were entitled to audit books and records relating to percentages on pictures exhibited by him but not on films for which the contracts set a time limit for such audits.

The suits, filed by Loew's, Paramount, Warners, 20-Fox, RKO, Columbia and Universal, charge that reports for the Arcade and Colonial theatres contained "intentionally false and incorrect statements of gross receipts."

National Board of Review Reviewers Hear Zala

Michael Zala, who manages the Eighth Street Playhouse and the Art theatre in New York, last Saturday at the Art theatre spoke to the Young Reviewers of the National Board of Review on exhibition.

Mr. Zala told his young audience about the various problems of exhibitors in connection with booking and exploitation. He discussed theatre policy with them and answered questions, one of the most popular questions, with the youngsters being, "Why, if we are over 12 and have to pay adult prices, do we have to sit in the children's section?"

Reisman Reports Attendance in Mexico Up 100%

Film attendance in Mexico has increased by almost 100 per cent, spurred largely by the increasing quality and pace of Mexican film production, Phil Reisman, vice-president and foreign manager of RKO, reported on his return to New York last week. On a seven-week trip he visited company branches in Mexico City and Cuba, returning via Hollywood.

The booming Mexican industry had not prejudiced American business there, Mr. Reisman said. His own statistics registered a drop of only one per cent in the exhibition of U. S. pictures.

Mexico produced approximately 56 features during the past year, directed by Mexican and French directors, Mr. Reisman said. With technical assistance from Hollywood, arranged through the Coordinator of Inter-American Affairs, and the acquisition of new studios and equipment, the Mexico City film industry had greatly improved the quality of production, he reported. Budgets on top pictures now average 350,000 pesos, or an equivalent of $65,000 to $75,000.

Mr. Reisman discussed details of RKO's recently signed agreement with Posa Films, S.A., whereby the Mexican screen comedian, Cantinflas, will make one picture a year in Hollywood. He said it would be an outstanding film link between the United States and Latin America.

Mr. Reisman and Charles Koerner, head of the RKO studio, concluded the agreement with Posa in negotiations with Santiago Reachi, president, and Jacques Gelman, general manager. Mr. Reachi and Mr. Gelman are in New York to discuss the production with home office officials. No story had been announced for the first Cantinflas venture, but it was reported that a script would be prepared for Mexican and RKO talent.

WMC Rule Does Not Exclude Films

Last week's ruling of the War Manpower Commission that only 15 trades, whose activity contributed to the "health, welfare and safety" of the area, could be designated as essential, and which did not include the film industry, does not necessarily exclude the possibility of film exchanges in areas classified as "critical" or "imminently critical" labor shortage areas from obtaining "locally needed" rating, according to Leon Bamberger, assistant chairman of the distributor division of the War Activities Committee.

Mr. Bamberger, who has been directing the filing of applications for "locally needed" designation by key-city distribution heads, explained that the new regulations meant a tightening up of procedure, wherein approval of a "locally needed" designation for any exchange center would have to come from WMC headquarters via the WMC regional director in the area where the application was made.

It is expected that the "locally needed" designations already granted to film distribution in Philadelphia and Pittsburgh would be reviewed shortly. "Locally needed" applications are pending in 20 other distribution centers.

RCA Sees Improvement In Equipment Problem

Reports of definite improvement in theatre equipment delivery prospects and discussion of the effects of the new IATSE wage agreement, providing for an increase in wage rates of sound service men, were major topics at a series of meetings last week among district managers and home office executives of the RCA Service Company, at Camden, N. J.

The situation on parts and tubes was analyzed, and it was agreed that the outlook, due to easing of some restrictions by the War Production Board, is for a definite improvement in the future.

CIVIC CEREMONIES HONOR QUIGLEY AWARD WINNERS

Public Officials Present Plaques to Jack Matlack and Gertrude Bunchez

This week on the two coasts of the nation, the 1943 champion showmen of America, winners of the tenth annual Quigley Awards, were presented with plaques to make official and immemorial their winning efforts. Public ceremonies accompanied the presentations.

JACK MATLACK, winner of the Silver Grand Award and War Showmanship Award, publicity director of the J. J. Parker Theatres of Portland, Ore., and manager of the circuit's Broadway theatre, received his plaque before more than 500 members and guests of Portland's Chamber of Commerce on Monday.

GERTRUDE BUNCHEZ, publicity director of Loew's theatres in Baltimore, winner of the Bronze Grand Award, received her plaque from the Mayor of Baltimore, the Honorable Theodore R. McKeldin, at a luncheon given in Miss Bunchez's honor at the Lord Baltimore Hotel.

In Portland, David B. Simpson, president of the Chamber of Commerce, made a presentation speeech, recalling Mr. Matlack's record, how, in 1942 the showman had won the Quigley War Showmanship Award, how he had not only repeated in 1943 but had added to that Award the winning of the Silver Grand Award. He said:

"Portland is proud to again hit the spotlight of world news by having Mr. Matlack as a Portlander."

The two Awards were made separately, and Mr. Matlack responded with a speech thanking Mr. Simpson. He concluded:

"The honor was not the result of my efforts but rather the results of the cooperation of the members of my company, the press, radio, motion picture industry in general, and last, and most important, the people of Portland." Mr. Matlack then thanked Martin Quigley for making the Awards possible.

Among the speakers on the program was Edgar Kaiser, vice-president and general manager of the Kaiser Company, Inc., and Oregon Shipbuilding Corporation, son of Henry Kaiser.

Cite Herald as Necessary To Film Industry

The more than 500 representatives of Portland citizenry overflowed the Chamber of Commerce main hall into two annex rooms in a record turn-out. Those assembled heard not only Mr. Simpson and Mr. Matlack but other speakers as well, all of whom praised the theatre manager, saying "it was a pleasure to bestow such honors upon one of our own good members . . ." and referring to MOTION PICTURE HERALD as being "as necessary to the motion picture industry as the *Oregonian Journal* is to the people of Portland."

Those who sat at the head of the table with Mr. Matlack were: Frank E. McCaslin, first vice-president of the Chamber of Commerce; O. J. Miller, secretary of the Independent Theatre Owners of Oregon; R. O. Wilson, branch manager of Universal Pictures; Harold Hunt, dramatic editor of the *Oregon Journal;* Mrs. J. J. Parker, president of the J. J. Parker Theatres; David B. Simpson, president of the Chamber of Commerce; Manley Treece, chairman of the Chamber's Forum Committee; Robert S. Farrell, secretary of state for Oregon, representing Governor Earl Snell; Herbert L. Larson, dramatic editor of *The Oregon;* Lou Amacher, branch manager of Metro-Goldwyn-Mayer; Robert Goodfried, assistant director of exploitation for U. A.; Harold Stoltz, of the War Manpower Commission.

At the Baltimore presentation, above, are, in the usual order: Back row, George Browning, United Press; G. H. Pudaire, Association of Commerce; William T. Childs, president, Advertisers Club; William K. Saxton, Loew's Theatres manager, Baltimore; Donald Kirkley, critic, Morning Sun. Middle row, Norman Clark, critic, News Post; Betty McCall, commentator, WCAO; Gertrude Bunchez; Mayor T. R. McKeldin of Baltimore; J. M. Hepbron, director, War Community Fund; Richard Stewart, columnist, News Post; Joseph Katz, Katz Advertising Agency. Front row, Fred Santbinch, editor, Sunday American; Martha Ross Temple, president, Women's Advertising Club; Capt. L. E. Sharron, WAC Recruiting Officer.

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At right: Jack Matlack receives the War Showmanship Award from David B. Simpson, president of the Portland Chamber of Commerce.

At the Baltimore presentation the luncheon opened with William K. Saxton, city manager of Loew's Baltimore theatres, welcoming the guests, and introducing J. M. Hepbron, Director of War Community Funds, the first speaker. Mr. Hepbron told of Miss Bunchez's work, and he then thanked Miss Bunchez on behalf of all these agencies and the people of Baltimore. The next speaker was William T. Childs, Sr., president of the Advertising Club of the city. He was followed by the executive vice-president of the Baltimore Association of Commerce, G. H. Pudaire, who said, "Baltimore is indeed fortunate to add another first to its noted list of many firsts, and I am gratified that it was a young lady, and that the young lady is Miss Bunchez."

The plaque was then presented to Miss Bunchez by Mayor McKeldin, who said:

"Indeed, I would not have missed presenting Miss Bunchez with the plaque, for I have worked with Miss Bunchez and Mr. Saxton often on Loew's Theatre and civic activities."

OCR Faces New Deal As Eberson Resigns

Reorganization of Agency Expected; McMurphey Declines Comment

Washington Bureau

The resignation last Friday of John Eberson, theatre architect, as consultant to the Office of Civilian Requirements, was expected this week in Washington to be followed by others. Mr. Eberson's ostensible reason was the strain of conducting personal and governmental business in both Washington and New York; but Washington observers thought the resignation reflected his dissatisfaction with the situation within the OCR.

The situation is said to be caused by pressure from baseball, bowling alley, and other interests than the theatre, for new facilities. The controversy is said to have reached Donald Nelson, War Production Board chairman, who ordered a reorganization. George McMurphey, chief of the OCR recreational section, at midweek refused to confirm a rumor he would resign. He and other officials declined to comment on a report a new organization might be headed by Donald Longman, division chief. Mr. Longman also refused comment.

Not to Talk to Press

The recreation section's difficulties recently brought an order that officials were not to talk to newspapermen directly. The order said that newspapermen were to obtain information from the WPB information section.

Two newspaper stories were thought by Washington observers to have led to the "silencing" order. One was that a western baseball promoter had been offered financing, which was not within WPB powers; the other was that a midwestern city was to get several bowling alleys. Publication of the latter story brought several applications to the WPB for alleys. They were rejected.

Few OCR Theatre Bids by Circuits

Possibilities of widespread Department of Justice actions against major circuits who might build new houses in war centers under the theatre-construction program of the Office of Civilian Requirements dwindled this week when a survey of War Production Board approvals of theatre jobs showed that only five of approximately 60 approved applications involved circuit affiliates.

Aside from some opposition on the Pacific Coast, where the Pacific Coast Conference of Independent Theatre Owners contends there is no necessity for circuit expansion to meet the recreational needs of war-congested communities, independent exhibitors appear satisfied with the construction situation.

Robert Poole and Hugh Bruen, trustee of the PCCITO, were in Washington Monday to talk with OCR officials and Tom C. Clark, at the Department of Justice. It was understood the California theatremen vigorously opposed approval of the Fox West Coast circuit expansion, holding that independent interests could meet all needs for new wartime theatres.

An official of one of the exhibitor associations declared there have been no difficulties in securing construction permits, that action has been speedy and that the independent operators have received every consideration at the OCR.

With only five out of 60 construction projects going to affiliated theatres, there appeared to be no ground for the charge that the major companies were using the war program to better their position.

A slackening of interest by the Department of Justice was seen in the fact that, without obtaining formal clearance, Fox West Coast Theatres was going ahead with the construction of a new house at Point Loma, Cal., recently authorized by the WPB. The company has five other applications pending, covering two houses in the San Francisco area, where it was erroneously reported eight were in prospect, and three in the Los Angeles area.

Fox Officials Saw Clark

The question of the Department of Justice attitude toward major company participation in the OCR program was raised last month, when Fox officials conferred with Assistant Attorney General Tom C. Clark. Later, George W. McMurphey, chief of the OCR recreation division, discussed the situation with Mr. Clark and Assistant Attorney General Wendell Berge, head of the anti-trust division.

As a result of those conversations, the OCR, on its own initiative, is transmitting to the Department reports on projects approved by the WPB, showing the need for the theatre and, in the case of a major company, whether any application for the same location had been received from an independent. It is understood that there have been very few instances in which more than one application has been received for any particular location.

The only other new theatre authorized for a major company is a Paramount house at Phoenix, Ariz., which also has been put under way without any expression of approval or disapproval from the Department of Justice.

Appeal Board Hears Basil Brothers Case

The Appeal Board of the motion picture arbitration system heard oral arguments Wednesday at its chambers in the RCA Building, New York, on the clearance award of a Buffalo arbitrator to Basil Brother's La Salle theatre, Niagara Falls. Basils had won a reduction from 35 days to 17 of the clearance granted by five distributors to the Strand, Cataract and Bellevue theatres.

In a clearance complaint filed at Dallas W. V. Adwell, operator of the Roxy theatre, San Angelo, Tex., charges that distribuors have ignored the Appeal Board ruling in his eighth Dallas complaint. The board had directed distributors to offer some run, finding that offers run 150 days after first run did not meet the terms of section VI of the Decree.

Mr. Adwell said that distributors have offered him pictures only at 120 to 150 days after first run and asked an arbitrator to set a reasonable maximum behind the first run theatres. He charged that seven other theatres in the town, all operated by Concho Theatres, Inc. excessively extended the waiting time of the eighth-run Roxy.

S.O.S. Workers Win

Employees of the S. O. S. Cinema Supply Corporation, New York, have been granted wage increases retroactive to December 1, 1943, by the NLRB.

Wallis Sets Five Year Paramount Production Deal

Paramount Pictures, Inc., will release the pictures to be made by Hal Wallis Productions, Inc., a new producing company formed by Hal B. Wallis and Joseph Hazen.

Barney Balaban, president of Paramount, announced the new affiliation on Thursday. It carries world-wide distribution rights for the Wallis productions. Mr. Wallis and Mr. Hazen explained the details at a press reception on Thursday.

The contract was in final stages of preparation Wednesday evening and was to be signed either at dinner that night or early Thursday.

Hal B. Wallis

Mr. Wallis, formerly the executive producer at Warner Brothers Studios, will devote his entire time to the production of feature pictures. He will make a portion of them in England, as well as at the Paramount studio in Hollywood.

Mr. Hazen, who resigned last month as vice-president and chief counsel for Warners, will have charge of the business and financial affairs of the new corporation. He will have his offices in New York. The new partners will secure their own financing for the company's productions.

The first production by Mr. Wallis is to go before the cameras in Hollywood in September. Its title will be announced shortly.

Wallis to Go to England

It is expected that Mr. Wallis will then go to England for the first of the company's British productions. Paramount's announcement stressed the significance of the plans for British production, which will bring one of Hollywood's most successful producers to Britain.

Mr. Wallis' productions will be in addition to Paramount's own schedule. It will substantially augment the line of product which Paramount will make available to exhibitors both in this country and throughout the world.

Mr. Balaban, in announcing the association, said, "Naturally, we are delighted that Mr. Wallis and Mr. Hazen have chosen an association with Paramount out of the many opportunities offered them. It also reflects the faith and confidence in Paramount's standing today which is largely the result of the consistently high standard of picture product that has been created by the producing organization at our Hollywood studio under the excellent guidance of Y. Frank Freeman, Buddy DeSylva and Henry Ginsberg.

"Constructive Move," Says Balaban

"The formation of a new producing company by two such able and experienced men as Hal Wallis and Joseph Hazen is a constructive move that should furnish important new product and give added stimulus to the entire field of picture production, particularly in Great Britain," Mr. Balaban declared.

It is understood that Mr. Wallis will have his own organization at the Paramount lot and will deliver a minimum of two pictures a year for five years. Paramount will purchase a partnership interest in the new Wallis company for an undisclosed amount.

Earlier in the week, Mr. Wallis told MOTION PICTURE HERALD he planned "to produce three or four pictures a year, of the kind I had been doing at Warners." He said he preferred making pictures "with a contemporary feeling, films that will be good entertainment but which will tell something, stories like 'Watch on the Rhine,' 'Casablanca,' and 'Princess O'Rourke'."

In connection with the report that he had purchased Lillian Hellman's Broadway hit, "The Searching Wind," Mr. Wallis said that he was working out an agreement.

The crowning achievement of
Twenty Years of M-G-M leadership—
The
WHITE
CLIFFS
OF DOVER

A mighty attraction fittingly celebrates M-G-M's Twenty-Year Anniversary with a glorious record-breaking World Premiere at Radio City Music Hall

M-G-M's Great Story of Love in Our Time!

THE WHITE CLIFFS OF DOVER

starring

IRENE DUNNE

A CLARENCE BROWN PRODUCTION

and with ALAN MARSHAL

RODDY McDOWALL • FRANK MORGAN

VAN JOHNSON • C. AUBREY SMITH

DAME MAY WHITTY • GLADYS COOPER

Directed by CLARENCE BROWN • Produced by SIDNEY FRANKLIN

Screen Play by Claudine West, Jan Lustig and George Froeschel

Based on the Poem "The White Cliffs" by Alice Duer Miller

Fighting Showmen! Join The Fighting 5th WAR LOAN!

This magnificent picture celebrates TWENTY YEARS OF LEADERSHIP 1924-1944 MGM

THE HOLLYWOOD SCENE

Completed

MGM

Maisie Goes to Reno

RKO

That Hunter Girl

REPUBLIC

San Antonio Kid
Three Little Sisters

WARNERS

The Doughgirls

Started

COLUMBIA

Ever Since Eve

MGM

Son of Lassie

PRC

Seven Doors to Death
Rustler's Hideout

RKO RADIO

Pumpkin Shell
Master Race

REPUBLIC

House of Terror
Cheyenne Wildcat
Anything for a Laugh

UA

Dark Waters (Bogeaus)

UNIVERSAL

Trail to Gunsight

Shooting

COLUMBIA

Bride of the Vampire
Tonight and Every Night
Under Western Skies
Kansas City Kitty
Battleship Blues

MGM

Thin Man Goes Home
Ziegfeld Follies
Lost in a Harem
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
National Velvet

MONOGRAM

Charlie Chan in the Murder Chamber
Alaska

PARAMOUNT

Fear
Here Come the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO

Farewell, My Lovely
Having Wonderful Crime
Tall in the Saddle
None But the Lonely Heart
Heavenly Days
Belle of the Yukon (International)
Woman in the Window (International)
Princess and the Pirate (Goldwyn)

REPUBLIC

Atlantic City

20TH-FOX

A Tree Grows in Brooklyn
Laura
Something for the Boys
Keys of the Kingdom

UA

Story of G.I. Joe (Cowan)
Guest in the House (Stromberg)
With All My Heart (Vanguard)

UNIVERSAL

House of Fear
Bowery to Broadway
San Diego, I Love You
See My Lawyer
Babes on Swing Street

WARNERS

Strangers in Our Midst
Roughly Speaking
Objective, Burma
Conspirators

55 PICTURES IN PRODUCTION AS SHOOTING STARTS ON 10

Fifty-five pictures were in production at the weekend following the completion of five and the start of shooting on 10.

Benjamin Bogeaus, producing for United Artists release, started "Dark Waters," an upper-bracket melodrama, with Andre de Toth directing Franchot Tone, Merle Oberon and Thomas Mitchell in the top roles.

Edward Golden started "The Master Race" for RKO Radio distribution, with Herbert J. Biberman directing for producer Robert S. Golden. Carl Esmond, Osa Massen, George Coulouris, Nancy Gates and Stanley Ridges are among the players. The same studio started "The Pumpkin Shell," with Jill Esmond, Una O'Connor, Bruce Edwards and others, Adrian Scott producing and Al Worker directing.

Three Releases for Republic Go Before Cameras

Republic launched two pictures on its own lot and Walter Colmes started a third for Republic distribution. The latter is "Anything for a Laugh," William Berke directing, with Richard Arlen, Ellen Drew and Charles Butterworth heading the cast. "House of Terror" is a thriller presenting William Terry and Virginia Grey, with Rudy Abel producing and Anthony Mann directing. "Cheyenne Wildcat" is a Western in the Wild Bill Elliott series, produced by Lou Gray and directed by Lesley Selander.

Columbia launched "Ever Since Eve," known previously as "Beauty for Sale," a light musical with Ann Savage, Ina Ray Hutton and band, Hugh Herbert, Billy Gilbert and others. Rudolph Flothow is producing this, with Arthur Dreifuss directing.

Universal Starts on One, And PRC on Two

MGM started "Son of Lassie" on location, Samuel Marx producing and S. Sylvan Simon directing, with Peter Lawford, Elsa Lanchester, Nigel Bruce and Donald Crisp in the cast.

Universal began shooting "Trail to Gunsight," Oliver Drake producing and Vernon Keays directing, with Eddie Dew, Maris Wrixon, Lyle Talbot and Buz Henry in the cast.

PRC started two pictures. "Seven Doors to Death" is a thriller from the Alexander-Stern quarter, Elmer Clifton directing Chick Chandler, June Clyde, George Meeker and others in the cast. "Rustler's Hideout" is a Buster Crabbe-Al St. John number directed by Sam Newfield for producer Sigmund Newfeld.

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About two years ago now, when nominations for MOTION PICTURE HERALD'S annual "Stars of Tomorrow" poll were being invited from all qualified quarters, Universal's casting director, Robert Spiers, named one Turhan Bey as among his studio's contract list of players most likely to succeed.

Up to then Mr. Bey had been seen fleetingly on the lower rungs of several Universal casts, generally as a lurking fellow obviously up to no good. His name was submitted to the exhibitors and nothing came of it to suggest that Mr. Spiers' confidence in the actor was based on anything more tangible than his acknowledged talent for spotting talent.

Things have happened since then. Mr. Bey was given principal roles in some of those colored-stick-candy fantasies Universal is always making with Maria Montez and Jon Hall. Technicolor and a switch from villainy to the right side of the story tracks dealt benevolently with the player's fortunes.

Fan Mail for Turhan Bey Suddenly Increased

Of a sudden, fan mail addressed to Mr. Bey mounted to numbers surpassing that addressed to any male star on the studio list, according to announcement.

It can be expected to multiply some more when MGM's "Dragon Seed," in which Mr. Bey is seen opposite Katherine Hepburn, and Universal's "The Climax," in which he's seen with Susanna Foster and Boris Karloff, go to the theatres. So Universal is putting him beside Miss Montez and Hall again in "Queen of the Nile," produced by Paul Malvern and directed by John Rawlins, which is to be another of those Technicolor fantasies in what the studio has discovered to be a golden vein.

Mr. Bey is Turkish, according to his studio, and nobody in the wide world except a newspaper columnist hard up for a story could make the mistake of declaring him a challenger for what such writers always refer to as "the mantle of Rudolf Valentino." Yet that is the mistake that's being made, and now the hard-working and independently popular Mr. Bey is up against the necessity of demonstrating to his followers not only that he's a good acting man but also that he's not a reincarnation of the late Valentino and never claimed to be.

The business of identifying a personality with a dead star is, as the studios learned the hard way years ago, a costly undertaking foredoomed to failure for all the reasons that presidential campaign managers have for not comparing their candidates to Washington and Lincoln. It's a trap which the production branch of the trade has kept its neeck out of since they named half a dozen young men as successors to Wallace Reid, with disaster to all the young men so named. But the columnists don't learn, or don't care.

Pine-Thomas Go Hillbilly In New Production

William Pine and William Thomas, young men seasoned in the science of knowing what will sell and when, are taking off on an enterprise which they call "Hillbilly Symphony."

It's to be, they say on paper, the "most elaborate" picture they've produced since their association with Paramount as producers some three years ago. They explain, in addition, that they're going to scout the strange lanes of juke-box and radio popularity in quest of the standouts in that unique field of entertainment, with intent to corral these interesting people and put them in front of the camera.

The project is a departure for the producing pair whose melodramas, dealing always with subjects still on the front pages of the press or fresh in the national mind, have made showmanly history and tidy profits. It is not a departure for production at large, however, Republic having explored this field extensively and often, generally finding the proceeds gratfying. Additionally, Pine and Thomas are by way of following in the footsteps of their distribution outlet's own studio, Paramount, which has on its shelf awaiting release the recently completed "National Barn Dance," replete with the personalities which Pine and Thomas scouts will bee going into the hinterland to look for.

Release Norwegian Film

A four-reel version of "Norway Replies," which was produced and directed by F. Herrick Herrick for the Royal Norwegian Information Service, has been completed. Distribution for the film will be handled by Hoffberg Productions, Inc., which is handling the feature length version of the film

Republic Announces Its Program for 1944-45

New Season Schedule Calls for Highest Budget, to Total $17,750,000

Republic's complete schedule of 68 productions planned for 1944-45 was announced this week by Herbert J. Yates, chairman of the board, and James R. Grainger, president and general sales manager. The announcement followed discussion of the company's new season program at its recent series of sales conferences. The 1944-45 schedule has the highest budget allocated in the history of the company, $17,750,000.

According to the announcement, record progress of Republic during the past year, "with particular emphasis on increased exhibitor and audience interest in the company's big-budget productions and in the Roy Rogers special features, has prompted Republic to maintain its steady flow of product, continuing the top production pace set by the studio."

Eight De Luxe Films

Eight "super de luxe" productions head the feature classification. They are: "Brazil," an elaborate musical highlighted by a score by Ary Barroso, Brazilian composer of the title song: "Flame of the Barbary Coast," a romantic melodrama: "Lake Placid Serenade," an ice spectacle; "Storm Over the Philippines," a drama of the Filippinos' fight for freedom; "Hit Parade," another in the company's musical series; "A Fabulous Texan," adventure drama of the West; "Earl Carroll's Vanities," musical, and "Let the Hurricane Roar," a drama adapted from Rose Wilder Lane's pioneer novel.

An appropriation of $2,700,000 has been set for the advertising-promotion campaigns on all eight pictures.

The eight Roy Rogers' "premiere productions" are: "Song of Arizona," "Utah," "Man From Oklahoma," "Sunset on the Colorado," "Rainbow Over Texas," "Under Dakota Stars," "The Gay Ranchero" and "Bells of Rosarita."

A new series of features will be introduced by the company to be known as "Victory productions." This group, together with Anniversary and Jubilee productions, completes the feature schedule, which includes the following titles:

"Moon Over Tahiti," comedy-thriller; "Affairs of Geraldine," musical; "Faces in the Fog," melodrama; "A Guy Could Change," aviation romance; "My Buddy," timely melodrama; "Gay Blades," melodrama with championship hockey as a background; "New Faces of 1945," screen revue based on the Leonard Sillman stage presentations; "The Phantom Speaks," mystery melodrama; "Night Train to Memphis," musical; "Melody and Mystery," murder mystery.

Screen and Radio Talent

"Sing, Neighbor, Sing," screen and radio talent combined with melodrama; "Queen of the Jungle," romantic drama; "Moonlight and Roses," musical; "Grizzly's Millions," murder mystery; "Fun Valley" musical; "Tell It to a Star," comedy romance; "The Chicago Kid," melodrama about the black market; "Under Cover Girl," mystery; "Three's a Crowd," drama; "Mysterious Mr. Valentine," mystery drama; "The Fatal Witness," drama; "Vampire's Ghost," horror story; "Road to Alcatraz," melodrama, and "Gangs of the Waterfront," action melodrama.

In the Western group are eight Red Ryder subjects, featuring Wild Bill Elliott in the title role. They are: "Tucson Raiders," "Marshal of Reno," "Cheyenne Wildcat," "Vigilantes of Dodge City," "Sheriff of Las Vegas," "Lone Texas Ranger," "San Antonio Kid" and "Great Stagecoach Robbery."

The eight Westerns in the Smiley Burnette group are: "Bordertown Trail," "Firebrands of Arizona," "Code of the Prairie," "Saga of Sioux City," "Santa Fe Saddle-Mates," "Sheriff of Cimarron," "Union Pacific Scouts" and "Buffalo Frontiers."

Eight Western action subjects, to star Allan Lane, are: "Jesse James' Last Ride," "Code of Billy the Kid," "Sheriff of Sundown," "The Topeka Terror," "Trail of Kit Carson," "Corpus Christi Bandit," "Stagecoach to Denver" and "Silver City Kid."

In addition to this Western program, Republic also is re-releasing eight Gene Autry productions during 1944: "Rootin' Tootin' Rhythm," "The Big Show," "Melody Trail," "Comin' Round the Mountain," "Ride, Ranger, Ride," "Git Along, Little Dogie," "Red River Valley" and "Oh, Susanna."

"Manhunt of Mystery Island" and "The Purple Shadow Strikes" are the two 15-chapter serials for next season, with "Zorro's Black Whip" and "Federal Operator 99" the two 12-chapter serials.

Two Republic Films Open, Here and in London

Republic's "The Fighting Seabees" has its British premiere in London recently, with 1,500 servicemen headed by Admiral Harold R. Stark in attendance. According to the Army's newspaper, *Stars and Stripes,* "London special police reserves had to be called to keep order" because of the great crowd "attracted by all the pageantry of a Hollywood first night."

"Man from Frisco," the Republic film having to do with the shipbuilding industry, had its tri-city world premiere Thursday of last week at the Paramount in San Francisco, the Fox and Costa in Richmond, and the Paramount in Oakland, Cal.

Friday the picture opened at the Paramount Hollywood in Hollywood and Downtown theatre in Los Angeles. Exploitation of the film in connection with the openings had the cooperation of the shipbuilding industry and the Maritime Commission.

Stetson to Head F & M War Activities

Harry C. Arthur, Jr., general manager and Fanchon & Marco, St. Louis, and chairman of the War Activities Committee for Missouri, announced last week that Albert Stetson had been named director of war activities for Fanchon & Marco Theatres and St. Louis Amusement Company. Mr. Stetson was district manager for the St. Louis Amusement Company neighborhood theatres.

Blank Aids Hospital

A. H. Blank, president of Tri-States and Central States circuits in Des Moines, has increased a bequest to the Children's Memorial Hospital from $125,000 to $225,000.

The hospital, to be constructed as a memorial to Mr. Blank's son, Raymond, will be operated by the Methodist Hospital.

RKO's Radio Show To Blue Network

"Hollywood Star Time," a radio show sponsored by RKO Radio, which for the past eight weeks has been broadcasting over 20 Pacific Coast stations, will be heard starting Monday over 177 coast-to-coast stations of the Blue Network.

The show originates in "The Dining Room of the Stars" at RKO's Hollywood studio, features musical numbers, RKO stars and players, and runs, in the daytime, for 15 minutes, five days a week.

Over the Blue Network it will be heard at 12:15 P. M., Pacific time, 1:15 Mountain time, 2:15 Central time and 3:15 Eastern time, Monday through Friday.

The program has been called by the company its "biggest individual advertising effort." In addition to musical numbers and stars on the program, listeners are advised as to current and forthcoming RKO pictures.

Vitaphone Shorts Drive Set June 1 to August 31

Warners' annual Vitaphone shorts drive will get under way June 1 and continue until August 31, it was announced last week by Norman H. Moray, short subject sales manager.

Releases for the final quarter of the 1943-44 season have been set as follows: June 3, "Angel Puss," Looney Tune; June 17, "A Wild Hare," Blue Ribbon Cartoon, and "Slightly Daffy," Merrie Melody; June 24, "Hare Ribbon," Bugs Bunny cartoon special, and "Cattlemen's Days," Sports Parade; July 1, "Devil Boats," Technicolor Special; July 8, "Halls of Montezuma," Featurette; July 15, "Brother Brat," Looney Tune, and "The Cat Came Back," Blue Ribbon Cartoon; July 22, "Colorado Trout," Sports Parade, and "All Star Melody Masters," band short; July 29, "Hare Force," Bugs Bunny Special, and "Throwing the Bull," Variety.

August 5, "Musical Movieland," Technicolor Special; August 12, "Champions of the Future," Sports Parade, and "Plane Daffy," Merrie Melody; August 19, "Isle of Pingo Pongo," Blue Ribbon Cartoon, and "Listen to the Bands," band short; August 26, "Birdy and the Beast," Looney Tune.

"Movies at War" Released June 8 by Universal

"Movies at War," a 10-minute subject that shows how motion pictures are being shown the armed forces on the front lines, a U. S. Signal Corps film distributed by Universal for the War Activities Committee, will be released nationally June 8. There will be 677 prints. The film also reveals that existing theatrical facilities are employed wherever feasible. The Naples Opera House, for example, is now used to show pictures.

Legion Rejects One, Finds Five Acceptable

The Legion of Decency this week rates "Delinquent Parents" in Class B, objectionable in part, because of "misplaced emphasis on moral values." Five others are rated acceptable. Approved are: "The Canterville Ghost," Class A-1, unobjectionable for general patronage; "Call of the South Seas," "Detective Kitty O'Day," "Good-night Sweetheart," and "Goyescas" (Spanish), all Class A-2, unobjectionable for adults.

Harmon's Book in 2nd Edition

Francis S. Harmon's book, "The Command Is Forward," is now in its second edition, and, according to the War Activities Committee, the third edition is going to press soon. The second edition is sponsored by M. J. Mullin, John Q. Adams, R. B. Wilby, Lou Golding, H. J. Fitzgerald, Elmer C. Rhoden, Martin G. Smith, Harry F. Shaw, and Edward Kuykendall. Sponsors for the third edition are William Kupper, H. M. Richey, Rube Jackter, Mort Blumenstock, Leon J. Bamberger, George Dembow, Ed Morev and Leo J. McCarthy. The grand total of copies will be 11,000.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING THE WHITE CLIFFS OF DOVER	
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 6/6	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W	TUES. 6/6	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 6/6	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 6/6	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 6/6	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 6/6	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 6/6	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 6/6	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 6/6	2:30 P.M.
DENVER	20th-Fox Screen Room	2101 Champa St.	TUES. 6/6	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 6/6	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 6/6	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 6/6	10:30 A.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	TUES. 6/6	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 6/6	2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 6/6	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 6/6	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 6/6	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 6/6	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 6/6	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	PREVIOUSLY TRADE SHOWN	
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 6/6	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 6/6	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 6/6	11 A.M. & 2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	TUES. 6/6	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 6/6	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	TUES. 6/6	2:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 6/6	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 6/6	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 6/6	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 6/6	1 P.M.

"The White Cliffs of Dover"—*Irene Dunne, Alan Marshal, Roddy McDowall, Frank Morgan Van Johnson, C. Aubrey Smith, Dame May Whitty, Gladys Cooper*

British Plan Theatres As Civic Centers

Post-war Reconstruction Plans Foresee Film House Serving Community

by PETER BURNUP
in London

On invasion's eve and in grim realistic expectation of impending battles of unprecedented immensity, this country—and not least the motion picture exhibitors—has developed an eager mood of looking forward; determined that peace this time shall not find us unprepared.

Vast schemes of post-war building, of planning a proper balance between town and country, are afoot. Every municipal authority in the land has received express instruction from the Government to push ahead with its own plan for reconstruction. Film industry leaders, intent on ensuring a proper appreciation of the cinemas as a community asset, are well to the fore in the discussions.

Already Seeking Priorities

As shown in recent dispatches the Cinematograph Exhibitors' Association has initiated detailed discussions with the Board of Trade in regard to the authorization of the necessary priorities for the early release of labor and materials for the reconditioning of existing theatres and, more importantly, the rebuilding of those destroyed in the Blitz.

With the width of the Atlantic between us, it may not be commonly appreciated in America how heavily Britain's cinemas suffered in the bombings. In Plymouth, for example, as may now be disclosed, no fewer than 10 out of the city's 19 entertainment buildings were totally destroyed. The incidence of destruction is just as heavy in towns in other parts of the country.

The whole of the centre of Southampton, Exeter and other ancient cities, was razed to the ground. In several boroughs of London's crowded East End 30 to 50 per cent of the theatres either were damaged or destroyed. Authority, appreciating the paramount importance of post-war relaxation, realizing also the significance of the motion picture in the cultural field, has ordained that those entertainment facilities shall be restored with the utmost expedition.

Aware of Theatre Importance

Local authorities, now engaged in the preparation of their rebuilding schemes, are generally showing a gratifying awareness of the importance of cinema. Forward-looking visionary architects see an immense opportunity in slum or other crowded areas for a more gracious layout of their areas. They plan not to rebuild the whole of the blitzed sites, but to plant them as gardens, or convert them into children's playgrounds. They plan also to break up those acres of congested streets into "satellite" areas—virtually villages—each with its own community life, its own little parochial center. That is where the motion picture industry enters the blueprint.

Tottenham is one of those crowded "dormitory" suburbs to the north of London, half of whose inhabitants have no knowledge of how the other half lives, and cares even less.

MOTION PICTURE HERALD'S London Editor was invited to the Borough to discuss with its engineer and its town-planning committee the place of the cinema in the post-war layout. Tottenham, it is pleasant to record, is convinced that the neighborhood cinema must be the communal core of each of the little "villages" which, it is proposed, shall be created on the remains of that present maze of little streets.

Tottenham foresees the "village" cinema not only as a place where people go for their escapist diversion, but as an authentic focal-point of community life and thought. It visualizes the cinema used as an adjunct to orthodox instruction in the schools. It thinks of its motion picture theatres giving the lead to communal activity in the "village" meetings which will be held within their walls.

Blueprints for Plymouth

Devastated Plymouth, a larger, more spacious city than Tottenham, has more ambitious plans, but the cinema again figures largely therein. Plymouth's civic authorities persuaded this country's most famed town-planning expert, Professor Patrick Abercrombie, to consult with the city engineer on its post-war design. Mr. Abercrombie has produced a report which, if adopted, provides for a nobly-designed civic centre set aside for what are described as entertainment and cultural facilities. It will comprise a cinema, concert hall, stage play theatre and offices. The plan provides also for 18 neighborhood satellite centres of approximately 10,000 people, each of which shall have its own "village" communal cinema centre, as in the case of Tottenham.

Those are concrete plans in a fair way of acceptance by the Ministry of Health and the other Ministries concerned. Other municipalities and civic bodies are preparing tentative plans, and far-seeing members of the Cinematograph Exhibitors' Association are pressing now that their officers should be consulted wherever an ambitious reconstruction plan is under consideration. That the exhibitors' cooperation would be welcome is evidence in the case of Manchester, largest city of the North of England.

Manchester is engaged, currently, in the design of a gigantic housing estate outside the present city boundaries which will house ultimately some 76,000 persons. The City Surveyor, in his plan, envisages one or more large cinemas at the heart of the estate, with the appropriate number of satellite neighborhood theatres in the 16 or 17 "villages" into which the estate will be divided. The Surveyor has officially invited the CEA Manchester Branch to assist him in the general layout of the scheme.

CEA Is Cooperating

The place of cinema in town planning now has become widely recognized. The planning committee of the CEA General Council, which hitherto has confined its functions to direct approach to the central Government, is being widely urged to adopt further powers whereby it will be compulsory upon local authorities to consult with the Committee, or some other authorized body of local exhibitors, before any municipal plan of reconstruction becomes definitive.

Exhibitors show a marked willingness to assume this new responsibility.

Australia Censor Rejected Only 2 Films in 1943

Australia last year imported 1,665 films, features and short subjects, J. O. Alexander, chief film censor for the Commonwealth, disclosed in his 1943 annual report, which arrived in New York from Sydney this week. The figure included entertainment, educational, medical, commercial and scenic pictures.

Mr. Alexander reported that 362 dramatic pictures were examined during the year compared with 392 pictures in 1942 and 460 in 1941.

Censors rejected only two of these pictures in the first instance and 32 were passed with eliminations. Additional eliminations were ordered in 11 other non-theatrical, releases. One of the rejected pictures was "passed on appeal or reconstructed" and the other was rejected on appeal.

The importation of 16mm films increased 57.25 per cent compared with 1942, the report pointed out. A total of 629 of these pictures, largely training reels for the services, was received during the year.

The rate of eliminations, 8.9 per cent, dropped two per cent from 1942, resulting in the high percentage of 90.6 per cent of all films being passed in their entirety.

Origin of films imported during the year is shown in the following tabulation:

	Feature Films	All Types of Film	Percentage of Total
United States	323	915	54.9
United Kingdom	29	524	31.5
Other Countries	10	226	13.6

The percentage of British pictures showed an increase from 25.9 per cent of the total in 1942 while the ratio of U. S. product dropped from 65.7 per cent in 1942 to 54.9 per cent in 1943.

The decrease in the number of U. S. imports amounted to only 1.3 per cent from 1942 and the number of British features also dropped .7 per cent while features from other countries rose 2 per cent.

"The variation in the ratio of over-all importations may be attributed mainly to increases in the number of short Ministry of Information, industrial and service training films of British origin together with an increase in films produced in the Soviet Union," Mr. Alexander explained.

Australia exported 644 films during the year, the chief censor reported, sending 465 to the British Empire and mandated territories, 63 to the United States and 116 to other countries. This shows a sharp reduction from previous years, due to the loss of Pacific markets, but the censor predicted that exports would remain at approximately the present level until the end of the war, when he anticipated a sharp increase.

No Domestic Features Made

No Australian features were made during 1943. Mr. Alexander called attention, however, to "Rat of Tobruk," an Australian War Film, now in preparation by Charles Chauvel. He also cited "Kokoda Trail," a Department of Information picture photographed by Damien Parer which won an award of merit from the U. S. Academy of Motion Picture Arts and Sciences.

A study by the New South Wales State Film Commission into films in relation to juvenile delinquency is continuing. The Government is considering means of establishing a system of classification and censorship to insure suitable films for children's matinees, Mr. Alexander said.

Lieutenant Colonel Lionel J. Hurley and Mr. G. Hansen are Mr. Alexander's colleagues on the censor board.

Egypt Bans Time Short

Twentieth Century-Fox has been advised that the March of Time film, "Inside Fascist Spain," which was released in Cairo, Egypt, April 3, 194[illegible] at the Royal Cinema, was withdrawn from the theatre April 8 at the reequest of the Egyptian board of censorship. No reason for the banning was obtained from the board.

Paramount Will Sell $2,000,000 Notes to Balaban

Paramount Pictures plans to sell to Barney Balaban, president, $2,000,000 of convertible notes, with stock conversion privileges, it was disclosed Monday in the company's proxy statement to stockholders for the annual meeting, to be held on June 20 at New York.

In addition to seeking approval for the arrangement with Mr. Balaban, the company also is asking stockholders to approve the elimination of 144,672 shares of $100 par first preferred stock and 555,101 shares of $10 par second preferred stock from the authorized capitalization of the corporation. This stock is not now outstanding, but merely authorized.

According to the proxy statement, $15,926,452 will be added to the capital surplus of the company which may be made available for any authorized purpose "for which such surplus may be used."

Convertible Into Common

Paramount entered into an agreement with Mr. Balaban May 9, last, subject to stockholders' approval, to issue and sell to him $2,000,000 of convertible promissory notes, carrying interest at 2¾ per cent. The notes, under the agreement, will be convertible into common stock of the corporation at $25 a share, the closing price of the stock on the New York Stock Exchange on the date of the agreement.

The present board of directors of 16 members has been nominated for reelection. They are: Mr. Balaban, Stephen Callaghan of the law firm of Callaghan, Stout and Nova; Y. Frank Freeman, Harvey D. Gibson, chairman of the board of directors of the Manufacturers Trust Company; Leonard H. Goldenson, A. Conger Goodyear, chairman of the board of Swayne and Hoyt; Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Oppose Three Resolutions

Three resolutions relating to additional outside directors, the selection of auditors and the forwarding of a comprehensive summary of annual meeting proceedings to stockholders, will be submitted to the stockholders' meeting next month. All three resolutions are opposed by management.

In commenting on the proposed transaction on convertible notes to Mr. Balaban, the proxy statement declared: "In the judgment of the board of directors, it is in the best interests of the corporation that Mr. Balaban should have an opportunity to acquire, at a fair and reasonable price, a substantially increased interest in the common stock of the corporation, and that this can best be accomplished by the proposed sale to him of the notes.

"It is intended that the proceeds of the sale of the notes shall be available for any proper corporate purpose and, among other things, may be used, if and to the extent the board shall determine that such use is in the best interests of the corporation, for the payment of obligations, and the purchase of stock or other securities of the corporation."

Ask Jury Trial in Lang Action Against RKO

Stephens-Lang Productions, Inc., producers of six "Dr. Christian," films, ask for a jury trial in their suit against RKO Radio Pictures, Inc., according to papers filed last week in New York Federal Court. The action seeks $506,702 damages for alleged violation of a distribution contract entered into in 1939 with RKO. Stephens-Lang charges that RKO violated the agreement by making wholesale cancellations for exhibition of the six films with exhibitors, which had damaged them to more than $300,000. The balance sought is for other alleged improper acts. The contract had called for 30 per cent of the gross rental for this country and 35 per cent for Latin American countries.

New York Exhibitors Collect $465,303 for Red Cross

***PRESENTATION** of New York's theatre collections for the American Red Cross was made Tuesday in the ceremony shown above. Samuel Rinzler, Red Cross chairman for the War Activities Committee, hands a check for $465,303 to John P. Stevens, Jr., chairman of the city's 1944 Red Cross Fund. Watching are Harry Brandt, president of the Independent Theatre Owners Association, New York; Fred Schwartz, WAC co-chairman with Mr. Rinzler; and Mrs. Bertram Brummer, Red Cross.*

Fox St. Louis Stockholders Get $324,000 Windfall

Stockholders of Fox St. Louis Properties, Inc., owner of the Fox theatre in St. Louis, will receive a windfall of a $324,000 interest in the Academy of Music in New York, which has an annual rental of $175,000, it was revealed in Federal Court, St. Louis, this week in announcing an offer of compromise made by the bankrupt Fox Theatres Corporation of New York.

Claims of the St. Louis company amount to $1,500,000, of a total of $8,100,000 against the Fox Theatre Corporation. The offer of settlement, which Federal Judge George Moore indicated would be accepted, amounts to an 18 per cent interest in the Academy of Music for the St. Louis stockholders.

John S. Leahy, attorney for the trustees of the Theatre Realty Company, predecessor of Fox St. Louis Properties, Inc., told the court the compromise had been recommended by Federal Judge John C. Knox of New York in settlement of litigation against the Skouras Brothers, former St. Louis theatre operators. Skouras Brothers acquired the Academy of Music through an order by Federal Judge John Milton Manton, now serving a prison sentence.

20th-Fox Directors Vote Dividends on 3 Issues

The board of directors of Twentieth Century-Fox Film Corporation last week declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock of the corporation, payable June 15, 1944 to stockholders of record June 1, 1944. A cash dividend of 37½ cents per share for the second quarter of 1944 on the outstanding convertible preferred stock is payable June 30 to stockholders of record June 15. A quarterly cash dividend of 50 cents per share on the outstanding common stock is payable June 30 to stockholders of record June 15, 1944.

Warren Canter Missing

Warren Canter, former usher at Warners' La Roy theatre, Portsmouth, Ohio, is reported missing. He was last seen making a forced landing from his bomber plane during a mission over Schweinfurt April 13.

Paramount Sees Net of $3,814,000

Paramount earnings for the quarter ended April 1, 1944, are estimated at $3,814,000 after interest and all charges including estimated provision for all Federal normal and excess profits taxes, according to a company announcement Monday. This amount includes $843,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries.

Earnings for the quarter ended April 3, 1943, were estimated at $3,560,000 including $701,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $3,814,000 is equal to $1.02 per share on the 3,752,136 shares of common stock outstanding on April 1, 1944, which compares with 95 cents per share for the quarter ended April 3, 1943.

Estimated RKO Quarter Profit Is $1,500,000

Estimated net profits of Radio-Keith-Orpheum for the first quarter of 1944 will be about $1,500,000 after estimated provision of $3,000,000 for Federal taxes and some other charges, it was learned last weekend. RKO's net for the first 13 weeks of 1943 was $1,925,819 after provision of $1,406,454 for taxes and other charges.

Gross operating profit for the first quarter of 1944 would be about $4,500,000, it was said, compared to $3,300,000 for the similar period in 1943.

Estimated gross profit for the first 13 weeks of 1944 is almost 25 per cent higher than for the similar period in 1943, but tax provisions are being computed on a basis of almost 66⅔ per cent as compared to 42 per cent for the first 13 weeks of 1943.

General Precision Dividend

Directors of General Precision Equipment Corporation Tuesday declared a dividend of 25 cents per share on the company's capital stock, payable June 15 to stockholders of record June 3.

SHOW B

BOY, YOU SURE ARE IN

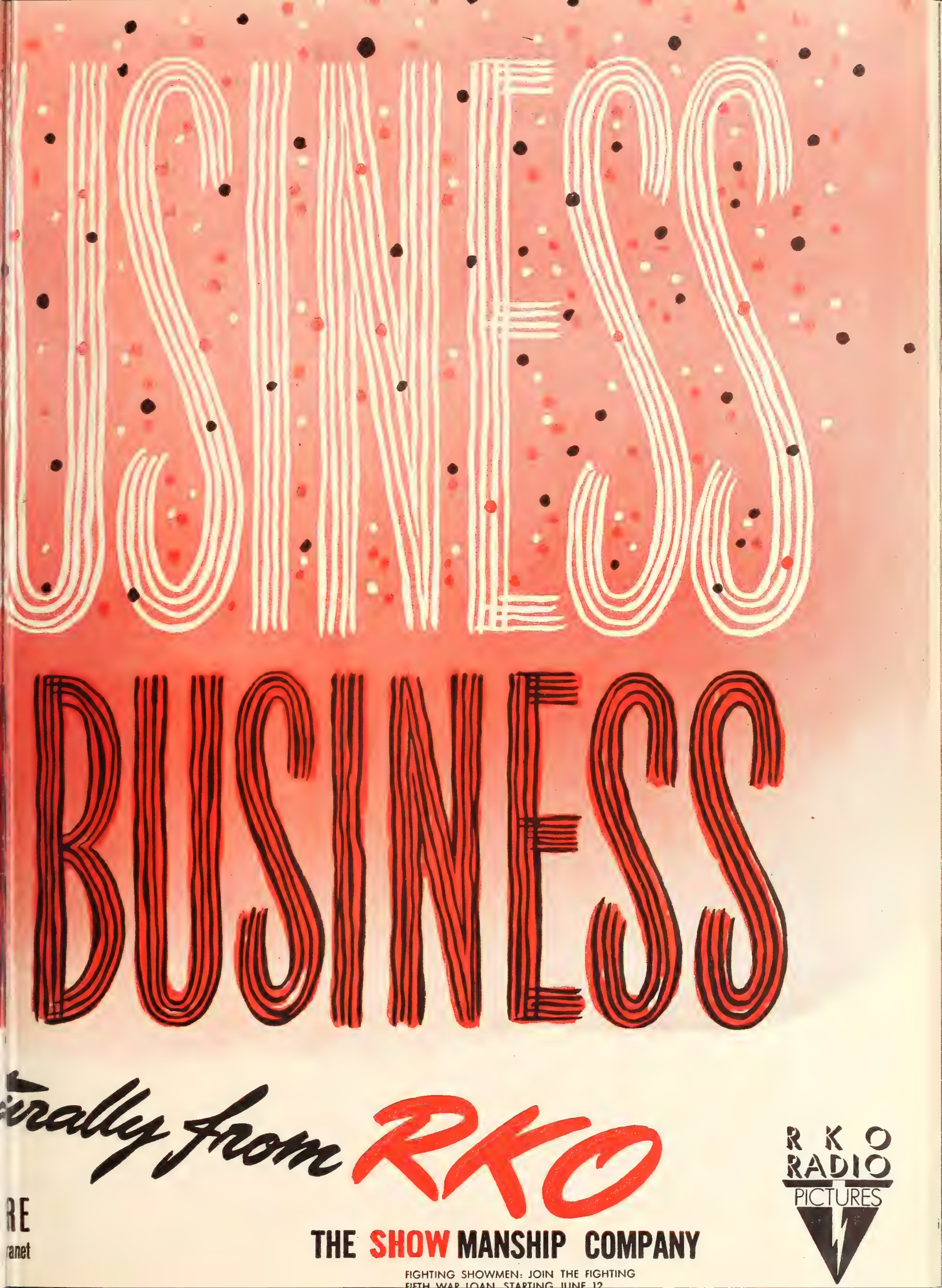
WHEN YOU PLAY

SHOW

Starring

EDDIE CANTOR · GEORGE MURPHY · JOAN DAVIS · NANCY KELLY · CONSTANCE

with DON DOUGLAS • Produced by EDDIE CANTOR • Directed by EDWIN L. MARIN • Screen Play by Joseph Quillan and Dorothy Bennett • Story


USINESS
BUSINESS
rally from RKO
RE
ranet
THE SHOW MANSHIP COMPANY
FIGHTING SHOWMEN: JOIN THE FIGHTING
FIFTH WAR LOAN, STARTING JUNE 12
RKO RADIO PICTURES

British Production in Sudden Upturn

Fourteen Features in Work as Rank Clears Jam in Plants He Controls

London Bureau

Denham and all the other free studios have suddenly manifested a sudden spurt. No fewer than 14 pictures are in production. Never were such times since war began. Indications are plain that long-anticipated reorganization of the allotment of studio space is at hand.

Inside information is that J. Arthur Rank, taking his first step in the clearing of congestion in the studios under his control, has ordered that as of July 1 and for the ensuing nine months the Gainsborough plant at Shepherd's Bush shall become a "renting" studio. Intentions are that Filippo Del Giudice's Two Cities outfit, crowded out for the time being from Denham, and Mr. Rank's own favored Independent Producers shall share the Shepherd's Bush place; putting their own technical staffs in charge.

Ostrer's Team Withdraws

This means at least the temporary withdrawal from active production of Maurice Ostrer's team. There are those who maintain that this is a pity; saying that Ostrer's productions of "The Man in Gray" and "Fanny by Gaslight" are two of the most successful box office pictures this country has lately turned out. But portents of the latest development have long been obvious.

Six months or so ago, Mr. Del Giudice was appointed, in the face of opposition from the Ostrer interests, to a seat on Gainsborough's board of directors. The move was made at the direct instance of Mr. Rank, whose intimate associates made no secret that the Two Cities chief had joined Gainsborough to stimulate production ideas.

Wolff Pushes Production

RKO Radio's Robert Wolff is spurring on his company's British production; declares that the locally produced features have earned their place with RKO's finest Hollywood pictures and that they will be treated, in future, that way.

Mr. Wolff has been spending a deal of time at Denham, conferring with Victor Hanbury, producer, advising on the setup of Mr. Hanbury's next picture "Great Day." This is adapted from a story by Lesley Storm and starts active shooting shortly. Eric Portman will have the lead. He is commonly regarded now, after his outstanding performance in "A Canterbury Tale," as Britain's Star Number One.

▽

Gabriel Pascal is still waiting for Two Cities' "Blithe Spirit" to finish so that he may get on to the floor at Denham with his "Caesar and Cleopatra." He has transported his people to the ancient Bull Hotel in the Buckinghamshire country where they rehearse under his caustic supervision.

Mr. Pascal has signed for a leading part in "Caesar and Cleopatra" Stewart Granger, regarded by many as the country's leading young man star. America will be able to note his finished style quite soon in "Fanny by Gaslight."

But Mr. Pascal is not the only one who regards Granger so highly. Spyros Skouras indicated before he left for New York that when "Caesar" was finished he would take the actor to Hollywood, seeing him as a 20th Century-Fox star.

Worthy of note is the close concern Government departments are evincing in the Shaw-Pascal enterprise; a concern, indeed, which high official quarters have consistently exhibited since Mr. Rank began his rationalizing of the local industry. Some difficulty was discerned in one of the Whitehall departments, for example, regarding Mr. Rains being given a wartime entry visa here; there was a slight tanglement, too, concerning the necessary financial arrangements. All those troubles were swiftly ironed out at the instance of Board of Trade officials.

Government Aids Pascal

The Board enquired, moreover, where Pascal proposed shooting his exteriors, saying that if necessary they would facilitate his going to Cairo. It was decided that Cleopatra's domain might be reconstructed in Ireland and again officialdom proceeded immediately to oil the wheels. Unfortunately, in the present emergency, no man—not even Pascal—may leave except on a warlike expedition. The outside work will now be done in the far North of England where sandy wastes abound. But this Governmental preoccupation with British production merits careful attention.

▽

The impact of war is disturbing Mr. I. Goldsmith in the production of his psychological film, "Twilight on the Border," which, as previously reported, the maker of "Hatter's Castle" and "The Stars Look Down" had planned to shoot on the Eire-Ulster border, employing for the purpose the whole of the renowned Dublin Abbey Theatre company.

The Government has clamped down heavily on persons leaving or entering this country at present. So Mr. Goldsmith cannot proceed to Ireland; neither can he engage the Abbey players. But, says he, another suitable location will be found in England; though where, the casual observer finds it difficult to discover now that every acre in this island appears to be under wartime ploughing, or has been converted into an airfield. Also, declares the producer, actors will be found in England. One actor has turned up: a 19-year-old youth called Kieran Mulros, a native of Dublin, who arrived in England just before the travel ban was imposed.

Strike Ends at Riverside Studio

The strike at the Riverside Studios collapsed ignominiously. The producers stood to their guns, refusing to reinstate the men whose dismissal was the ostensible cause of the whole unhappy affair. The British Film Producers Association, moreover, with new firmness, conveyed to the unions the demand that their recalcitrant members should observe trade agreements.

Producers and union officials are now hammering out a plan for a conciliation board, over which a Ministry of Labor official will preside, and to which all disputes, no matter how minor in degree, will be referred; the unions pledging themselves to refrain from any strike action in the future.

Meanwhile, Riverside Studios dropped way behind with Paul Stein's film; the men for their part losing eight days' work and pay. The dismissed men, so pronounced is the manpower shortage, have found work at another studio.

Theatres Plan News and Prayer For "D-Day"

On the day of the Allied invasion of continental Nazi-held Europe, several theatres on this side of the sea, should the news come during a performance, will flash the fact to their audiences, and some will suspend the performance for a minute of silent prayer.

Loew theatres in Washington, D. C., have completed arrangements for an announcement of the arrival of D-Day. Through the facilities of the National Broadcasting Company, announcements will be made from the stages of the Capitol, Palace and Columbia theatres.

Radio station WCKY, the Columbia Broadcasting System affiliate in Cincinnati, is installing facilities in the RKO Albee, Palace, Capitol, Grand and Lyric there to permit broadcast direct to these theatres of the forthcoming European invasion.

Morris Rosenthal, manager of Loew's Poli in New Haven, has arranged with the local press, and plans have been completed for D-Day. On the day of the invasion and the days immediately following, audiences will be provided with up-to-the-minute news flashes. Mr. Rosenthal also offered Mayor John W. Murphy of New Haven, use of the theatre as a "non-denominational" house of prayer on the morning of D-Day or the day following. Should the invasion flash come during a performance, the manager announced he would notify his audience and suspend the performance for a minute's pause for silent meditation and prayer to be followed by the singing of the National Anthem.

Theatres in the Greater Hartford, Conn., area have concluded plans to broadcast invasion news from the stage of theatres. Fred Greenway, manager of Loew's Palace, reports that should invasion come during show time, the theatres will notify their audiences and there will be a minute's pause for prayer and meditation, to be followed, as in New Haven, by the playing of the National Anthem. The theatres will have the cooperation of the Hartford *Times*, local newspaper, and radio station WTHT, on D-Day and the days immediately following.

Some theatres, expecting a rush of War Bond buying to accompany with the invasion, are arranging for extra attendants at Bond booths.

In anticipation of D-Day, J. Knox Strachan, publicity director for Warner theatres in Cleveland, already has put plans into action through a tie-up with a local station, WHK. Twice each evening following the newsreel at Warner's Hippodrome there is a two-minute spot news broadcast. The policy has been in effect for two weeks now.

"Signed With Their Honour" To Be First Soskin Film

Paul Soskin, British independent film producer, has announced that his first picture of the new season for J. Arthur Rank's Eagle-Lion Distributors will be "Signed With Their Honour," adapted for the screen by Maxwell Anderson. Arrangements have been made with Samuel Goldwyn to star David Niven in the production at the Denham studios, and negotiations are under way to sign Elia Kazan to direct.

In New York last weekend en route to London from Hollywood, Mr. Soskin said production costs would range from one to two million dollars. He said that if his return to London were prevented by the pending Allied invasion, the film would be produced at the Samuel Goldwyn studios, starring Jennifer Jones with Frank Borzage directing.

The producer also said that while in Hollywood he concluded a deal with Arthur Koestler, author of "Arrival and Departure," to do a screen adaptation of "Fame Is the Spur."

Fennell Made Supervisor

Warren L. Fennell has been appointed to succeed Alfred Bloom as field supervisor of the Warner Brothers film checking service for the Seattle and Portland territories.

May Disregard State Tax in Figuring Federal

Exhibitors in some areas will be able to cut one cent off the Federal admission tax they must collect from patrons, as a result of a reversal by the Internal Revenue Bureau of its attitude on fractional-cent admissions.

Designed to afford relief to exhibitors in states levying fractional-cent taxes on admissions a ruling by the bureau which has been sent to collectors throughout the country will permit theatre owners to disregard the state tax in computing the Federal levy.

Taxes are imposed in 28 states and one city, but in such a variety of ways that bureau officials this week could not estimate how many exhibitors would benefit.

For some weeks, it was learned, the bureau has been studying the situation as presented by exhibitors in Ohio and other jurisdictions who protested the collection of a "tax upon a tax," as required by original regulations prohibiting the use of fractions in posting admission prices.

Two Examples Are Cited

"Upon further consideration of the matter," it was stated in the new ruling, "the bureau now holds that no objection may be raised to the fixing of the established price of admission in an amount including a fraction of a cent."

Two examples of state taxes were cited by bureau officials to show how in one case an exhibitor may use the fractional-cent provision and in the other how it will not work.

The first is in a state such as Ohio which, say, levies a tax of one-half cent on each admission. An exhibitor who heretofore has shown his admission price, including state tax, at 38 cents and collected a Federal tax of eight cents, now may show his admission price as 37½ cents, the state tax as one-half cent, and collect a Federal tax of seven cents.

In the other instance, the tax is levied on a percentage basis, say 45/100 of one per cent, and the exhibitor heretofore has posted an admission price, including tax, of 38 cents. Here, to show the tax separately, the admission price would have to be posted as 37.55 cents, which would avail the exhibitor nothing since it included a "major fraction" of the nickel over 35 cents, and the tax would remain at eight cents.

Rule Has Restrictions

The new rule is hedged around with safeguards against the use of fractional-cent admissions except for the purpose of meeting the state-tax situation.

A fractional-cent price cannot be posted for purposes of the Federal tax or to be applied on the purchase of two tickets by one person, under a provision that "the Federal tax payable shall be determined on the basis of the amount that is actually payable for a single admission."

It was explained that a 37½-cent admission could not be collected for lack of a half-cent coin, and the purchaser would have to pay 38 cents and, since the Federal tax is imposed in denominations of one cent, no combination of admission and tax could be worked out which would result in an even-penny total.

Blatchford Takes Post as Monogram Comptroller

G. N. Blatchford, who recently resigned as vice-president and treasurer of Fox Wisconsin Theatres, Inc., with headquarters in Milwaukee, last week assumed new duties as comptroller of Monogram Pictures Corporation, at the Hollywood home office. Mr. Blatchford will serve directly under George D. Burrows, vice-president and treasurer of the company. Mr. Blatchford in 1925 joined West Coast Theatres, Inc., at Los Angeles, and has since been active in the industry in Hollywood, Dallas, Milwaukee and New York. At one time he was treasurer of the Robb & Rowley circuit in Texas.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 75—General Clark decorated. . . . Honors for Wacs in Italy. . . . Fifth Army Silver Star hero. . . . 5,000 Flying Fortress. . . . Helicopter flies indoors. . . . Good cheer for boys at front. . . . Free snapshots from home for G.I.'s overseas. . . . Carnival on rollers. . . . New air bombs. . . . Chemical tactics.

MOVIETONE NEWS—Vol. 26, No. 76—War in Europe: Eisenhower visits bombers in England. . . . U. S. Shantytown in England. . . . Mass artillery in Italy. . . . Diving champions give thrilling show. . . . Heroes of the Week: Capt. Don Gentile and Capt. John Godfrey. . . . Admiral King says we are ready for second front job. . . . "I Am an American" day.

NEWS OF THE DAY—Vol. 15, No. 273—Fighting French help allies win in new Cassino drive. . . . General Patton in spotlight as U. S. invasion commander. . . . Fireworks for the fortress. . . . Bad news for Nazis. . . . Helicopter flies indoors. . . . Mail call overseas. . . . Wartime woman's page: General Clark lauds Wacs. . . . Free fotos for G. I. Joe.

NEWS OF THE DAY—Vol. 15, No. 274—D Day checkup by Eisenhower. . . . Yank guns on Anzio front score against Nazis. . . . "I Am an American" echoes in nation. . . . Italian prisoners on our side. . . . American shantytown springs up in Britain. . . . Air Wacs on the job. . . . Film Bulletin No. 17: V for vegetables and victory.

PARAMOUNT NEWS—No. 76—Helicopter flies indoors. . . . 6,000-acre forest fire. . . . 1944 roller skate champs. . . . High altitude skating champs. . . . Mail-morale supply line. . . . Behind our blitz.

PARAMOUNT NEWS—No. 77—National salute, massing of the colors. . . . War aces homecoming: Capt. John Godfrey and Capt. Don Gentile. . . . Italian prisoners raise army for non-combat jobs. . . . Home Sweet Home, G. I. version. . . . Behind Europe's headlines.

RKO PATHE NEWS—Vol. 15, No. 78—General Clark honors Fifth Army Wacs. . . . Show enrolls women for industry. . . . Big job for Army post offices. . . . Invasion training hardens Yanks. . . . Ballet shows signs of life. . . . Wheat surplus will feed Allies. . . . Inaugurate Costa Rica president. . . . Helicopter makes indoor flight.

RKO PATHE NEWS—Vol. 15, No. 79—U. S. guns blast Nazis in Italy. . . . Yanks build crane in Shantytown. . . . Canada chief before Parliament. . . . Italian prisoners work for U. S.

UNIVERSAL NEWSREEL—Vol. 17, No. 295—Sharpening the Eagle's claws. . . . Yanks get tough. . . . Safety for chutists. . . . Wacs decorated. . . . Indoor airship. . . . pin up babies. . . . At Edgewood Arsenal. . . . Queen of Wenatchee. . . . Roller skate champions

UNIVERSAL NEWSREEL—Vol. 17, No. 296—War news all good. . . . Capital hails Yank air aces. . . . Welcome to new citizens. . . . Maritime hero day. . . . Black, white and cool. . . . Prisoners become G. I. engineers. . . . Flags honor dead heroes.

ALL AMERICAN NEWS—Vol. 2, No. 83—Nation starts to dig for victory. . . . Freedman's celebrates hospital day. . . . Mrs. Diggs receives Dewey appointment. . . . Start fund-raising for colleges. . . . Lucky gobs have girl chauffeurs. . . . Haile Selassi visits troops. . . . Service men's center has party.

Vincent Rose, Composer of Popular Songs, Dies

Vincent Rose, 63, composer of many popular songs, among them "Linger Awhile," "Whispering," and "Avalon," died last Saturday at his home in Rockville Center, Long Island, N. Y. Mr. Rose came to the United States in 1897 from Palermo, Italy, and later organized an orchestra in Chicago. Disbanding it in 1930 he went to New York to give all his time to writing songs. As a composer, Mr. Rose was associated with Earl Carroll in his productions "Sketchbook" in 1929 and the "Vanities." B. G. De Sylva, Harry Owens, Dick Coburn and Larry Stock collaborated with Mr. Rose on the lyrics for many of their songs.

Twenty-eight States Now Have Admission Taxes

In Washington Monday Internal Revenue Bureau officials reported that taxes on admission were levied by 28 states in a variety of ways. The information was disclosed in an announcement of a recent order permitting exhibitors to show the established price of admissions in fractions of a cent where a state tax of this denomination is passed on to the public.

Dam Break Damages Theatre

Damage estimated at $10,000 was sustained by the new Tower Theatre, Klamath Falls, Ore., when the Government irrigation canal dam broke and flooded southeast Klamath Falls.

Further Reports Show Ceiling for Price Scales

Reports from Baltimore, Pittsburgh and Portland, Ore., further indicate that the box office reaction reported last week by the MOTION PICTURE HERALD is a spring trend, with advanced prices for road shows an important factor. Population shifts of war workers is given as another cause.

In Baltimore two road show pictures at advanced prices did fair to good business, but there has been a reported exodus of war workers and a small letdown in attendance at theatres.

In Pittsburgh business has been bad for the past two weeks, but managers blame a combination of bad weather and releases without the proper appeal. There have been very few complaints about the increased tax. As for road shows at advanced prices, exhibitors are unanimous in expressing their disapproval. While one road show was a great success another was a failure, and patron complaints were numerous in both cases.

In Portland, Ore., regular theatregoers have persistently declared themselves against advanced prices for special features. As a result of a gradual decline in the high employment figures at war plants, the peak in grosses was reached some months ago. A shift in war workers who were living in the downtown area of Portland and have been moved some 10 miles away to Van Port, some 40,000 workers being involved, has had an effect upon box office figures. Oregon payrolls were reported down about 10 per cent in March and April.

The 3,300-seat RKO Albee, in Cincinnati, has lowered weekday prices to 44 cents until 1 P. M., 55 cents matinee and 85 cents evenings. Saturday revised scale is 50 cents until 1 P.M., 65 cents matinee and 85 cents evenings. New admissions for Sunday are 55 cents until 1 P. M. and 85 cents to closing. Previous scale started at 50 cents, and ranged intermediately to 95 cents.

April Ticket Tax Up to $14,907,919

The final month of the one-cent-on-ten Federal admission tax returned a revenue of $14,907,919, a slight increase over the March total of $14,893,007, it was reported Monday by the Internal Revenue Bureau.

The Treasury collections for April are the taxes paid by exhibitors on admissions during March.

April receipts, more than $1,600,000 above the $13,283,115 recorded in the same month last year, brought the total for the first four months of the year to $58,640,047, against $48,203,382 in 1943. For the ten months of the Government's fiscal year, total collections topped $150,000,000 and were $21,716,120 above those for the corresponding period a year ago, the Bureau announced.

There was a slight downward trend in collections in the third New York (Broadway) district which amounted to $2,228,332 last month against $2,238,512 in March, but the district ran $440,000 above the $1,786,818 reported for April, 1943.

"Cover Girl" in London

Columbia announced this week that the London premiere of "Cover Girl" had been set for June 5. The Technicolor musical starring Rita Hayworth and Gene Kelly will open at the Prince of Wales theatre for a 12-week engagement. It is the first time that the Prince of Wales, a leading West End legitimate theatre, has played films.

Morris Schlesinger Dead

Morris S. Schlesinger, 65, for many years a manager of theatres in Newark, died May 23 at his home in Orange, N. J. Mr. Schlesinger operated the old Shubert and Broad Street theatres in Newark as vaudeville and legitimate theatres before the advent of talking pictures. He made several ventures as a producer of stage shows.

RKO
SELL

DIT·DA·DIT DA·DIT·DA DA·DA·DA DIT·DA·DIT DIT·DA

Tune in!

Cash in!

HOLLYW

FIGHTING SHOWMEN: JOIN THE FIGHTING
FIFTH WAR LOAN, STARTING JUNE 12.

'S ON THE AIR!...TO MORE SEATS FOR YOU!

Beginning May 29—A nation-wide radio program—15 minutes of entertainment every day, Monday Through Friday—Coast To Coast over 177 stations of the Blue Network . . .

. . . AND EVERY DAY A LOCAL PLUG FOR THEATRES PLAYING RKO RADIO PICTURES!

It's "Hollywood Star Time". . . the biggest daytime attraction on the air, because it presents, in a "live" show, such stars as Cary Grant, Ginger Rogers, Rosalind Russell, Frank Sinatra, Joan Davis, Gary Cooper, Ethel Barrymore, Eddie Cantor, Jean Arthur, Teresa Wright, Fibber McGee and Molly, and scores of others . . . plus orchestras, vocalists and other entertainers.

With the general theme of "what's going on at RKO," the program is broadcast direct from the dining room of the RKO Studios from 12:15 to 12:30 P.M., Pacific Coast Time, and one hour later in each of the time zones East. The last minute of the program is devoted to plugs of local showings of RKO Radio Pictures.

OOD STAR TIME

COAST TO COAST Over 177 Stations of the Blue Network, 12:15 to 12:30 P.M., Pacific Coast Time; 1:15 to 1:30 P.M., Mountain Time; 2:15 to 2:30 P.M., Central Time, and 3:15 to 3:30 P.M., Eastern Time—Every Day, Monday Through Friday.

Allied Considers Next Consent Decree Move

Rentals and Percentage Terms Also Are on Agenda at Philadelphia Meeting

"The next move" by exhibitors in the negotiation of a revised Consent Decree occupied a major part of sessions of the Allied States Association board of directors meeting in Philadelphia this week. The directors opened the four-day session at the Warwick Hotel Tuesday.

Abram Myers, president and general counsel for national Allied, was to report on the status of the Consent Decree and to discuss with state leaders methods for obtaining an early, and definite settlement of issues. It was indicated that Allied would make no concessions or changes in the brief submitted to Tom C. Clark, Assistant Attorney General, following a poll of the membership reaction to the January distributor proposals.

Majors Await Invitation

Coincident with the Allied meeting company attorneys in New York indicated that they, and their principals, the presidents of RKO, Paramount, Warners, MGM and Twentieth Century-Fox, were waiting for Mr. Clark to set a time and place for the next decree meeting. He indicated last week that he wanted a "show down" session with the companies to determine what changes they would make in their January proposals.

Although there was talk in Washington this week of a possible compromise to be reached at the first "top rank" decree meeting since Mr. Clark and the presidents met in Washington in October several officials in authoritative positions in consenting companies have declared that distributors have gone as far as they can in conceding to Government and exhibitor demands.

Allied leaders, in addition to hearing Mr. Myers' report on recent conversations with Mr. Clark and with other exhibitor groups who joined Allied in the Chicago declaration of exhibitor policy last January, also considered seeking Congressional support for a new decree.

Study Ohio ITO Action

The Ohio ITO is sponsor of a resolution before the Allied directors asking for a Congressional investigation of asserted "lack of diligence in prosecuting pending cases under the Sherman Act."

Rentals, percentage terms, checking methods, price policies, serial enumeration of tickets and theatre war activities programs were scheduled for thorough discussion.

The Allied Caravan was to make a report on current sales and percentage policies. It was reported that the committee had prepared a report sharply critical of advanced admission price terms on certain pictures and had attacked sales policy on Columbia's "Cover Girl."

The Allied directors were planning an examination of checking clauses in film contracts. Policies of the Ross Federal Service and the Copyright Protection Bureau were reported due for scrutiny in the executive sessions of the Allied board.

The Caravan report was to be presented to the board on Friday by Sidney Samuelson, with a recommendation for continuance of the program.

Virgil J. Rader, regional representative of the Office of Civilian Requirements, was to discuss the agency's theatre assistance program. Directors also reported on the efforts of theatremen to obtain recognition as "locally needed" activities.

Discuss Post-War Plans

Post-war planning discussions were devoted largely to the disposition of Government stocks of equipment. A suggestion for an all-industry post-war planning conference is also before the directors.

Fifth War Loan objectives were to be described by M. H. Lowenstein of the War Activities Committee.

Martin G. Smith, national president of Allied, was scheduled to preside at the sessions.

Among the 31 Allied directors scheduled to attend were: Sidney Samuelson, Philadelphia; Jack Kirsch, vice-president, Illinois; H. A. Cole, vice-president, Texas; William L. Ainsworth, treasurer, Wisconsin; Ray L. Harold, secretary, Indiana; Meyer Leventhal, Maryland; Hugh Bruen and Robert H. Poole, Southern California; Jack Fishman, M. A. Alderman, N. Bailey and Dan Pouzzner, Connecticut; Morris Wax and Harry Chertcoff, Eastern Pennsylvania; Ray Branch, vice-president, and Fred Herrington, Western Pennsylvania. Arthur K. Howard, Walter B. Littlefield, New England; Harry Lowenstein, Irving Dollinger, vice-president, and E. J. Kelly, New Jersey; and Fred Herrington, Western Pennsylvania.

M. A. Rosenberg, Pittsburgh, was absent due to illness.

IATSE Officers Meet Prior to Convention

Board members and other officers of the International Alliance of Theatrical Stage Employees met in St. Louis this week, as overture to the national convention in that city which begins next Monday.

The executives' meeting was at the Hotel Jefferson, presided over by president Richard F. Walsh.

The convention is expected to draw approximately 1,100, of whom 940 will be delegates. Officers are to be elected. Thus far, only one candidate has been announced in opposition to Mr. Walsh. He is William F. Bennett, of Washington.

Among speakers expected are William Green, president of the American Federation of Labor, of which the IATSE is an affiliate.

Wins Blood Donor Award

The American Red Cross Blood Donor Service has awarded a certificate of appreciation to C. E. MacDonald, manager of the Fox theatre, San Francisco, for his work in recruiting donors. Mrs. Gardner Dailey, director of the donor service, notified Mr. MacDonald that 10 per cent of San Francisco donors had been recruited from theatres and that the recent theatre drive increased the quota from 5,500 to 7,000 donors weekly.

Sherman Now RKO Film Buyer

Harold J. Mirisch, general manager of the RKO Theatres film booking department, announced Tuesday that Robert Sherman had been promoted to film buyer, and Matthew Polon to head booker of the out-of-town theatres. Joseph Becker has been moved up to assistant to Mr. Polon. Under Mr. Mirisch's direct supervision, Ruth Lowenthal will continue to handle bookings for the circuit's New York theatres.

15,108 Theatres to Back MGM Week

With an additional 1,730 theatres agreeing to play a Metro-Goldwyn-Mayer feature or short subject during the week of June 22 to 28, MGM's 20-year observance to date is assured of the cooperation of 15,108 theatres.

MGM's New Haven exchange, under the management of Maury Goldstein, was the ninth exchange to report 100 per cent representation. This week is was said that Buffalo, Cincinnati and Indianapolis were expected to conclude a few remaining deals in their respective territories shortly, providing a full representation.

The previous branches reporting 100 per cent theatre bookings for their areas include Charlotte, Albany, Kansas City, Detroit, Cleveland, Oklahoma City, St. Louis and San Francisco.

Name Presidents of Union Carbide Subsidiaries

The Union Carbide and Carbon Corporation Monday announced the names of elected presidents of subsidiary companies. Dr. Joseph G. Davidson was elected president of Carbide and Carbon Chemicals Corporation. He has served with the company in technical and executive capacities since its formation.

The new president of the Bakelite Corporation is James W. McLaughlin. Stanley B. Kirk was named to head the Linde Air Products Company, the Prest-O-Lite Company, Inc., Dominion Oxygen Company, Ltd., and Prest-O-Lite Company of Canada, Ltd. Arthur V. Wilker was elected president of National Carbon Company, Inc., and Canadian National Carbon Company, Ltd.

Francis P. Gormley was named head of Electro Metallurgical Company, Electro Metallurgical Company of Canada, Ltd., Haynes Stellite Company, Michigan Northern Power Company, and Union Carbide Company of Canada, Ltd. John D. Swain was named president of Electro Metallurgical Sales Corporation. John R. Van Fleet becomes president of United States Vanadium Corporation.

Films Aid Canadian Victory Loan Drive

Campaign films for Canada's sixth Victory Loan drive, April 24 to May 15, received the greatest coverage ever given any picture in the Dominion, John J. Fitzgibbons, president of Famous Players Canadian and chairman of the Canadian Motion Picture War Services Committee, announced in Canada this week. Films from the United States, England and Canada contributed to the productions used in the campaign.

According to Mr. Fitzgibbons, the outstanding film exhibited in Canadian theatres during the drive was Warners' "The Shining Future," produced for the committee and the National War Finance Committee of Canada. "The Fifth Christmas," a short made by the Canadian Army film unit overseas, also was used, 50 prints going out for the drive.

The two shorts played 1,218 dates during the two weeks. "Memphis Belle," made by the U. S. War Department film units, was another American short which figured prominently in the Victory Loan.

Selznick Granted Right to Appeal in Chaplin Suit

The Appellate Division last week granted leave for David O. Selznick Productions Inc., and Vanguard Films, two of the defendants in the Charles Chaplin stockholder suit, for $2,000,000 to appeal the recent denial by a New York Supreme Court judge to dismiss the complaint against them and which was affirmed by the Appellate Division.

Dismissal was sought on the ground that both are California corporations and do not do business in New York State.

Other defendants are David O. Selznick, Twentieth Century-Fox Film Corporation and United Artists Corporation, the latter for refusing to join in the action.

Schine Case Is Ordered to Trial At Buffalo May 31

Defense moves to defer trial of the Schine anti-trust suit at Buffalo until Autumn were unavailing at a preliminary hearing Monday before Federal Judge John Knight in U. S. District Court.

Judge Knight, however, granted a 10-day stay until Wednesday, May 31. There would be no interruption of pre-trial preparations by either the Government or the defense, attorneys indicated.

This partially refuted reports earlier in the week that a settlement of the Schine action might be near. However, attorneys for the circuit remained in Buffalo and there were reports of conferences among them and Albert Boggess, U. S. attorney who is prosecuting the case.

Whether these meetings were confined to the discussion of points which might be stipulated by both sides, or whether they concerned discussions of a new decree or other settlement could not be learned.

Judge Knight set the May 31 trial date over the objections of Seth Richardson, Washington attorney, who has been engaged by the circuit as trial lawyer. He recently represented the Pullman Company and American Medical Association in important anti-trust actions.

Although asking deferment until the September term of the court, Mr. Richardson accepted the 10-day stay. He said that he had left his spectacles in Washington.

In moving for the September trial Mr. Richardson again opposed the Government's recent dismissal of Columbia, Universal and United Artists as defendants. Judge Knight affirmed the dismissals, however, after listening to arguments in their support from Louis Frohlich, attorney for Columbia. The court directed the companies to supply records needed by the defense.

Mr. Richardson further charged that subpoenas requiring the distributors to present records for evidence were just being received and expressed doubt that they could all be gathered and shipped to Buffalo by May 31. He said that the circuit might have to gather "four or five truckloads" of defense records.

It also was learned that Willard McKay, former Schine attorney, had returned to the case. Edmund McCarthy, New York attorney, is also a co-counsel for the circuit.

Five of Eight E. M. Loew Cases Are Concluded

Five of the eight anti-trust actions filed against major distributors by E. M. Loew, Boston circuit operator, in January, 1940, were dismissed in final stipulations entered in Federal District Court at Boston this week. Notice of withdrawal was filed May 1 for the actions, which sought damages of $400,000 in behalf of Loew's Drive-In theatre, $225,000 for the Governor Ritchie theatre; $450,000 for the Lynn Open Air Theatre; $150,000 for the Mt. Vernon Corporation and for the Miami Drive-In.

Warners, Paramount, MGM and 20th Century-Fox were defendants. MGM was excepted, however, from the Miami Drive-In action. It won a jury verdict, along with Columbia, RKO, United Artists and Universal, last year, in this case.

Two E. M. Loew actions still await jury trial. They are in the name of E. M. Loew Corporation for $120,000 damages and the Winchester Theatre Corporation for $300,000. An advisory master's report in favor of the plaintiff was filed in January.

Ayers to Enter Ministry

After demobilization, Lew Ayers, long a Hollywood star, will enter a seminary and then go into a Congregational pulpit, it is reported from Hollandia, Dutch New Guinea, where he is now stationed with the Army as an assistant to a chaplain. The onetime "Dr. Kildare" of MGM's screen series, arrived overseas last February a staff sergeant and took a "bust" to private in order to become a chaplain's aid. He has signed all his Army pay over to the Red Cross.

SHORT PRODUCT PLAYING BROADWAY

Week of May 22

ASTOR

Screwball Squirrel ..... MGM
Road to Victory ..... WAC
Feature: See Here, Private Hargrove ..... MGM

CAPITOL

Colorful Colorado ..... MGM
Road to Victory ..... WAC
Feature: Gaslight ..... MGM

CRITERION

Stars and Violins ..... Universal
Varga and His Girls ..... Universal
Road to Victory ..... WAC
Feature: The Cobra Woman .... Universal

GLOBE

Tick Tock Tuckered ..... Vitaphone
Feature: The Hitler Gang ..... Paramount

HOLLYWOOD

Our Frontier in Italy ..... Vitaphone
Rudy Vallee's Coast Guard Band ..... Vitaphone
The Swooner Crooner ..... Vitaphone
Feature: The Adventures of Mark Twain ..... Warner Bros.

PARAMOUNT

Popular Science, No. 3 ..... Paramount
Cilly Goose ..... Paramount
Heroes on the Mend ..... Paramount
Road to Victory ..... WAC
Feature: Going My Way ..... Paramount

RIALTO

Donald's Gold Mine ..... RKO Radio
In the Newsreel ..... Paramount
Road to Victory ..... WAC
Feature: The Scarlet Claw ..... Universal

ROXY

Mighty Mouse Meets Jekyll and Hyde Cat ..... 20th Cent.-Fox
Fun for All ..... 20th Cent.-Fox
Reward Unlimited ..... WAC
Feature: Pin-Up Girl ..... 20th Cent.-Fox

STRAND

Bugs Bunny Nips the Nips .... Vitaphone
Backyard Golf ..... Vitaphone
Road to Victory ..... WAC
Feature: Between Two Worlds .. Warner Bros.

Sentencing of Zevin Delayed to June 7

Federal Judge William Bondy in New York last week postponed the sentencing of Isadore Zevin, former secretary to George E. Browne, convicted ex-president of the IATSE, until June 7. Zevin, was indicted on a nine-count perjury charge by a special Federal grand jury probing racketeering in the film industry, when he testified that a special slush fund of $1,500,000 collected from members of the IATSE was used to pay salaries and expenses of IA representatives.

According to the Government, Zevin knew that this fund was being used for the benefit of Browne, his personal representative Willie Bioff, both convicted for conspiracy to extort more than $1,000,000 from the industry, and six mobsters from Chicago, who were convicted on a similar charge last December.

Zevin pleaded guilty on the eve of the extortion trial, which started last October. He faces a maximum of 60 years in jail and fines totalling $42,000.

Russian Film Opens

"Taxi to Heaven," one of the few musical comedies produced by Russian studios since the war, opened at the Stanley theatre in New York Wednesday. The picture was produced by Frederick Ermler, directed by Herbert Rappaport from a script by the Russian humorist. Eugene Petrov.

Master's Report Favors Majors In Detroit Case

An important anti-trust victory was seen by distributors in a special master's report filed this week in Detroit on the charges filed in 1941 by Greater Detroit Theatres against Cooperative Theatres of Michigan, Inc., and six distributors.

Donald L. Quaife, special master, recommended dismissal of the action in a 75-page report submitted May 17 to Judge Arthur J. Tuttle, in United States District Court. He found no support in the lengthy testimony for Greater Detroit Theatres' contention that a secret agreement existed between distributors and Cooperative Theatres to obtain a stranglehold on subsequent run exhibition in Detroit.

The master also ruled that the Robinson-Patman Federal Fair Price Act did not apply to the film industry. He held that the legislation was specifically drafted to prevent price discrimination between purchasers of commodities of like grade and quality.

Not Buyer of Commodity

A license of motion picture film is not a purchaser of a commodity, and accordingly there is precedent to show that the act could not be applied, Mr. Quaife ruled.

There was no proof, the master said, of the plaintiff's charge that Cooperative "by virtue of its size and business methods, obtained a stranglehold on the business of exhibiting motion pictures in Detroit and environs, with the result that nonmember exhibitors like the plaintiff cannot obtain film for their theatres except upon late runs and discriminatory price terms."

The buying and booking cooperative, Philip Gorelick, operator of the Carmen theatre in Dearborn asserted, prevented him from obtaining better than fifth run behind the Circle, Midway, Warren and other Cooperative members. Joseph Stoia, operator of the Midway and Circle, and Lew Wisper and Frank A. Wetsman, operators of the Warren, and other Cooperative theatres were co-defendants.

A cross bill charged the suit was part of an effort by Ray Moon and Mutual Theatres, Inc., his rival booking group, to undermine the position of Cooperative.

Loew's Dropped from Suit

Distributor defendants included RKO, Warners, 20th Century-Fox, United Artists, Columbia and Universal. Loew's, Inc. was dropped after it had granted a run to the plaintiff.

Mr. Quaife ruled that there was no proof of violation of the Sherman Anti-Trust Act.

Legality of the Cooperative was also upheld by the master, who pointed out that it had not been ruled illegal in any previous court tests. Mr. Quaife held that the plaintiff had not shown that he suffered any actual or threatened injury resulting from admission price restrictions in film contracts. Nor did he find any evidence that such clauses were invalid.

Defendants were represented during the hearings by Rockwell T. Gust, of Detroit and John Caskey, and Willis Newcomb, New York attorneys. Ralph E. Routier was counsel for the defendant.

Gailmor Will Address Cinema Lodge Members

William S. Gailmor, radio news analyst on Station WHN, New York, and writer on international affairs, will be the guest speaker at the annual inaugural meeting and installation of new officers of Cinema Lodge, No. 1366, B'nai B'rith, next Wednesday evening in the Sun Room of the Hotel Edison, New York.

Philco Declares Dividend

The board of directors of Philco Corporation last week declared a dividend of 20 cents per share on the common stock, payable June 12, 1944, to stockholders of record May 27.

PARAMOUNT'S
"GOING MY WAY" with BING
and PARAMOUNT'S SI

"GOING MY WAY"

CITY	PLACE OF SCREENING	DAY and DATE	TIME
ALBANY	DELAWARE THEATRE, 290 Delaware Avenue	MONDAY JUNE 5	2 P.M.
ATLANTA	RHODES THEATRE, 62 So. Rhodes Center, N.W.	MONDAY JUNE 5	11 A.M.
BUFFALO	SHEA'S NIAGARA THEATRE, 426 Niagara Street	MONDAY JUNE 5	2 P.M.
CHARLOTTE	DILWORTH THEATRE, 1609 South Boulevard	MONDAY JUNE 5	11 A.M.
CHICAGO	ESQUIRE THEATRE, 58 East Oak Street	MONDAY JUNE 5	10:30 A.M.
CINCINNATI	FOREST THEATRE, 671 Forest Avenue	MONDAY JUNE 5	2:30 P.M.
CLEVELAND	COLONY THEATRE, Shaker Square	MONDAY JUNE 5	2 P.M.
DALLAS	MELROSE THEATRE, 3419 Oaklawn Avenue	MONDAY JUNE 5	2 P.M.
DENVER	BROADWAY THEATRE, 1756 Broadway	MONDAY JUNE 5	10 A.M.
DES MOINES	HIGHLAND THEATRE, 423 Euclid Avenue	MONDAY JUNE 5	2 P.M.
DETROIT	FISHER THEATRE, 7331 Second Boulevard	MONDAY JUNE 5	10:15 A.M.
INDIANAPOLIS	HAMILTON THEATRE, 2116 East 10th Street	MONDAY JUNE 5	2 P.M.
KANSAS CITY	VOGUE THEATRE, 3444 Broadway	MONDAY JUNE 5	2 P.M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	WEDNESDAY JUNE 7	2 P.M.
MEMPHIS	LINDEN CIRCLE THEATRE, Linden Circle	MONDAY JUNE 5	2:30 P.M.
MILWAUKEE	COLONIAL THEATRE, 1516 West Vliet Street	MONDAY JUNE 5	2:30 P.M.
MINNEAPOLIS	GRANADA THEATRE, 3022 Hennepin Avenue	MONDAY JUNE 5	2:30 P.M.
NEW ORLEANS	CIRCLE THEATRE, 1709 North Galvez Street	MONDAY JUNE 5	11 A.M.
OKLAHOMA CITY	TOWER THEATRE, 425 Northwest 23rd Street	MONDAY JUNE 5	11:30 A.M.
OMAHA	DUNDEE THEATRE, 4952 Dodge Street	MONDAY JUNE 5	2 P.M.
PHILADELPHIA	SHUBERT THEATRE, 250 South Broad Street	MONDAY JUNE 5	8:30 P.M.
PITTSBURGH	SHADYSIDE THEATRE, 5518 Walnut Street	MONDAY JUNE 5	2 P.M.
PORTLAND	ORIENTAL THEATRE, 822 Southeast Grand Avenue	MONDAY JUNE 5	2 P.M.
ST. LOUIS	WEST END THEATRE, 4819 Delmar Boulevard	MONDAY JUNE 5	11 A.M.
SALT LAKE CITY	STUDIO THEATRE, 161 South Main Street	MONDAY JUNE 5	10 A.M.
SAN FRANCISCO	METRO THEATRE, 2055 Union Street	MONDAY JUNE 5	2 P.M.
SEATTLE	EGYPTIAN THEATRE, 4543 University Way	MONDAY JUNE 5	2:30 P.M.
WASHINGTON	PARAMOUNT Proj. Room, 306 H Street, N.W.	MONDAY JUNE 5	2:30 P.M.

"GOING MY WAY"
with Bing Crosby
Barry Fitzgerald and Risë Stevens
Produced and Directed by Leo McCarey

ADE SHOWINGS
ROSBY and Barry Fitzgerald
H BLOCK for 1943 - 44

SIXTH BLOCK PICTURES

CITY	PLACE OF SCREENING	"HAIL THE CONQUERING HERO"	"TAKE IT BIG"	"THE GREAT MOMENT"	"HENRY ALDRICH'S LITTLE SECRET"	"I LOVE A SOLDIER"
ALBANY	FOX Proj. Room, 1052 Broadway	MON. JUNE 5 10:00 A.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2 30 P M.
ATLANTA	PARAMOUNT EX., 154 Walton St., N.W	MON. JUNE 5 2:30 P M	TUES. JUNE 6 2 P.M.	TUES. JUNE 6 10:30 A.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2 P.M.
BOSTON	PARAMOUNT EX., 58 Berkeley Street	MON. JUNE 5 11 A.M	TUES. JUNE 6 2:30 P.M.	TUES. JUNE 6 11 A.M.	WED. JUNE 7 2:30 P M.	WED. JUNE 7 11 A.M.
BUFFALO	PARMOUNT EX., 464 Franklin Street	MON. JUNE 5, 8 P.M.	TUES. JUNE 6 2 P.M.	TUES. JUNE 6 8 P.M.	WED. JUNE 7 2 P.M.	WED. JUNE 7 8 P.M.
CHARLOTTE	PARAMOUNT EX., 305 S. Church Street	MON. JUNE 5 2:30 P.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2:30 P.M.
CHICAGO	PARAMOUNT EX., 1306 S. Michigan Avenue	MON. JUNE 5 2 P.M	TUES. JUNE 6 1:30 P.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 1:30 P.M.	WED. JUNE 7 2:30 P.M.
CINCINNATI	PARAMOUNT EX., 1214 Central Parkway	MON. JUNE 5 11 A.M.	TUES. JUNE 6 11 A.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 11 A.M.	WED. JUNE 7 2:30 P M.
CLEVELAND	PARAMOUNT EX., 1735 E. 23rd Street	MON. JUNE 5 11 A.M.	TUES. JUNE 6 11 A.M.	TUES. JUNE 6 2 P.M.	WED. JUNE 7 11 A.M.	WED. JUNE 7 2 P.M.
DALLAS	PARAMOUNT EX., 412 S. Harwood Street	MON. JUNE 5 10:30 A.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2 P.M.
DENVER	PARAMOUNT EX., 2100 Stout Street	MON. JUNE 5 2:30 P.M.	TUES. JUNE 6 2:30 P.M.	TUES. JUNE 6 4 P.M.	WED. JUNE 7 2:30 P.M.	WED. JUNE 7 3:45 P.M.
DES MOINES	PARAMOUNT EX. 1125 High Street	MON. JUNE 5 10 A.M.	TUES. JUNE 6 12:45 P.M.	TUES. JUNE 6 2:15 P.M.	WED. JUNE 7 12:45 P.M.	WED. JUNE 7 2:15 P.M.
DETROIT	PARAMOUNT EX., 479 Ledyard Avenue	MON. JUNE 5 2:30 P.M.	TUES. JUNE 6 1 P.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 1 P.M.	WED. JUNE 7 2:30 P M.
INDIANAPOLIS	PARAMOUNT EX., 116 W. Michigan Street	MON. JUNE 5 10:00 A.M.	TUES. JUNE 6 1:30 P.M.	TUES. JUNE 6 3 P.M.	WED. JUNE 7 1:30 P.M.	WED. JUNE 7 3 P.M
KANSAS CITY	PARAMOUNT EX., 1800 Wyandotte Street	MON. JUNE 5 10:30 A.M.	TUES. JUNE 6 2 P.M.	TUES. JUNE 6 10:30 A.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2 P M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	WED. JUNE 7 11 A.M.	THURS. JUNE 8 3 P.M.	THURS. JUNE 8 1:30 P.M.	FRI. JUNE 9 1:30 P.M.	FRI. JUNE 9 3 P.M.
MEMPHIS	PARAMOUNT EX., 362 So. 2nd Street	MON. JUNE 5 10:30 A.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2:30 P.M.
MILWAUKEE	PARAMOUNT EX., 1121 No. 8th Street	MON. JUNE 5 11 A.M.	TUES. JUNE 6 1:30 P.M.	TUES. JUNE 6 3 P.M.	WED. JUNE 7 1:30 P.M.	WED. JUNE 7 3 P.M.
MINNEAPOLIS	PARAMOUNT EX., 1201 Currie Avenue	MON. JUNE 5 10:30 A.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2:30 P.M.
NEW HAVEN	PARAMOUNT EX., 82 State Street	MON. JUNE 5 3:15 P.M.	TUES. JUNE 6 2 P.M.	TUES. JUNE 6 3:15 P.M.	WED. JUNE 7 2 P.M.	WED. JUNE 7 3:15 P.M.
NEW ORLEANS	PARAMOUNT EX., 215 So. Liberty Street	MON. JUNE 5 2 P.M.	TUES. JUNE 6 10 A.M.	TUES. JUNE 6 1 P.M.	WED. JUNE 7 10 A.M.	WED. JUNE 7 1 P.M.
NEW YORK CITY	FOX Proj. Room, 345 W. 44th Street	MON. JUNE 5 2:30 P.M.	TUES. JUNE 6 2:30 P.M.	TUES. JUNE 6 3:45 P.M.	WED. JUNE 7 4:15 P.M.	WED. JUNE 7 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT EX., 701 W. Grand Avenue	MON. JUNE 5 2:30 P.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2 P.M.
OMAHA	PARAMOUNT EX., 1704 Davenport Street	MON. JUNE 5 11 A.M.	TUES. JUNE 6 2 P.M.	TUES. JUNE 6 2 P.M.	WED. JUNE 7 3:45 P.M.	WED. JUNE 7 2 P.M.
PHILADELPHIA	PARAMOUNT EX., 248 No. 12th Street	MON. JUNE 5 2:30 P.M.	TUES. JUNE 6 11 A.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 11 A.M.	WED. JUNE 7 2:30 P.M.
PITTSBURGH	PARAMOUNT EX., 1727 Boulevard of Allies	MON. JUNE 5 10:30 A.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2 P.M.
PORTLAND	PARAMOUNT EX., 909 W. 19th Avenue	MON. JUNE 5 11 A.M.	TUES. JUNE 6 11 A.M.	TUES. JUNE 6 2 P.M.	WED. JUNE 7 11 A.M.	WED. JUNE 7 2 P.M.
ST. LOUIS	PARAMOUNT EX., 2949 Olive Street	MON. JUNE 5 2:30 P.M.	TUES. JUNE 6 10 A.M.	TUES. JUNE 6 1:30 P.M.	WED. JUNE 7 10 A.M.	WED. JUNE 7 1:30 P.M.
SALT LAKE CITY	PARAMOUNT EX., 270 E. 1st South Street	MON. JUNE 5 1 P.M.	TUES. JUNE 6 1 P.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 1 P.M.	WED. JUNE 7 2:30 P.M.
SAN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Avenue	MON. JUNE 5 10:30 A.M.	TUES. JUNE 6 1:30 P.M.	TUES. JUNE 6 3 P.M.	WED. JUNE 7 1:30 P.M.	WED. JUNE 7 3 P.M.
SEATTLE	PARAMOUNT EX., 2330 First Avenue	MON. JUNE 5 11 A.M.	TUES. JUNE 6 11:30 A.M.	TUES. JUNE 6 1:30 P.M.	WED. JUNE 7 11:30 A.M.	WED. JUNE 7 1:30 P.M.
WASHINGTON	PARAMOUNT EX., 306 H Street, N.W.	MON. JUNE 5 10:30 A.M.	TUES. JUNE 6 10:30 A.M.	TUES. JUNE 6 2:30 P.M.	WED. JUNE 7 10:30 A.M.	WED. JUNE 7 2:30 P.M.

"HAIL THE CONQUERING HERO" *starring Eddie Bracken with Ella Raines and William Demarest. Written and directed by Preston Sturges*
"I LOVE A SOLDIER" *starring Paulette Goddard, Sonny Tufts, with Beulah Bondi and Barry Fitzgerald. A Mark Sandrich Production*
"THE GREAT MOMENT" *starring Joel McCrea, Betty Field, with Harry Carey and William Demarest. Written and directed by Preston Sturges*
"TAKE IT BIG" *starring Jack Haley, Harriet Hilliard, Mary Beth Hughes with Ozzie Nelson and His Orchestra*
"HENRY ALDRICH'S LITTLE SECRET" *with Jimmy Lydon, Charles Smith, John Litel*

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20.

Columbia

BEAUTIFUL BUT BROKE: Joan Davis, Jane Frazee—This feature was excellent for my weekend double bill. The picture is quite entertaining and has some very good comedy in it. We did excellent business. Played Friday, Saturday, May 5, 6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

DESTROYER: Edward G. Robinson, Glenn Ford, Marguerite Chapman—This picture is replete with salt-sprayed action on a destroyer. The fact that Old Navy, as represented by tradition-bound Edward G. Robinson, has a big contribution to make to New Navy, enacted by technician Glenn Ford, is forcefully presented. Here's excitement and entertainment. Played Saturday, April 8.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

NONE SHALL ESCAPE: Alexander Knox, Marsha Hunt—This is an excellent feature which pleased all my patrons. We did above average business. Played Wednesday, Thursday, May 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SAILOR'S HOLIDAY: Arthur Lake—This feature just got by on my double bill spot. It's nothing to brag about. Played Friday, Saturday, April 28, 29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SUNDOWN VALLEY: Charles Starrett—This is just an average picture. By no means is Starrett a favorite in my community. Played Friday, Saturday, May 5, 6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WHAT A WOMAN!: Rosalind Russell, Brian Aherne—This is just a fair show. There is some good comedy in this feature, but it didn't have any draw in my town. We did below average business and my patrons didn't comment on this feature one way or the other. Played Sunday, Monday, April 16, 17.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WHAT'S BUZZIN', COUSIN: Ann Miller, John Hubbard—This feature is O.K. I played it rather late, but my patrons enjoyed it.—C. L. Niles, Niles Theatre, Anamosa, Ia.

Metro-Goldwyn-Mayer

BEST FOOT FORWARD: Lucille Ball, William Gaxton—I'm really surprised that MGM would ever release a feature as terrible as this. There is not one redeeming feature to it. Lucille Ball, as usual, was terrible, and where did they get that fellow, Gaxton? Without Nancy Walker there just wouldn't have been any show. MGM must have forgotten to screen this feature.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

CABIN IN THE SKY: Lena Horne, Ethel Waters, Rochester—This feature really pleased my crowd, and I believe it should do well in any situation. Running time, 98 minutes. Played Sunday, April 23.—Sgt. William E. Goewey, Overseas Camp Theatre. Military patronage.

DR. GILLESPIE'S ASSISTANT: Lionel Barrymore, Van Johnson—This feature is O. K. and my audience liked it.—C. L. Niles, Niles Theatre, Anamosa, Ia.

DuBARRY WAS A LADY: Lucille Ball, Red Skelton—If it wasn't for the fact that this feature was in Technicolor, I doubt whether this would have held up. Anyway, my patrons liked this feature, and I heard only a few complaints. Running time, 101 minutes. Played Wednesday, April 12.—Sgt. William E. Goewey, Overseas Camp Theatre. Military patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—Here's a good musical with plenty of comedy in it. It was not made on a lavish scale, but with enough entertainment to get it by. It's possible you might make a little money if everyone hasn't left your community.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Here's a fine show that was enjoyed by all my patrons. It's the kind of feature a small town exhibitor really likes to play in his theatre. This feature set a house midweek record. Played Tuesday-Thursday, April 18-20.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

RANDOM HARVEST: Ronald Colman, Greer Garson—I'm not fooling when I say this is a swell picture which was enjoyed by all my patrons. We did a little above average business, but it wasn't the picture's fault that we didn't do more. Played Monday, Tuesday, April 24, 25.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

REUNION IN FRANCE: Joan Crawford, Philip Dorn, John Wayne—This is a pretty good program picture which lasts 102 minutes. I didn't receive many complaints from my customers. Played Sunday, April 2.—Sgt. William E. Goewey, Overseas Camp Theatre. Military patronage.

SWING SHIFT MAISIE: Ann Sothern—This is a fine show with a war plant background. I have several Ann Sothern fans in my town and, as usual, we did good business and reaction was favorable. Played Tuesday-Thursday, May 2-4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—This feature was enjoyed by all my patrons and there are plenty of laughs to keep this story moving along. Played Wednesday, April 5.—Sgt. William E. Goewey, Overseas Camp Theatre. Military patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—Skelton does not make a hit with my patrons.—C. L. Niles, Niles Theatre, Anamosa, Ia.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—This is just another of the Skelton Whistlers with the kind of hokum that goes over well with my patrons. Played Friday, Saturday, May 5, 6.—R. Lavari, Liberty Theatre, Verona, Pa.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Brian Donlevy—This is an excellent picture which pleased all who came, but there were not so many. However, I believe it's good enough for any spot. Played Monday, Tuesday, April 17, 18.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

CITY THAT STOPPED HITLER: Russian Documentary—This picture will take the prize as the poorest draw of the year. It hit a new low and it's nothing but a combination of news shorts that we had shown months ago. Played Friday, Saturday, May 12, 13.—H. Goldson, Plaza Theatre, Chicago, Ill.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland—Much to my surprise we received many favorable comments on this feature, in spite of the fact that we did not consider it a small town picture. We did average business. Played Monday, Tuesday, May 1, 2.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

LET'S FACE IT: Bob Hope—Hope does not draw in my community. The picture is funny, but nothing big.—C. L. Niles, Niles Theatre, Anamosa, Ia.

NO TIME FOR LOVE: Claudette Colbert, Fred McMurray—Here's a fine picture which failed to click at the box office.—H. Goldson, Plaza Theatre, Chicago, Ill.

NO TIME FOR LOVE: Fred MacMurray, Claudette Colbert—Here's a fine comedy which you can play any day of the week. We did poor business, but that was no fault of the picture, just tough opposition. Played Sunday-Tuesday, April 30-May 2.—R. Lavari, Liberty Theatre, Verona, Pa.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard, Sonny Tufts—Here's a wonderful picture, well made, well directed and well acted. My patrons who saw it raved about it. It's a pity there are so few around here to see such a good picture as this.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

Republic

HIT PARADE OF 1943: John Carroll, Susan Hayward—This is just an average picture. Played Friday, Saturday, April 28, 29.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Here's a super Western, which I single billed successfully on the weekend. There's plenty of action in this feature. Played Friday, Saturday, May 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LARAMIE TRAIL, THE: Smiley Burnette—This is just the usual routine Western which pleased my Friday, Saturday patrons. Played May 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LARAMIE TRAIL, THE: Smiley Burnette—This is an excellent Western. It was the first one of this series I've ever played and it looks like they are O. K. Played Friday, Saturday, April 28, 29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

MOJAVE FIREBRAND: Bill Elliott, Gabby Hayes—This series proves most popular in any community and both Elliott and Hayes are favorites for my Western fans. This feature is O. K. Played Friday, Saturday, April 21, 22.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TUMBLING TUMBLEWEED: Gene Autry, Lucille Browne—All of these reissues have played at both my houses, but still they come in to see them again. This one is no better than any of the rest, but the boy in the overalls like him.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

RKO Radio

ADVENTURES OF A ROOKIE: Alan Carney, Wally Brown—Carney and Brown are all right and they kept the audience laughing throughout the feature. It's a light-hearted comedy about scarlet fever, a tough sergeant and three rookies. Here's a good picture for an bill, as everyone likes this pair. Played Tuesday-Sunday, April 25-30.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

AROUND THE WORLD: Kay Kyser, Joan Davis—After running this feature, we are convinced that Kay Kyser can devote his talents to "jive" and "boogie-woogie." The high school boys and girls seemed to find this picture very funny, but we did terrible business. Played Wednesday, Thursday, May 3, 4.—A. C. Edward, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BOY SLAVES: Anne Shirley, Roger Daniel—Why don't they make more pictures of this sort? I ran this as a special and had a full house. We're always getting requests for pictures like "Skippy," "Sooky," "Biscuit Eater," "Two Thoroughbreds," etc. "Tear-jerker" pictures of this sort go over big in my community. Played Monday, May 1.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

FOREVER AND A DAY: All-Star Cast—This picture is not so good for small towns, but we did average business. These all-star pictures do not go over so well in my community. Played Friday, Saturday, April 21, 22.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—This is an excellent picture and story with very poor direction. It was like getting to the edge of a cliff. It got to the point where there should have been something doing and then it just quit. In other words, just one of those no-point stories which could have been a lot better.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

HIGHER AND HIGHER: Frank Sinatra—What a lifting we took by playing this product. We sure swooned at the box office. Instead of higher and higher, it should have been lower and lower. Played Monday, Tuesday, May 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HIGHER AND HIGHER: Frank Sinatra—The girls came to swoon, the boys to become boisterous when Sinatra started to sing and the older folks just dropped in to play "Bingo." Played Friday, Saturday, May 5, 6.—H. Goldson, Plaza Theatre, Chicago, Ill.

SPITFIRE: Leslie Howard, Rosamund John—This is a very good feature, but it won't do a bit of business in small towns. I double billed this feature with "Adventures of a Rookie," which is a good little comedy. With the correct stories and a bit of exploitation, this pair, Alan Carney and Wally Brown, will be as good as, or as bad as, Abbott and Costello.—E. L. Ornstein, Rialto and

(*Continued on page* 58)

THE REAL STORY BEHIND HOLLYWOOD'S NIGHT LIFE!

THE PICTURE THAT LIFTS THE LID OFF MOVIELAND'S FABULOUS HOT SPOT... WHERE THE STARS "COME DOWN TO EARTH" TO THE RHYTHM OF THE WORLD'S GREATEST BANDS!....

Trocadero

with

ROSEMARY LANE and JOHNNY DOWNS

Ralph MORGAN · Dick PURCELL · Cliff NAZARRO

and featuring

BOB CHESTER and HIS ORCHESTRA
MATTY MALNECK and HIS ORCHESTRA
GUS ARNHEIM and HIS ORCHESTRA
EDDIE LeBARON and HIS ORCHESTRA

WILLIAM NIGH—*DIRECTOR*

Screenplay by Allen Gale
Original Story by Charles F. Chaplin and Garret Holmes
Produced by WALTER COLMES

A REPUBLIC PICTURE

(*Continued from page 56*)
State Theatres, Marengo and Milltown, Ind. Small town patronage.

Twentieth Century-Fox

DANCING MASTERS: Laurel and Hardy—This was a natural for my weekend double bill. We did good business and all my patrons laughed at this pair. Played Friday, Saturday, April 21, 22.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Here's an excellent musical with a beautiful Technicolor background. On the whole, my fans liked Alice Faye and accepted the picture nicely. We did good business. Played Sunday-Monday, April 30-May 1.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

GRAPES OF WRATH: Henry Fonda, Jane Darwell—The younger folks were not pleased, but the older folks had many good comments concerning this feature. This is an old picture, but you can't keep a good picture down. Its drawing power was slightly below average; although for an old picture it did better than anticipated. Played Tuesday-Sunday, April 25-30.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

JITTERBUGS: Laurel and Hardy—I double billed this feature with "Riders of the Purple Sage" to excellent business. This is the best Laurel and Hardy feature I have shown in this theatre. Played Monday, Tuesday, May 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

LIFEBOAT: William Bendix, Tallulah Bankhead—This is a well-made production, but the plot is just a repetition of what our patrons are fed up with. We did good business the first day, but we did terrible business the following two days. Played Sunday-Tuesday, April 23-25.—R. Lavari, Liberty Theatre, Verona, Pa.

LODGER, THE: Merle Oberon, George Sanders—This is no better than the average well-made mystery picture. We did just normal business. Played Sunday-Tuesday, April 16-18.—R. Lavari, Liberty Theatre, Verona, Pa.

MY FRIEND FLICKA: Preston Foster, Roddy McDowall—This feature was the biggest grosser this year. Here's a beautiful feature which is tops in every way. Played Friday, Saturday, April 14, 15.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

SULLIVANS, THE: Thomas Mitchell, Anne Baxter—Here's one of the greatest pictures of all time. This picture played in several theatres in my community and for that reason we didn't do such great business. However, it's a pleasure to play a picture like this.—C. L. Niles, Niles Theatre, Anamosa, Ia.

SWEET ROSIE O'GRADY: Betty Grable—The picture was good entertainment, but the gross was not what we expected. There are too many pictures of this type.—C. L. Niles, Niles Theatre, Anamosa, Ia.

THUNDER BIRDS: Preston Foster, John Sutton, Gene Tierney—Here's an excellent picture. We did good business and I received many favorable comments on this feature. Played Thursday, Friday, May 4, 5.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

United Artists

I MARRIED A WITCH: Fredric March, Veronica Lake—This feature yields great entertainment based on fantasy. The basic idea of the plot temporarily takes you right out of this world and it is recommended for that reason. The great performances of Fredric March and Veronica Lake are matched by the excellent trick photography so necessary to the story. See this feature and relax. Played Wednesday, April 12.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

JACARE: Animal Feature—Frank Buck still draws the crowds. Play this feature, if you haven't.—C. L. Niles, Niles Theatre, Anamosa, Ia.

JACK LONDON: Michael O'Shea, Susan Hayward—This feature won't get you a nickel. Played Wednesday-Friday, May 3-5.—H. Goldson, Plaza Theatre, Chicago, Ill.

JOHNNY COME LATELY: James Cagney, Grace George—Cagney has always been a favorite in this community, but, for some unknown reason, this picture failed to draw. However, I still say it's a good picture. Played Sunday-Monday, April 30-May 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KANSAN, THE: Richard Dix, Jane Wyatt—Harry Sherman hasn't made a real good picture since he has been with UA. You can tell that he spent peanuts on the production.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

Universal

CRAZY HOUSE: Olsen and Johnson—This feature is just what the name implies. We did below average business and I received no favorable comments from my patrons. Personally, I thought this a terrible picture. Played Tuesday-Thursday, April 25-27.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—This is not the kind of a feature that my patrons want to see on a weekend. I paid more for it than a regular Western and took in a great deal less.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

HI YA, SAILOR: Donald Woods, Elyse Knox—Here's a nice little musical for a double bill.—C. L. Niles, Niles Theatre, Anamosa, Ia.

HIT THE ICE: Abbott and Costello—This is the best picture Abbott and Costello have ever made. It was the only picture on 1942-1943 Universal deal that I did better than break even with.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Helm—This is an O.K. musical for a double bill.—C. L. Niles, Niles Theatre, Anamosa, Ia.

RHYTHM OF THE ISLANDS: Allan Jones, Jane Frazee—Here's a picture which pleased my Sunday crowd and we did excellent business. Played April 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—This was not an entertaining picture, by any means. Just show me an Alfred Hitchcock production that ever made a dime in any small town. I double billed this feature with "Captive Wild Women," which wasn't too good.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

WEEKEND PASS: Noah Beery, Jr., Martha O'Driscoll—This is a small picture which did average business on Pal Night. Played Tuesday, May 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Anne Gwynne—This is a swell picture and my patrons who came enjoyed it immensely. However, the trailer ruined it. It pictured it as a very horrible story full of Jap atrocities. Instead, it is a swell college picture, with sufficient comedy and action to make it interesting. If you take my advice you'll run a slide and forget the trailer.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

WHITE SAVAGE: Maria Montez, Jon Hall—This drew a bit better than most Universal features, but it's the same old stuff that everyone saw in "Arabian Nights." Several of my patrons were insulted at my getting them in to see such a silly feature as this and I had several walkouts.—E. L. Ornstein, Rialto and State Theatres, Marengo and Milltown, Ind. Small town patronage.

Warner Brothers

CHEROKEE STRIP: Dick Foran—I double billed this feature with "Old Acquaintance" and the children and Western fans found it O.K. Played Friday, Saturday, May 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—It is now necessary to pick up some of these reissues to fill in your bookings. You don't make any mistake in playing these good pictures and they have outgrossed any of the war pictures that I have shown. I'll play these features rather than "The Purple Heart," "Lifeboat," "Cross of Lorraine" or "Cry Havoc." At least they let the public forget the war while they are seeing them and they do excellent business. I may have an obsession against war pictures but the small towns are intimate institutions and the reaction that we get is certain, and that reaction is repeatedly against war pictures. Just let the title be doubtful, then it takes all the cashier's time reassuring them that it is not a war picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GIRLS ON PROBATION: Ronald Reagon, Jane Bryan—I double-billed this feature with "Crime School" and it was a money show at our theatre. My patrons literally ate it up and there were no complaints regarding age. Those who didn't see it were telling me they were sorry they missed this double feature program. Played Friday, Saturday, April 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

IN OUR TIME: Ida Lupino, Paul Henreid—Miss Lupino gives an excellent performance in this feature, but it did not mean box office in this small town. This might be due to the fact that the title was ambiguous or that it deals with the conquering of Poland. Anyway, it failed to click at the box office. It is unfortunate, for Miss Lupino was great in her role, but it is just that my patrons don't go for anything connected with the war. At present, the reaction is greater against war pictures than at any time previous.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—This is O.K. for action fans.—C. L. Niles, Niles Theatre, Anamosa, Ia.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—This fast moving action picture did better business than we had anticipated. The action more than compensated for lack of originality in plot. Played Sunday, Monday, May 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—Although we used this feature on a weekend double bill, we did better business than we had expected. The women enjoyed this feature very much, but it was very difficult to keep the children still during this performance. I think that this feature is too long. Played Friday, Saturday, May 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—This is a dandy show. However, it's the same old story; it cost me too much and I made no profit.—C. L. Niles, Niles Theatre, Anamosa, Ia.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—It is like old times again to see Warners coming through with a smash-hit musical and that is just what this one is. Ann Sheridan is tops in the leading role of the glamorous Nora Bayes. It has a number of the old gay nineties tunes and if you think the audience, both young and old, don't go for these then an error has been made. It is a relief from the boogie-woogie that the orchestras are playing today; at least you can recognize the score.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THANK YOUR LUCKY STARS: Warner Stars Revue—In this picture Warner Brothers takes the wraps off all its stars and gives them a chance at uninhibited romping. Thus we have Bette Davis singing, Ida Lupino and Olivia de Havilland executing a fast jazzed-up dance and many others having and supplying lots of fun outside of their natural orbits. Eddie Cantor, Janet Blair and Dennis Morgan, with able assistance from Dinah Shore, capably handle the skein of plot which ties together this vastly entertaining extravaganza. Played Saturday, April 15.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy—Here's a swell show and I had good audience reaction. I played this feature at regular prices. Played Sunday, Monday, April 23, 24.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

THIS IS THE ARMY: George Murphy, Joan Leslie—Here's an excellent musical show in Technicolor. We did way above average business. Played Wednesday, Thursday, May 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—This feature has too much talking and not enough action in it. I would have been better off not to have played it. Played Tuesday-Thursday, April 18-20.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

WATCH ON THE RHINE: Bette Davis, Paul Lukac—This is not a small town picture. It's too long, slow and dry. Played Saturday-Monday, April 22-24.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—It's rather a tragedy, but the superb performance and direction made it first class entertainment. We did good business and received excellent comments concerning this feature. Played Monday-Wednesday, April 3-5.—Lloyd Mills, Century Theatre, Kitchener, Ont., Canada. City patronage.

Short Features

Columbia

COMMUNITY SING NO. 9:—This series is always wel received in my community.—Harland Rankin, Plaza Thea tre, Tilbury, Ont., Canada.

GEM OF A JAM, A: All Star Comedy—This is an ex cellent cartoon.—Harland Rankin, Plaza Theatre, Tilbury Ont., Canada.

Metro-Goldwyn-Mayer

PETE SMITH'S SCRAPBOOK: Pete Smith Specialty—Here's a fine reel on skillful shooting in various sports.—Sgt. William E. Goewey, Overseas Camp Theatre.

STORK'S HOLIDAY, THE: Technicolor Cartoon—Thi is another good cartoon. In my estimation, all of MGM cartoons are above average.—Charles A. Brooks, Rit Theatre, Marshfield, Mo.

Vitaphone

REAR GUNNER: Broadway Brevity—Here's an inte esting short which was well received by my patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

War Activities Committee

WINGS UP: War Short—Here's the best trip throug flying school we've seen yet and Clark Gable's voice sel it. What more could one ask?—Thomas di Lorenzo, Ne Paltz Theatre, New Paltz, N. Y.

WITH THE MARINES AT TARAWA: Two-Reel Sp cial—Here's another two-reeler from the WAC, whic still seems to have the obsession that the country is n war conscious. It is the real McCoy, as far as the actu battle scenes are concerned. Dead bodies of Marines the beach and washing back and forth with the sur of the sea, is not exactly entertainment. I feel strong that these reels should be dispensed with, as I don't li the stunned reaction that comes from those people w have relatives in the service. It plainly shows how f those men in Washington who run the bureaus are out touch with the rest of the country.—A. E. Hancock, C umbia Theatre, Columbia City, Ind.

STEADILY IMPROVED

THE PREFERENCE of cameramen and directors of photography for Eastman Films has a sound basis. In the face of wartime pressures, the exceptional quality of these films has been not merely maintained but steadily improved. Eastman Kodak Company, Rochester, N. Y.

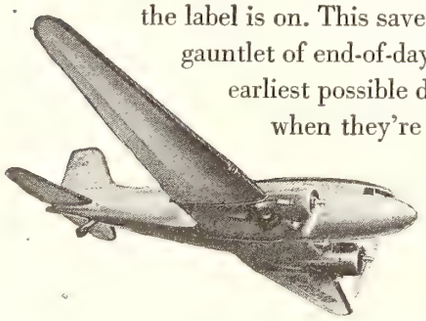
J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

EASTMAN FILMS

When shipments are ready—

LET 'EM GO!

WHEN AIR EXPRESS shipments are allowed to lie around waiting for end-of-the-day pick-up, you're throwing away a chance for earlier delivery. *Ship when ready!* Call AIR EXPRESS the instant the label is on. This saves your shipment from running the gauntlet of end-of-day congestion at the airport, assures earliest possible delivery at destination. Remember: when they're ready—*let 'em go!*



A Money-Saving, High-Speed Wartime Tool For Every Business

As a result of increased efficiency developed to meet wartime demands, rates have been reduced. Shippers nationwide are now saving an average of more than 10% on Air Express charges. And Air Express schedules are based on "hours", not days and weeks—with 3-mile-a-minute service direct to hundreds of U.S. cities and scores of foreign countries.

WRITE TODAY for "Vision Unlimited"—an informative booklet that will stimulate the thinking of every executive. Dept. PR-6, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS
Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

Little Hollywood Talent Available For Bond Tours

Hollywood Bureau

Heading back to Hollywood to preside at the cross-industry pre-campaign luncheon at the Ambassador Hotel May 26, Robert J. O'Donnell, national chairman of the Fifth War Loan campaign, was to be confronted with probability that plans for Hollywood star participation in Bond selling tours will have to be abandoned due to studio requirements pre-empting players' time.

The first intimation of this possibility came when Mr. O'Donnell's preliminary meeting with executives of the Hollywood Victory Committee last month ended inconclusively, with Mr. O'Donnell scheduled to consult War Department officials in Washington. That decision was taken when it became apparent that the War Department's request that visitation of Army and Navy hospitals be given first call on the services of available talent would have to be suspended during the War Loan campaign if enough talent to make a Bond selling tour practicable were to be marshalled.

Francis Harmon, vice-chairman of War Activities Committee, conferred with Victory committee executives Wednesday, studying the prospects for the availability of talent in preparation for a report to Mr. O'Donnell on Thursday. It was indicated that the Treasury Department would agree to shorter tours spotted later in the campaign than in the past. The possibility that some films now in work may finish earlier than expected and that others may be delayed was regarded by some as being a good prospect for the star tours.

Instead of improving, the situation with regard to talent availability worsened as the production pace rose in intensity to the present week's pitch, with 55 features in shooting stage.

Outcome of this increase in production, which studio executives say will continue beyond the period of the drive, is now a scarcity of talent which is considered adequate for satisfactory fulfillment of either the hospital or Bond selling requests.

Mr. O'Donnell proposed to the committee in his meeting with executives here that two top-flight stars accompanied by a number of lesser personalities be supplied for each of five Bond selling tours. A checkup of June production schedules showed compliance with that proposal to be impracticable as of then. Continuing checks by studios of their own rosters, and by the HVC of the free-lance players, has revealed that availabilities have decreased in number since the first meeting with Mr. O'Donnell.

An explanation of the present production rush varies from studio to studio. The over-all answer given is that production reached a low ebb in March, when inventories were being taken and production plans completed. As a result the cameras are working overtime now to make up for the inactivity.

Previous Bond selling tours have required players to be away from their studios for from two to three weeks. In all instances top players have participated. At this time, according to HVC and other executives conducting the pre-June checkup, there is little or no probability that any considerable number of top-ranking personalities can be freed of production commitments to make the tours contemplated.

Rhoden, Fox Midwest Head, Recruiting War Workers

Elmer C. Rhoden, head of Fox Midwest, has been named chairman of a "Citizens' War Manpower Committee," set up for the purpose of recruiting 30,000 workers for war plant production in the Greater Kansas City area.

Mr. Rhoden, who is also chairman of the War Activities Committee in the Kansas City exchange territory, and Senn Lawler of Fox Midwest, have given much time to the establishment of a program for effective operation by the committee, with which many civic agencies are cooperating.

MANAGERS' ROUND TABLE of MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

You're Welcome!

Vacation time approaches and, with many of our Round Tablers trekking New Yorkwards, an invitation is extended to one and all to come in and get personally acquainted. We've polished up the handle on the big brass door and await with keen anticipation the visits of our old and new friends. Remember, the welcome mat is but freshly scrubbed. How about using it?

△ △ △

Southern Competition

Miss Gertrude Bunchez, publicist at Loew's Century, in Baltimore, and winner of the Quigley Bronze Grand Award last year, furnishes evidence that she is intent on gaining higher honors in this year's Competition.

Miss Bunchez noted unusual interest on the part of the local citizenry in a sustaining program featured three times weekly over Station WFBR. The program is called "Trade Winds" and helps listeners to swap articles.

By offering a pass to the first few listeners who described the second swap article offered on each broadcast, the enterprising young woman has landed a fine publicity tieup. Current attractions and theatre come in for free plugs and, since radio time is at a premium in the city, the promotion is invaluable.

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Lend Lease

We have received a communication from Mr. W. A. O'Connor, director of the Regal theatre, Kensington, in London, England.

Mr. O'Connor requests aid from this department and its membership as part of our "Lend Lease" arrangement. Having already replied to the letter, the contents are passed along herewith, in the hope it will meet a responsive note from readers:

"After reading your article, 'Box Office Stimulants', in your February 26th edition, Motion Picture Herald, I was very interested to know that, in the States, the trend is drifting towards competitions and other forms of fun and games for subsequent run houses.

"I myself find that, after four and one-half years of blackout, the public is now demanding some other form of entertainment besides films, particularly in the subsequent run houses. Pre-war (all the theatres with which I am connected being the subsequent run type) I was always running some form of competition or other as a stimulant and which appealed to a family type of audience, the competitions being those particularly in which they themselves could take part, such as your quiz, amateur varieties; also a competition similar to your Truth and Consequences and, of course, the various gift nights.

"You may be interested to know that quite a number of your boys over here, who are stationed and on leave in London and who are now beginning to find their way around a bit, find that it is much cheaper to take a tram and go into the suburbs for the subsequent run theatres, as they get two features for their 1/9d (which is 1/0½d admission and 8½d tax), whereas in the West End they have to pay anything from 5/6d to 10/–, and I must say that on the whole they are certainly movie minded and, surprisingly enough, after a chat with some of these boys, they go away and write me from their various camps in quite a chummy sort of manner.

"I would like to put on some of your American competitions. No doubt it would also help to make your boys feel more at home if they could see some American ideas being carried out over here; so perhaps you can extend the 'Lease Lend' arrangements to let me hear from some American showmen with some ideas for competitions or anything novel which would appeal to both your boys and ours."

△ △ △

Thrift Books

Among a variety of fine promotions engineered by theatremen for Mother's Day we note that the RKO theatres have again been pushing the sale of Thrift Books—timely and always a practical gift.

A bit unseasonal, perhaps, but we are reminded that we recently had a report advising that last Christmas, managers of the Famous Players Canadian circuit set an all-time high record for sale of Gift Books.

Stimulated by cash prizes which the circuit offered to employees selling the largest number of booklets, the circuit exceeded its former record, set the previous year, by 75 per cent. Total sales during the holiday period approximated $150,000.

△ △ △

Meeting that Emergency

Last week's nomination for the post of "Manager Who Showed the Coolest and Most Decisive Action in an Emergency" goes to George Carter, manager of the Strand theatre, Woburn, Mass.

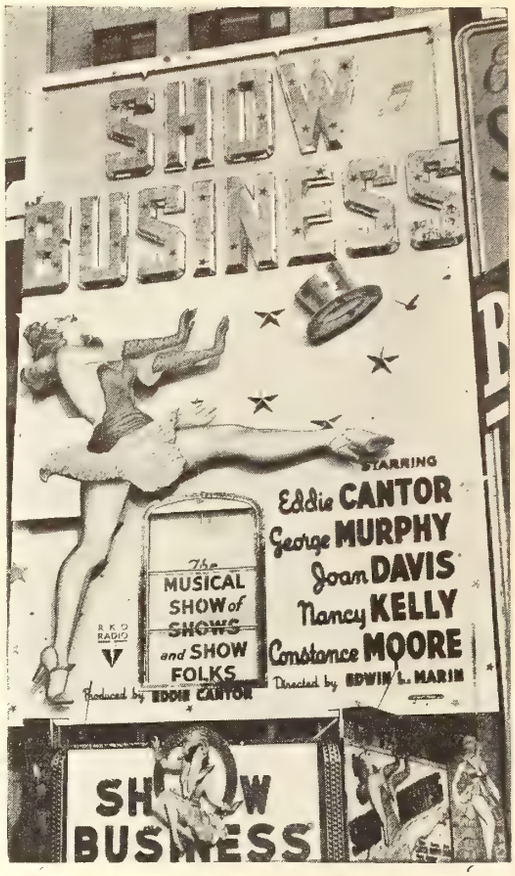
Carter did a commendable job in averting a panic when fire broke out in a building adjacent to the theatre. He went to the stage and told 800 children who were attending the performance that they were to practise a fire drill.

The children quickly filed out in orderly fashion.

—CHESTER FRIEDMAN

LOBBIES AND THEATRE FRONTS

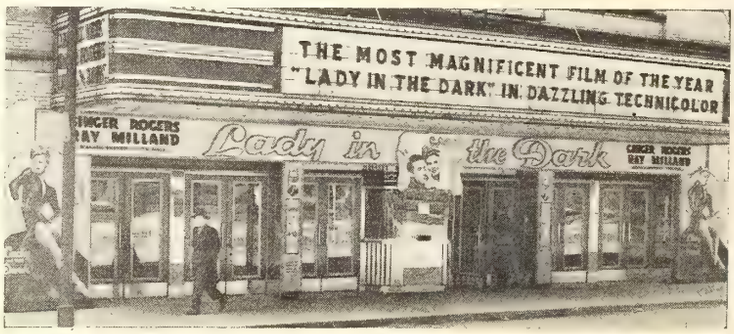
In cooperation with the War Manpower Commission, this unique display of equipment, borrowed from Fisher Aircraft Corp., helped enroll 500 women workers. Charles Raymond, division manager, arranged the exhibit in the lobby of Loew's State theatre, Cleveland.



By Metropolitan Photo Service

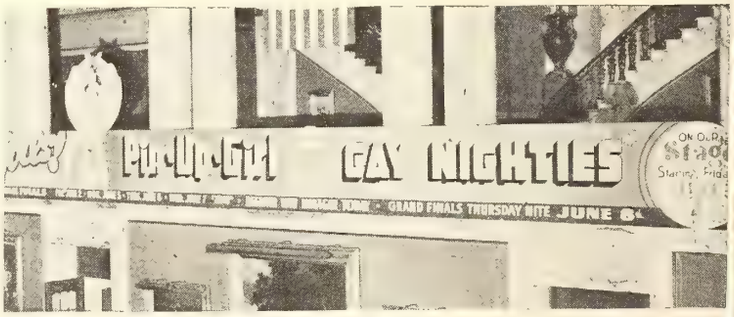
Animated annunciator and moving legs on main figure attracted attention to this huge facade sign at the Palace, New York, for opening of "Show Business".

William Eagen, manager of the Princess, Sioux City, Iowa, constructed this unique marquee display to exploit "Jane Eyre". Simulating "burning Thornfield Hall", Eagen dipped dry ice in water for smoke effect. Cutouts are from the 24-sheet.



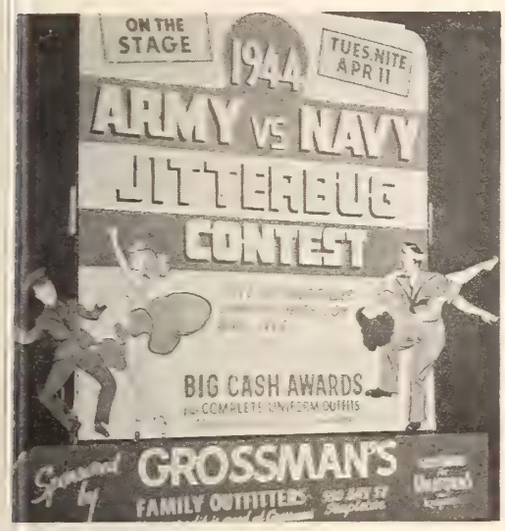
Cutout lithos and metallic treated copy were employed by Fred Trebilcock in this front, to promote "Lady in the Dark" at Shea's, Toronto, Canada.

Some of the contestants who turned out for Millard Ochs' "Mark Twain Frog Jumping Contest" are pictured in front of the Strand theatre, Akron, Ohio. Contest was sponsored by *Beacon Journal*.



Lou Mayer had this overhead display banner in the lobby of the RKO Palace, Cleveland, to exploit his "Pin-Up Contest" in conjunction with "Gay Nineties Revue".

Goth Arranges Army vs. Navy Jitterbug Night



Goth's Jitterbug Contest display at the St. George, in Staten Island, N. Y.

Since Ed Goth, director of publicity and advertising for the Fabian Theatres, in Staten Island, N. Y., ran an Army-Navy Jitterbug contest last fall, which proved successful, he decided to conduct a return match wherein this year the Army challenged the Navy. Several new angles were incorporated and the result was another bang-up show played before a capacity crowd.

Goth was able to obtain a service band to augment the hot civilian aggregation. These orchestras alternated in playing for the contestants. In addition, Edgar secured as his sponsor a local uniform outfitter, who defrayed the entire cost of the show, including trailers, lobby setpieces, cards in all the Army Posts and Navy Bases and also the USO centers. The sponsor also paid for large cash awards and complete uniform outfits for the first three place winners.

This year, the Army took the crown away from the Navy with a soldier and his junior hostess partner from the famous New York Stage Door Canteen taking first honors.

Cox Receives Wire from "Mr. Kockenlocker"

Since Box Cox at the Kentucky, in Lexington, Ky., was in vaudeville for several years with Bill Demarest, who has a leading role in "Miracle of Morgan's Creek," the enterprising Round Tabler wired Demarest congratulating him on his part in the picture. The star's return wire was blown up for lobby attention and evoked a story in the local paper.

A teaser campaign was started five days in advance, a flash front constructed for the occasion, and numerous window displays were landed.

Frog Jumping Contest Aids "Mark Twain"

James McCarthy, Strand, Hartford, has arranged to feature a "Frog-Jumping Contest" at Colt's Park Pavalion, in Hartford to select the Frog-Jumping champion of Hartford and to plug his forthcoming premiere of "Adventures of Mark Twain." McCarthy reports that the origin of the contest ties in with an angle from the picture and publicity releases have already stirred up a great deal of interest among the juveniles of Greater Hartford. They had over 100 frogs entered in the contest. Prizes include an engraved Trophy and guest admissions to "Adventures of Mark Twain".

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C., Canada

ELMER ADAMS, JR.
Yucca, Midland, Tex.

WALTER H. AHRENS
Orpheum, Des Moines, Ia.

C. J. APPEL
Odeon, Toronto, Ont., Canada

JAMES M. ARCHER
La Scala, Glasgow, Scotland

GORDON D. BEAVIS
Centre, Ottawa, Ont., Canada

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

CARL EAGEN
Palace, Calgary, Alta., Canada

WILLIAM EAGEN
Princess, Sioux City, Ia.

JACK FOXE
Loew's, Richmond, Va.

SAM GILMAN
Loew's, Harrisburg, Pa.

MARGARET GOYETTE
Denham, Denver, Colo.

J. D. HILLHOUSE
State, Galveston, Tex.

WILLIAM HOCK
Rowland, Wilkinsburg, Pa.

BILL HOYLE
Lincoln, Washington, D. C.

BOB JACKSON
Paramount, Anderson, Ind.

ED J. KEARNEY
Paramount, Syracuse, N. Y.

JAMES KING
Keith Memorial, Boston, Mass.

DOROTHY B. KOPPER
Palace, Watertown, N. Y.

GEORGE KRASKA
Loew's State, Boston, Mass.

FRANK LA BAR, JR.
Imperial, Asheville, N. C.

J. MATTHEWS
Empress, Danbury, Conn.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

MILLARD OCHS
Strand, Akron, O.

GEORGE E. PLANCK
Palace, Marion, O.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JESSIE PULCIPHER
Capitol, Washington, D. C.

JIMMIE REDMOND
Rivoli, Falls City, Neb.

H. W. REISINGER
Loew's, Dayton, O.

CARL ROGERS
Esquire, Toledo, O.

ROBERT ROSEN
Sheridan, New York City

JOSEPH SAMARTANO
Palace, Meriden, Conn.

LOUIS A. SCHAEFER
Palace, Pittsfield, Mass.

H. N. SCOTT
Orpheum, St. Louis, Mo.

CHUCK SHANNON
Columbia, Sharon, Pa.

JOE SIMON
Warner, Memphis, Tenn.

BROCK WHITLOCK
Colonial, Reading, Pa.

WAC Induction Tied To "Tunisian Victory"

To plug "Tunisian Victory," manager Fred Greenway, Loew's Palace, Hartford, Conn., arranged for a gala WAC induction ceremony on the stage of his theatre on May 9, with a full press and photographer brigade. Lt. Mary Wall, local WAC Recruiting Officer, officiated at the ceremonies and inducted 28 recruits of the Greater Hartford area, following a backstage second anniversary birthday party sponsored by the Hartford Rolling Kitchen Unit. Music for the stage event was supplied by the 271st Army Band under the direction of Chief Warrant Officer Thomas N. Evans, and manager Fred Greenway introduced Lt. Wall to the theatre audience. Following the ceremony, the WAC inductees were invited to remain for the screening of "Tunisian Victory," the film which so clearly exemplified the need for eligible young women to relieve men for active combat duty, pointed out Lt. Wall to theatre patrons and the press.

Brien Plugs "Cugat Week"

In conjunction with the opening of "The Heat's On" at the Warner Enright theatre, in Pittsburgh, Lige Brien instigated an "Xavier Cugat Week," selling the local five and dime on the idea of pushing Cugat music in exchange for window and counter displays.

Purple Hearts Presented From Stage for That Picture

For the engagement of "Purple Heart" at the RKO Proctor in Newark, Harry Weiss, John Blight and Arthur Brennt had a special show at which members of the Military Order of the Purple Heart were present on the stage. Two members from World War I and II were presented with Purple Hearts.

A special parade was arranged; a Purple Heart Exhibit was placed in the Victory theatre, in Military Park, with the name of the theatre prominently displayed. Window displays were promoted as was a display of air equipment in front of the theatre.

Slugs War Copy in Ads

To help the war effort, Chris Chamales at the Roxy theatre, in Delphi, Ind., carries copy at the bottom of his ads. A recent example was for fat salvage, in which instance Chris' message read: "Help win the war. There is a serious shortage of fats. That's why your government has authorized your meat dealer to give you four cents and two ration points, free, for every pound of used fat you turn in. No amount is too small to save. No fat is too black to yield crystal clear glycerine. Save every drop in a tin can—then rush it to your meat dealer. Help win the war."

THEATRES WANTED
TO MANAGE . . .
by LIONEL KEENE
FORMER "NABE" EXHIBITOR
and CIRCUIT DISTRICT MANAGER
906 Briarcliff Road, N. E., Atlanta, Ga.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

TAMPICO

As a general rule, Frank LaBar at the Imperial theatre, in Asheville, N. C., does not use a great deal of newspaper space on pictures playing the last half of the week on account of the daily newspaper rate; however, for his date on "Tampico" he made an exception and used a small two-column ad the Sunday in advance of the Thursday opening. A large two-column ad was used the day before opening and again on opening day, Friday and Saturday, reverting to the usual box type ad.

The lobby display featured special panels, stills, inserts, 40 by 60s, etc., and the screen carried the regular trailer four days in advance. Spot announcements were used over WWNC Tuesday and Wednesday in advance and then current announcements Thursday and Friday.

For "The Hour Before Dawn" LaBar repeated his campaign on "Tampico," featuring lobby displays, radio and newspaper ads.

FOLLOW THE BOYS

Tommy Delbridge at Loew's Vendome, in Nashville, Tenn., secured permission from the city authorities to stretch a banner across one of the main streets for the southern premiere of "Follow the Boys." The banner carried title, playdates and stressed the "southern premiere" angle, which was carried out in the campaign. The newspaper coverage was wide, running for two weeks ahead and during the engagement, featuring nearly three-quarter page ads and running down to one inch ads.

One of the large ads featured a cut of Dinah Shore, stressing the fact that she was a winner of radio's national popularity poll for three consecutive years. It also carried the text of a Western Union wire addressed to Delbridge and signed by the star, congratulating him on getting the southern premiere of the picture. Numerous art work and readers were landed.

For the opening of the same picture at the New York Criterion theatre, a comprehensive campaign was staged. In this instance, the front of the house under the marquee featured blowup photos of the stars appearing in the picture, together with panels at the sides.

THE NAVY WAY

According to Maurice M. Rubens, the opening of "The Navy Way" at the Genesee theatre, in Danville, Ill., was nothing short of stupendous with all the tickets for the premiere at a 60-cent admission sold out the day before opening. It thus became necessary to hold a second "premiere show."

The marquee carried copy reading: "World premiere, 'The Navy Way' made at Great Lakes'. Buy 'em and keep 'em. Bonds on Sale Here Now."

For the same date at the Rialto theatre, in Dallas, Tex., Louie Charninsky posted 24-sheets seven days in advance, and used a special screen trailer a week ahead. Spot announcements were landed on Station WRR, and Louie contacted the Navy Department for displays during the run of the picture.

Special screenings were held for the Navy, window displays promoted in leading stores about town, and the lobby was dressed for the occasion in keeping with the tenor of the picture.

Dave Idzal, manager of the Fox theatre, Detroit, arranged for "Four Jills and a Jeep" to delive the print of the photoplay of the same name to Battle Creek, Mich., for a special showing at hospital for wounded veterans of World War II. Idzal landed neat newspaper breaks with th stunt.

Showmen Promote WAC Campaign

Theatremen around the country have done a bangup job on the WAC Recruiting Drive, gaining many applicants as a result. In Baltimore, Gertrude Bunchez at Loew's Century arranged for the official opening of the drive to be preceded by a 15-block parade through the downtown streets. Taking part in the parade were the Edgewood Arsenal Military Band, a WAC color guard, three jeeps driven by WACs, a smoke generator, other mechanized pieces, and a float contributed by station WITH.

The street car and bus motivation stopped for 20 minutes, while crowds gathered around the booth for the ceremonies, which were opened by Mayor Theodore McKeldin, who issued a proclamation. The event was broadcast and landed due publicity in the papers.

Drissel Holds Fashion Show

As part of his drive at Loew's State, in Norfolk, Roscoe Drissel held a WAC Fashion Show at which girls already in the service modeled uniforms. The 267th Army Dance Band provided music for the occasion. Local papers came through with stories and art work.

Robert Rosen at Loew's Sheridan, in New York City, featured a display under his marquee which featured cutout red, white and blue block letters three inches thick, which were mounted on a gold board trimmed with blue coro buff. The display, which was flanked on either side by the American flag, was illuminated with flasher bulbs.

Sam Gilman at Loew's, in Harrisburg, Pa., landed two three-column photos in the loca dailies of his colorful ceremonies, which in cluded a parade of movie ushers carrying WA banners through the city. Brig. Gen. John M Clark, commander of the Middletown Air Serv ice Command, addressed the throng, urging en listments.

In Nashville, Tenn., Tommy Delbridge a Loew's Vendome theatre constructed a specia recruiting booth, which was manned by WACs The WAC trailer was run all through th drive and in advance an Army man was o hand to give a three-minute talk after eac show.

Mannequins Model Uniforms

An unusual lobby display was utilized b Montague Salmon at the Rivoli theatre, i New York City, featuring mannequins garbe in different uniforms of the Women's Arm Corps in an all-out effort to obtain recruit Seated at the table at all times was a membe of the American Women's Voluntary Service who assisted applicants.

J. E. Mason at the Ashton theatre, in Arl ington, Va., decorated his house front especial ly for the week and landed stories and extr newspaper space. Girls were recruited in th lobby daily and numerous window display were obtained from local merchants.

Joe Samartano at Loew's Poli Palace, i Meriden, Conn., cracked the front page of hi local daily with a story on a platoon of abou 35 WACs, who paraded to the theatre wit 500 children, members of the Boy and Gi Scouts, Brownies and Cubs. Music was pro vided by the City Park senior and junior drum corps.

Arriving at the theatre, the WACs forme on the stage with a color guard, and one of th girls delivered an address. The parade starte at 6:30 P. M. from the Legion headquarters.

Combats Juvenile Delinquency

Photo by Robert R. Morris

In a series of programs designed to bring the policemen and the children together in an effort to combat juvenile delinquency, 1,100 children living in the 61st Precinct were guests of the precinct's Co-ordinating Council and the Century Circuit theatres, recently, at the Mayfair theatre, in Brooklyn. Pictured standing behind the Boy Scouts are, left to right, Harold Newman, manager of the Mayfair theatre; Joseph R. Springer, general manager of Century Circuit, and Leonard Freund, district supervisor of the theatres.

Radio Contest Effective For "None Shall Escape"

George McKenna, manager, and Bill Brereton, publicity man, went all-out in an extensive campaign to welcome "None Shall Escape" to Basil's Lafayette theatre, in Buffalo, N. Y. In addition to over 100 radio spot announcements, Station WGR conducted a letter contest and also aired a roundtable discussion, participated in by local notables, on "How Shall We Treat the Nazi War Criminals After the War." The large Polish population of the city was sold via special Polish radio programs, newspapers and the circulation of "None Shall Escape" petitions as suggested in the pressbook.

Invites Sullivans to See "The Sullivans"

Persons with five or more sons and daughters serving their country were the special invited guests to the opening performance of "The Sullivans" to highlight the campaign staged by Fred E. Morrow, manager of the Embassy theatre, Lewistown, Pa. Two of the mothers attending the opening show were interviewed on the radio, and a sign containing the names of the honored guests, with the number of sons and daughters in the service, was displayed in the lobby.

Murray Conducts Cinderella "Cover Girl" Contest

Atlanta and the surrounding areas were brought face to face for four weeks with the outstanding beauties of the South when Bill Murray of the Rialto theatre, in Atlanta, conducted the search for a local "Cinderella Cover Girl" in connection with his showing of that picture.

Radio station WATL was primarily responsible for the deluge of entrants. Three 100-word spots were sent out over the air six times every day for the twenty-eight days of the contest. The name of the winner was announced 10 times the day after she was chosen. The following day she was interviewed on the station for 15 minutes with ample plugs for the picture and its stars. The newspapers in and around Atlanta gave generously of their space in ballyhooing the contest and also in announcing the conclusion.

Rosenthal Books Dwarfs At Local Schools

When the Seven Dwarfs made a personal appearance in New Haven, Morris Rosenthal at the Poli theatre there arranged to book them in a half dozen schools and showed them to about 5,000 children as an advance plug on the picture "Snow White" when it opened the following week. The dwarfs also made an appearance at the Veteran's Hospital. Stories and art broke on this in the local dailies.

At night, Rosenthal had them on the stage for one performance and with advance ballyhoo they helped to get a good night's business. From 5 to 5:15 the dwarfs made an appearance over the local radio station and in between they were in the lobby of the theatre for autographs and greetings to the audience.

Rutledge's Gag Display Sells "Morgan's Creek"

On "The Miracle of Morgan's Creek" at the Indiana theatre, in Indianapolis, Earl Rutledge promoted a fairly large showcase and displayed several of his lost and found items. For laugh purposes, such articles as false teeth, baby's nursing bottle, girdle, etc., were used. Alongside each item a tiein card was used, for example: "This man lost his teeth laughing," etc., etc.

This same case was also used in conjunction with the date on "Gung Ho." In this instance, captured Japanese relics were displayed.

Round Tablers Show How in Bond Promotion

(*Continued from page 25*)

which bore the name of someone in service for whom a Bond had been purchased, his or her branch of service and the purchaser's initials.

Twice during the month a wounded hero appeared on the stage urging the purchase of Bonds. The microphone in the manager's office, with loud speakers on both ends of the theatre, was used at certain periods during the day announcing to outside traffic that "Another Bond has been sold. Another seat has been filled. Honor your Boy today."

As the campaign drew to a close, a glass top was mounted on top of the miniature theatre, sealed and dedicated to the American Legion for safe keeping until the boys return.

Service for Bonds

The plan of Albert M. Pickus, manager of the Stratford theatre, Stratford, Conn., and Honored Hundred Bondsman from that state, called for close cooperation from school officials and assistance from high school students. The students were prevailed upon to render special services for every purchaser of a War Bond.

A $25 War Bond purchase would obtain a student volunteer to wash a car, mind the baby, clerk in a store, mow the lawn or run errands. The larger the Bond purchase the more service one could command. With but slight deviation from the original plan, the idea may be adapted for use even in larger communities.

Help from Church

Since there is a large Catholic population in Baltimore, Robert P. Ashcroft at the Broadway theatre asked the help of the local priest and organized committees to work in the different churches, holding Bond rallies every night during the drive and on Sunday afternoon. The priest announced from his pulpit just what was to be expected from the people in his parish. At the rallies, the committees made out the applications, brought the money to Mr. Ashcroft, who delivered the Bond the following day. Displays were featured on the marquees and an elaborate Bond booth set up in the lobby.

Zone Divisions

J. E. DeLong organized a smoothly operating staff by getting a map of his county and dividing it into zones. The next step was to select a real worker in each spot and appoint him chairman of his zone. Each week a meeting of chairmen was called and when it was found that a solicitor had failed to sell a Bond to a prospective purchaser another member of the crew was called in in an effort to make the sale.

Service List

C. C. Helms at the Liberty theatre, Hot Springs, Va., credits R. G. Hite, chief accountant, with the success of his campaign, highlight of which featured a board which was placed in front of the theatre. On this, the name of a man or woman in service was written for each Bond purchased in his honor.

SHOWMEN PERSONALS

In New Posts: Raymond Roegner, Orpheum, Kenosha, Wis. Charles Olive, Hippodrome, Washington, D. C. Harold Raives, zone manager Schine's, Ohio. Harry B. Moore, city manager, Tri States, Moline, Ill. Jerry Greenbaum, city manager, Tri States, Rock Island, Ill. Dick Frederick, Grand, Chicago. Norman Wrobel, Orpheum, Des Moines.

Joe Simon, Warner's, Memphis, Tenn. Jack Botte, Bergen, Jersey City, N. J. Harry Simona, Palace, Columbus, Ohio. Jim Dempsey, Drive-In, Toledo. Leon De Bosky, Crystal, Detroit. Glenn Ball, Lakewood, Detroit. Conrad Evenson has opened the Soldier theatre, Soldier, Ia.

Joe Murdock, Columbia, Erie, Pa. Carl Rindcen, Shea's Buffalo, Buffalo. Art Boldt, Kenmore, Buffalo. Richard Collins, Strand, Elmira, N. Y. Marilyn Higgins, Capitol, Ottumwa, Ia. Joe Cervatti, Iowa and Pearl Fort theatres, Eastown, Ia.

Assistant Managers: Richard Leathers, Grand, Columbus, Ohio. Ray Hahn, Palace, Columbus, Ohio. Stolan Domingue, Regent, Detroit. E. A. Emerson, RKO Grand, Chicago.

In the Service: Walter Cynar, Crystal, Detroit. Harold E. Bell, Roosevelt, Scranton, Pa. Jim Reilly, Capitol, Bloomburg, Pa. Lou Lepovitz, Tri States Theatres, Eastown, Ia.

Happy Birthday: Arch Bartholet, Joe W. Seabold, C. E. Byars, A. Arthur Pavese, L. Wilton Wright, Alton W. Baker, Shelton Ganderson, Lillian V. Pennell, Roy Rowe, Charles Kirkconnell, William Guinan, George Christoffers, Walter Seligman, Emmett Passmore, David Perdue, Silvert Setron, Dale Thornhill, B. J. Vanderby, Ray Helson, Charles Lehning, John C. Makemson, Edward Sokolowsky, George Dowbiggin, Harry Willoughby, Claude Gray.

John Vogt, Morris Brown, Bob Harris, Guy Williams, Carl Haney, Oscar Phillips, Don Nichols, James Dougherty, Al Stretch, Floyd Nutting, Chris Parillo, William McCarrell, Haig Assadourian, Mitchell Liner, Don McCrea, Willis Ledbetter, George Fennelly, Les Kaufman, Dick Pritchard, Tom Muchmore, Harry Rinzler, Harry Alberth, Seymour Katz, Melvin Dinger, Hyman Shapiro.

Manager Louie Charninsky, of the Capitol theatre, Dallas, Texas, has overcome manpower shortage by training usherettes to change his displays. Here is Louie acting as ground crew as two of the girls demonstrate their agility in the stratosphere.

Shannon Uses Hard Tickets For His Spook Show

A stage and screen spook show of no mean proportions was held recently by Chuck Shannon at the Warner Columbia theatre, in Sharon, Pa. The whole campaign was staged along the teaser style, with ads and heralds not carrying the picture title or giving any hint as to the show itself on the stage. Copy simply called attention to the midnight spook party consisting of "spooks, ghosts, shivers, shudders, thrills and chills."

Special teaser trailers were run, spook heralds distributed throughout the town well in advance, with a draped white sheet over the body of the bill passer for added effect. Two thousand special hard tickets were put on sale two weeks ahead. These served a double purpose, both as an admission ticket and herald. The sign artist made up a special large marquee arrow in white and green with a black background carrying tiein copy. Green lights were used on the entire front, marquee, lobby and display frames for a weird, effect, and paper skeletons and cut-out black cats with green eyes were used for lobby decorations.

Numerous Window Displays Landed by Kaufman

A systematic campaign was set by Les Kaufman, city publicity manager for the Fanchon and Marco theatres in St. Louis, prior to the opening of "Cover Girl" at the Ambassador theatre. Screenings were held for the press, radio, department stores and others in a position to help stimulate interest in the picture.

Through the cooperation of Famous and Barr Department Store, 13 of its principal windows were devoted exclusively to the promotion of "Cover Girl Fashions" with credits. In addition to the 13 window displays the entire fourth floor of the store was devoted to "Cover Girl Fashions," with 52 individual display pieces on this one floor alone. To give the promotion the right kind of a newspaper send-off the store ran an 1800-line newspaper ad the day before the picture opened.

Gifts of Chocolate

In observance of Mother's Day at Loew's State, in Boston, George Kraska gave the first 100 Mothers attending the afternoon performance a box of chocolates. Photo of one of the mothers who has four sons in service was planted in the papers.

Circularizes "Mr. Smith"

In advance of his date on "You're a Lucky Fellow, Mr. Smith," H. F. Wilson at the Regent theatre in Brockville, Ont., addressed government postcards to "Mr. Smith." Copy read: "You're a Lucky Fellow, Mr. Smith, because your name is Smith you have been selected to be the free guest of the Regent theatre," etc., etc.; this was followed by playdates and cast. Recipients were asked to present the card at the box office for admission.

Tie-up Furnishes Heralds

In a deal arranged by Al Schwartz, Columbia's Philadelphia accessory manager, the makers of the Helene Curtis Cold Wave tied up nationally with the promotion of "Cover Girl," provided the Boyd theatre, Philadelphia, with 150,000 of the standard Columbia heralds on the Rita Hayworth-Gene Kelly hit. Distribution of the vast quantity of heralds was made in the theatre and in the beauty parlors in and about Philadelphia.

Board of Education Urges Pupils to See "Mark Twain"

As one instance of the extensive educational cooperation on "The Adventures of Mark Twain," the Board of Education, Syracuse, N. Y., through H. C. Newton, head of the English Department, sent the following notice to all schools in connection with the forthcoming engagement of the picture at the RKO-Schine Paramount in that city:

"Don't let your pupils miss any advantage you can help them gain from the coming of this picture to Syracuse.

"Your school has received a 22 x 32 inch colored picture biography of Mark Twain. It will help to prepare pupils to see the picture and to preserve the impressions gained from the picture.

"Let's try to make this beloved author real for our boys and girls as never before."

Visitors at the Round Table

Photos by Staff Photographe

At left, Milton Stein, Columbia studio publicist, from Hollywood; center, Russell Hardwick Honored Hundred winner, of the State, Lyceum and Mesa theatres, in Clovis, N. M.; right, Lt. Lee Kamern, U.S.M.C., back in New York after 26 months' active service at Guadalcanal and Munda. Kamern, who was formerly manager of the Astor, New York enlisted the day after Pearl Harbor and worked up through the ranks.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SEE HERE, PRIVATE HARGROVE (MGM)

Final Reports:

Total Gross Tabulated	$725,900
Comparative Average Gross	613,400
Over-all Performance	118.3%

BALTIMORE—Century, 1st week 149.4%
BALTIMORE—Century, 2nd week 106.2%
BOSTON—Orpheum 129.6%
(DB) The Whistler (Col.)
BOSTON—State 111.8%
(DB) The Whistler (Col.)
CINCINNATI—RKO Grand 181.8%
CLEVELAND—Loew's State, 1st week 119.7%
CLEVELAND—Loew's State, 2nd week 104.1%
KANSAS CITY—Midland 98.3%
(DB) Nine Girls (Col.)
LOS ANGELES—Carthay Circle 87.5%
(DB) Swing Fever (MGM)
LOS ANGELES—Chinese 96.7%
(DB) Swing Fever (MGM)
LOS ANGELES—Loew's State 112.0%
(DB) Swing Fever (MGM)
LOS ANGELES—Uptown 100.0%
(DB) Swing Fever (MGM)
MILWAUKEE—Wisconsin 82.6%
MINNEAPOLIS—Radio City 100.0%
MINNEAPOLIS—Century, MO 1st week . . . 105.6%
NEW YORK—Astor, 1st week 200.0%
NEW YORK—Astor, 2nd week 164.2%
NEW YORK—Astor, 3rd week 125.6%
NEW YORK—Astor, 4th week 164.2%
NEW YORK—Astor, 5th week 125.6%
NEW YORK—Astor, 6th week 103.8%
NEW YORK—Astor, 7th week 95.4%
NEW YORK—Astor, 8th week 85.0%
PHILADELPHIA—Stanley, 1st week 171.0%
PHILADELPHIA—Stanley, 2nd week 122.5%
PHILADELPHIA—Stanley, 3rd week 78.0%
PITTSBURGH—Penn 115.1%
PROVIDENCE—Loew's State 107.3%
(DB) The Whistler (Col.)
PROVIDENCE—Carlton, MO 1st week 112.5%
(DB) The Whistler (Col.)
SAN FRANCISCO—Fox 110.0%
SAN FRANCISCO—State, MO 1st week 108.2%
SEATTLE—Fifth Avenue 95.5%
SEATTLE—Blue Mouse, MO 1st week 130.0%
ST. LOUIS—Loew's State, 1st week 121.5%
ST. LOUIS—Loew's State, 2nd week 87.2%
ST. LOUIS—Loew's Orpheum, MO 1st week . . 90.2%
WASHINGTON—Palace, 1st week 95.0%
WASHINGTON—Palace, 2nd week 80.0%
WASHINGTON—Loew's Columbia, MO 1st week 100.0%

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UNCERTAIN GLORY (WB)

First Reports:

Total Gross Tabulated	$404,300
Comparative Average Gross	415,000
Over-all Performance	97.4%

BALTIMORE—Stanley 94.6%
CINCINNATI—RKO Palace 92.1%
DENVER—Denver 122.9%
(DB) Moon Over Las Vegas (Univ.)
DENVER—Esquire 150.0%
(DB) Moon Over Las Vegas (Univ.)
DENVER—Aladdin, MO 1st week 100.0%
(DB) Moon Over Las Vegas (Univ.)
LOS ANGELES—Warner's Downtown 97.2%
LOS ANGELES—Warner's Hollywood 92.5%
LOS ANGELES—Warner's Wiltern 98.5%
MILWAUKEE—Warner's 95.2%
(DB) Trocadero (Univ.)
MILWAUKEE—Alhambra, MO 1st week . . . 92.7%
(DB) Trocadero (Univ.)
NEW YORK—Strand, 1st week 130.4%
(SA) Ted Lewis Orchestra
NEW YORK—Strand, 2nd week 91.3%
(SA) Ted Lewis Orchestra
NEW YORK—Strand, 3rd week 78.2%
(SA) Ted Lewis Orchestra
NEW YORK—Strand, 4th week 69.5%
(SA) Ted Lewis Orchestra
PHILADELPHIA—Mastbaum, 1st week 123.5%
PHILADELPHIA—Mastbaum, 2nd week 84.0%
SAN FRANCISCO—Fox 94.1%
(DB) Jamboree (Rep.)
SAN FRANCISCO—State, MO 1st week..... 114.7%
(DB) Jamboree (Rep.)
ST. LOUIS—Ambassador 82.8%
(DB) Slightly Terrific (Univ.)

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FOLLOW THE BOYS (Univ.)

First Reports:

Total Gross Tabulated	$230,300
Comparative Average Gross	192,400
Over-all Performance	119.6%

LOS ANGELES—Hillstreet 105.2%
(DB) The Scarlet Claw (Univ.)
LOS ANGELES—Pantages 107.3%
(DB) The Scarlet Claw (Univ.)
NEW YORK—Criterion, 1st week 179.7%
NEW YORK—Criterion, 2nd week 140.3%
PHILADELPHIA—Mastbaum, 1st week 135.2%
PHILADELPHIA—Mastbaum, 2nd week 63.9%
SAN FRANCISCO—Orpheum, 1st week 127.7%
SAN FRANCISCO—Orpheum, 2nd week 103.2%
TORONTO—Uptown, 1st week 141.5%
TORONTO—Uptown, 2nd week 111.8%
TORONTO—Uptown, 3rd week 82.1%

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UP IN MABEL'S ROOM (UA)

First Reports:

Total Gross Tabulated	$143,500
Comparative Average Gross	141,900
Over-all Performance	101.1%

CINCINNATI—RKO Lyric 109.5%
(DB) The Chinese Cat (Mono.)
LOS ANGELES—Carthay Circle 87.5%
(DB) The Woman of the Town (UA)
LOS ANGELES—Chinese 89.5%
(DB) The Woman of the Town (UA)
LOS ANGELES—Loew's State 107.9%
(DB) The Woman of the Town (UA)
LOS ANGELES—Uptown 112.9%
(DB) The Woman of the Town (UA)
PROVIDENCE—Loew's State 84.7%
(DB) The Voice in the Wind (UA)
SAN FRANCISCO—United Artists, 1st week . 137.1%
(DB) Hat-Check Honey (Univ.)
SAN FRANCISCO—United Artists, 2nd week . . 110.6%
(DB) Hat-Check Honey (Univ.)
SAN FRANCISCO—United Artists, 3rd week . 91.1%
(DB) Hat-Check Honey (Univ.)
WASHINGTON—Loew's Capitol 95.4%
(SA) Vaudeville

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent line of these tabulations is the average weekly business of the theatres concerned for the six months ending April 30, 1944. The previous period ended January 31, 1944. This brings into the new base a recognition of current economic conditions as they affect box office performance.

Studio Musicians In 2-Year Pact

Each studio musician will receive a guaranteed $5,200 per year for the next two years, under the agreement reached last week in Hollywood by the producers and the American Federation of Musicians. The agreement is retroactive to April 1.

Each studio agrees to maintain a permanent orchestra group. MGM, 20th-Fox and Warners will each maintain 35 men; Paramount, 30; RKO, Columbia, Universal, and Republic, 25 each. Barring overtime, the first three companies now face music costs of $182,000 each per year.

Other phases of the agreement include the elimination of so-called double sessions; wages of $10 per hour; sound track used in prints and trailers to be used in specific picture.

Not in the pact are the Selznick and Goldwyn studios, United Artists producers, and smaller producers.

The union will discuss soon with the newsreels the subject of recorded music for newsreels.

The producers-AFM negotiations were held in Hollywood. Chief executives of both sides attended. They formally stated that "negotiations were the most friendly" of any.

St. Louis Union Controversy Breaks Out Again

The controversy between the stagehands' union and theatre owners in St. Louis flared again last week when James Arthur, a manager of the Fanchon and Marco Shubert Theatre, caused union members to be arrested for allegedly trespassing.

Mr. Arthur had discharged them for allegedly breaking programs. The men were assigned to motors and switches. Upon discharge, they insisted their orders were to come from the union business agent, Elmer Moran. The case was to be heard in police court this week.

The dispute between the union and owners over increased wage and other demands is now before the War Labor Board.

Negotiate at Universal

Negotiations are in progress between Motion Picture Office Employes Union, Local 23169, AFL, and representatives of the Universal home office, headed by John J. O'Connor, vice-president, looking toward the establishment of job classifications and minimum and maximum salaries for 225 "white collar" workers in the Universal home office, newsreel unit and non-theatrical departments.

Newsreel Contract Delayed

IATSE newsreel cameramen's locals 644, New York, and 666, Chicago, are not expected to set new contracts with the newsreel companies until Pat Casey, film labor contact, returns from California. The union demands severance pay and the newsreels desire to make provision for apprentices on their cameramen's staffs.

New SOPEG Negotiations

Members of the Screen Office and Professional Employees Guild, Local 109, CIO, last week voted in New York to open negotiations with the film company New York home offices, for new contracts. The closed shop is expected to be a major issue.

SOEG Wins Election

The Screen Office Employees Guild won a National Labor Relations Board bargaining agency election at the Twentieth Century-Fox Hollywood studio last week. The union asks a seven per cent salary increase.

Weitman Handled Benefit

Robert M. Weitman, managing director of the New York Paramount theatre, was chairman of the annual benefit show presented by the Knights of Pythias at Madison Square Garden Wednesday night. The proceeds are for the support of a summer camp for underprivileged children of all faiths. Stars of stage, screen and radio appeared.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED TO BUY SMALL THEATRE; LOCATION, West Coast. Also want to buy 250 theatre chairs. A. L. BROWN, 4122 Telegraph Ave., Oakland 9, Calif.

ONE OR SEVERAL THEATRES WANTED ON PURchase or lease in Chicago radius, Middle West, California, Colorado or Florida. BOX 1738, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER INDEPENDENT AND CIRCUIT, EXPErienced, references. Would lease Washington or Oregon. BOX 1733, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs, $6.50. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY, SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

HELP WANTED

PROJECTIONIST, DRAFT EXEMPT, NIGHTS ONLY, $40. Small Virginia town near Fredericksburg. Drinkers, drifters not wanted. BOX 1734, MOTION PICTURE HERALD.

PROJECTIONIST — EXPERIENCED, DRAFT EXempt, good wages, small Eastern town, 6-day week, permanent job. State all qualifications in first letter. BOX 1737, MOTION PICTURE HERALD.

PROJECTIONIST — draft exempt. Permanent job, to work total of five hours a day. Send references and salary expected. RIALTO THEATRE, Paducah, Ky.

WANTED THEATRE MANAGER. Excellent opportunity. Write DICKINSON, INC., 5903 Woodson Road, Mission, Kans.

STUDIO EQUIPMENT

16MM. CUSTOM BUILT BERNDT-MAURER STUDIO recorder with latest variable intensity Galvanometer; portable amplifier; AC noiseless amplifier; B supply; three 400′ magazines; RCA inductor microphone; cables, battery, all trunks. Worth $3,000, now $1,995; sunspots, 5,000 watt on casters, $165; optical reduction printer, $395. Ask for listings. S. O. S CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand. $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

FILM SPLICERS, 35MM., $5.25; 16MM $6.95; SPRING roller screens, 52″x72″, $13.95; rubber covered two conductor cable, No. 16, 15c foot; ½″ acoustical felt, 47½c sq. yd.; screen extension brushes, $4.95; jewelled aisle lights, $3.95; Johnson coin changers, $110.; Philco intercommunication systems, master and 3 substations, $74.75; black velourette masking, 79c yd.; steel core curtain cable, 12½c ft.; rechargeable flashlight batteries, $2.20. Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

IF YOU CAN'T GET THE TUBES YOU NEED, write us. We have thousands of new radio and amplifier tubes for sale. ROXY RADIO REPAIR, Mitchell, S. D.

USED EQUIPMENT

SALE ON HIGH AND LOW INTENSITY ARCS, rectifiers, generators; also Simplex projectors. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

252 GRAND RAPIDS BALL BEARING INSERTED panel backs; box spring cushion chairs, good condition, $4.50; 400 rebuilt American reupholstered inserted panel, box spring cushion chairs, $6.50; limited quantities full upholstered back box spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

HALLBURG MOTOR-GENERATOR, 3-PHASE, 220 volt, 55-70 volts 30-70 amperes direct current, complete with switchboard. Rebuilt, excellent condition. Price, $195.00. CLANCY ELECTRIC CO., Hillsdale, Mich.

TWO STANDARD PROJECTION MECHANISMS, rear shutter, double bearing intermittent, all latest parts, 16″ upper and lower magazine. Write for appointment. R. HAUG, 35-25 29th Street, Long Island City, N. Y.

VENTILATING EQUIPMENT

LIMITED QUANTITY TYPHOON BLOWERS, REbuilt—24″ blades, 5,700 cfm, $111.; 30″ blades, 7,800 cfm, $132.; 36″ blades, 10,400 cfm, $151.20; 42″ blades, 12,800 cfm, $186.; 48″ blades, 16,500 cfm, $232.20. Exhaust fans 12″, $25.50; other sizes available. Send for bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, BOX 838, Atlanta 1, Ga.

Mexican Studios Now Assured of Sufficient Film

by LUIS BECERRA CELIS
in Mexico City

Mexican producers, alarmed because they feare the impending invasion would involve a sharp cu in the amount of raw stock available for civilia uses and the possible elimination, or severe restric tion, of exports of such film, are relieved, for Fran cis Alstock, chief of the film section of the U. S Office of the Coordinator of Inter-American Af fairs, here on business, has given assurance tha there will be no decrease, at least for the present, i Mexico's allowance of this material.

The producers now believe that they will be abl to go ahead with their 1944 program, which is ex pected to result in the making of close to 80 pic tures, without any raw stock worries. They pro duced 26 features this year so far up to May 1 Jack Connolly is here with Mr. Alstock.

Emilio Azcarraga, a leading exhibitor, operato of two large theatres here, the Alameda, first ru and the Bucareli, subsequent run, and Mexico's tw biggest radio stations, XEW and XEQ, who als has formed a large theatre circuit here with Wi liam Oscar Jenkins, the American exhibitor, an Jesus A. Grovas, producer and president of the Na tional Cinematographic Industry Chamber, ap pealed to Francisco Javier Gaxiola, Jr., Secretar of National Economy, to arrange for the grantin of priorities on imports of material and equipme sufficient to service the studio they and son Americans, including RKO, are completing Churubusco, the local suburb.

They told the Secretary it was imperative th they have this material if they were to finish t studio by autumn. The studio will have 1 large stages and cover nearly 1,000,000 square fe of land. Mr. Grovas intimated that the ultimate i vestment in the enterprise would be about $2,000 000. It seems that the original costs estimate $1,000,000 was too low.

Secretary Gaxiola promised to give their petiti early attention.

Goldberg Urges Industry To Publicize Effort

"Contrasted with other industries engaged war work, the motion picture business has do practically nothing to publicize its vast contrib tions to the war effort."

So said Harry Goldberg, director of advert ing and publicity for Warner Theatres, in an a dress on "Motion Pictures and the War" befo the meeting of the Philadelphia Motion Pictu Forum Monday in the Bellevue-Stratford Hote

Mr. Goldberg cited a long list of big industr companies which regularly use national magazi space, newspapers and radio to advertise the fa that they are turning out war materials, but t film industry has been slow to take "bows for w time contributions."

The speaker pointed out, in detail, all the indus has contributed to the war effort "without profi and not on a basis of cost plus guaranteed profi He also recalled the message of Harry M. W ner, president of Warner Brothers, to his stu staff at the start of the war, when he said tha was more important to win the war than to ma profits. He also quoted a number of military le ers who have spoken in praise of the industr war efforts.

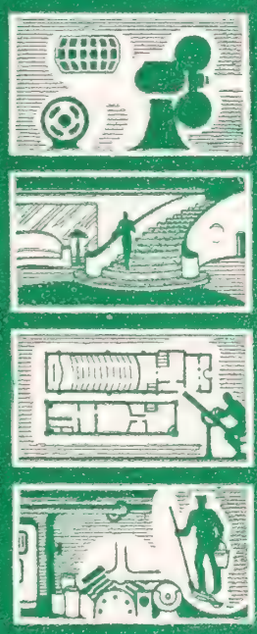
Butterfield Joins MGM

Allyn Butterfield, who recently completed duties as a liaison between the industry and War Department, has joined MGM and been signed to the staff of M. J. Siegel, production ecutive, in Hollywood.

Mr. Butterfield had eight years of product editing experience before entering the news field in 1923. He resigned as managing editor Pathe News in 1939 and became a Republic p ducer the next year.

MOTION PICTURE
HERALD
Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



Efficient Seating Plans without Sacrificing Safety

Advertising & Promotion in the Manager's Time Schedule

PHYSICAL OPERATION · MAINTENANCE

MAY 27, 1944

BUY MORE WAR BONDS

There's an RCA Dealer Near You!

ATLANTA 3, GA.
Capital City Supply Co., Inc.
161 Walton St., N. W.

BOSTON 16, MASS.
Capitol Theatre Supply Co.
28 Piedmont Street

BUFFALO, N. Y.
United Projector & Film Corp.
228 Franklin Street

CHARLOTTE, N. C.
Dixie Theatre Supply Co.
324 South Church Street

CHICAGO, ILL.
Joe Goldberg, Inc.
1245 S. Wabash

CINCINNATI 10, OHIO
Mid-West Theatre Supply Co., Inc.
1632 Central Parkway

DENVER, COL.
Graham Brothers
546 Lincoln Street

DETROIT, MICH.
Ernie Forbes Theatre Supply
214 W. Montcalm Street

HOUSTON 2, TEXAS
Southwestern Theatre Equipment Co.
1416 Main Street

KANSAS CITY 8, MO.
Missouri Theatre Supply Co.
115 W. 18th Street

LOS ANGELES 7, CAL.
John P. Filbert Co.
2007 So. Vermont Avenue

MILWAUKEE 6, WIS.
Theatre Equipment & Supply Co.
709 W. Wells Street

MINNEAPOLIS, MINN.
Frosch Theatre Supply
1111 Currie Street

NEW ORLEANS, LA.
Delta Theatre Supply
214 S. Liberty

NEW YORK CITY 18, N. Y.
Capitol Motion Picture Supply Corp.
630 Ninth Avenue

OKLAHOMA CITY 2, OKLA.
Oklahoma Theatre Supply Co.
708 W. Grand Avenue

PHILADELPHIA 7, PA.
Penn Theatre Equipment Co.
307-09 North 13th St.

PITTSBURGH 19, PA.
Superior Motion Picture Supply Co.
84 Van Braam Street

PORTLAND, ORE.
Western Theatre Equipment Co.
1923 N. W. Kearney Street

RICHMOND 19, VA.
Elmer H. Brient
115 Broad-Grace Arcade

ST. LOUIS, MO.
L. T. Rockenstein Co.
3142 Olive Street

SALT LAKE CITY 1, UTAH
Inter-Mountain Theatre Supply Co.
142 E. First South Street

SAN FRANCISCO 2, CAL.
Walter G. Preddey
187 Golden Gate Avenue

TAMPA, FLA.
United Theatre Supply Corp.
110 Franklin Street

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.

LEADS THE WAY. . *In Radio . . Television . . Tubes . . Phonographs . . Records . . Electronics*

"I hope you don't mind, Mr. Floorwalker, if I come here every hot day."

Does your postwar planning include air conditioning?

IF you serve the public, it should. Few investments can bring you more, in public good will and operating efficiency, than an air conditioning installation. The time will come, not so long hence, when the theater that is without air conditioning will find itself seriously handicapped in the competition for customers.

So it's none too soon to plan ahead—and General Electric engineers will be glad to help you. No one knows, as yet, when our war production facilities can be turned back to peacetime jobs. But we do know that the air conditioning systems which General Electric will offer after the war will be compact and efficient . . . and provide balanced and uniform control of temperature and humidity.

* * *

General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section 4575, Bloomfield, New Jersey.

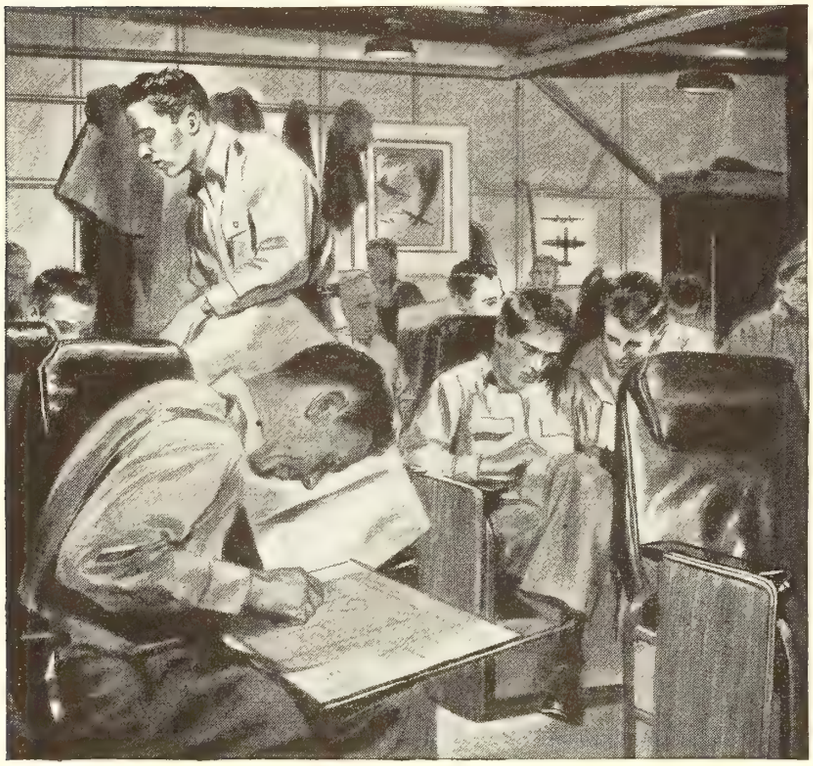
☆ BUY WAR BONDS ☆

Air Conditioning by

GENERAL ELECTRIC

Hear the General Electric Radio Programs: The "G-E ALL-GIRL ORCHESTRA," Sundays 10 p. m., EWT, NBC . . . "THE WORLD TODAY" News, Every Weekday, 6:45 p. m., EWT, CBS

WORTHY OF AMERICA'S FIGHTING SHIPS



FIREPROOF NAUGAHYDE

In the Ready Room on an Aircraft Carrier, in most rooms on our Navy's ships where furniture is used you find fireproofed upholstery. The Navy Bureau of Ships' specification for fireproofed seat upholstery is fulfilled by the quality of our Fireproof Naugahyde.

Years before Pearl Harbor our Research and Development Departments had already evaluated the plastics and synthetic resins which could be used to improve rubber coated fabrics. Because of this preliminary work we were able to almost immediately convert from rubber to plastic Naugahyde for upholstery in tanks, trucks, buses, airplanes, ships and other mobile equipment.

Today new types of coatings developed during the war are being applied to all kinds of fabrics—cotton, rayon, nylon, fiber glass—to provide the many specialized coverings for the war in general.

These war developments and more now being perfected in our laboratory are important to you, as a user of Naugahyde. Out of war, will come a better Naugahyde, better made than ever, to serve you in meeting the needs of an America at peace.

U.S. NAUGAHYDE*

*Reg. U. S. Pat. Off. **UPHOLSTERY**

Serving Through Science

United States Rubber Company

1230 Sixth Avenue • Rockefeller Center • New York 20, N. Y.

Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

Meet on Post-War Equipment

Distribution of sound and projection equipment for post-war drive-in theatres and for large-screen theatre television were discussed recently at a series of meetings of salesmen and executives of RCA's Theatre Equipment Section at Camden, N. J. New products in the theatre equipment line, soon to be announced, were also discussed.

Homer B. Snook, sales manager of the theatre equipment section, declared that sound equipment delivery prospects were definitely brighter for the second half of 1944. Projection equipment deliveries probably will show some improvement, he said, but to lesser degree than that foreseen for sound equipment.

The situation on parts and tubes, it was agreed, is better due to easing of some restrictions by the WPB, and further improvement was said to be foreseen.

Place of Plastics Defined

While the war has been the occasion for development of improvements, new compounds and synthetics in the plastic industry, this does not mean that plastic products are going to revolutionize all industry and replace all other materials, D. J. O'Conor, president of the Formica Insulation Company, recently stated in addressing a convocation of Cincinnati business leaders assembled for the first Cincinnati public showing of "The Formica Story," filmed chronicle of the plastics industry produced for the Formica company. Plastic products, he said, are going to be used only where they fulfill requirements "to do the job as well or better than any other material, where they do it at a cost equal to or lower than the material replaced."

"The name 'plastics' is one that in the last few years has come to cover a multitude of products," he continued. "As far as Formica is concerned, in our analysis of post-war markets, we have considered only those fields where the material has been tried out and found to fulfill successfully definite requirements."

Carpet Workers Win Second Award

Workers of Alexander Smith & Sons Carpet Company, Yonkers, N. Y. have won for the second time the Army-Navy Production Award for meritorious services on the production front. The men and women of the Velvet and Axminster mills of Alexander Smith were advised of the renewal of the "E" award in a letter from Robert P. Patterson, Under-Secretary of War, who said, "You have continued to maintain the high standard that you set for yourselves and which won you distinction more than six months ago. You may well be proud of your achievement.

Soldiers crowd around the portable screen to see U. S. O. night movies.
—*A Signal Corps Photo*

THE MOST APPRECIATIVE AUDIENCES IN THE WORLD

● Comfortable seating? Wooden chairs, boxes or Mother Earth are not half bad. Air conditioning? Sure . . . the natural kind. Uniformed attendants? And how! Soft carpets? . . . Well, soft mud anyhow. A good show? Brother, it may be old but it's terrific.

Did we hear some American exhibitor complaining because he couldn't buy some new equipment for his theatres? Hell, no! What he said was that we should buy War Bonds with the money so that these great guys get back safe and soon.

THE STRONG ELECTRIC CORPORATION

87 CITY PARK AVENUE **TOLEDO 2, OHIO**

The World's Largest Manufacturers of Projection Arc Lamps

When you can again get carpet . . . get the most for your money through the advice and services of Bigelow Carpet Counsel

An unusual and interesting use of Bigelow Wilton carpet at the beautiful Mercury Theatre, Detroit, Mich. Contractor—National Theatre Supply.

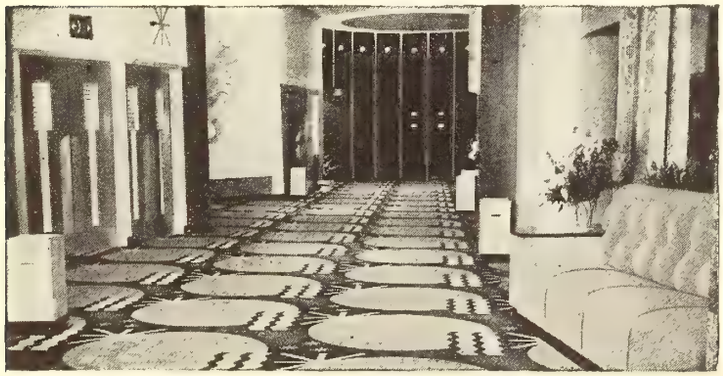
Before the war, hotels, theatres and stores saved money, time and trouble when they bought carpet by using Bigelow Carpet Counsel.

Carpet Counsel offered pattern recommendations from a wide range of designs. It gave estimates of wear in traffic areas. By using Carpet Counsel, you knew you would get the most from every floor covering dollar.

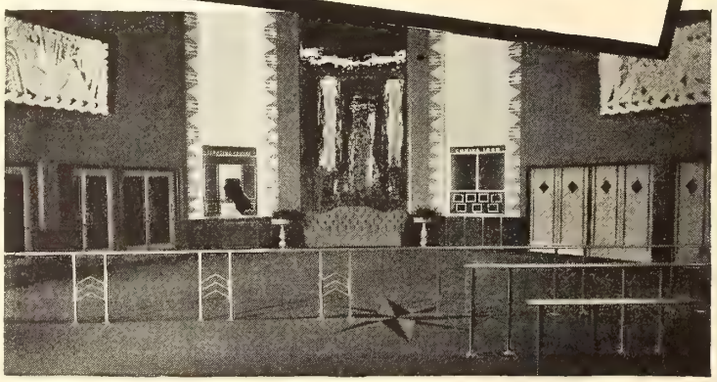
When Bigelow looms again weave contract carpet, let Carpet Counsel eliminate time-and-money-wasting guesswork in the planning stage.

CHECK THESE CARPET COUNSEL FEATURES

1. THE RIGHT CARPET FOR THE RIGHT TRAFFIC AREA
2. COLORS AND PATTERNS FOR EVERY TYPE OF ROOM
3. NO EXTRA COST PER SQUARE YARD



Blue and gray Bigelow carpet makes an important contribution to the graceful Charles N. Agree architectural design.



Bigelow Lokweave with a poured on look in the main lobby of the Royal Theatre in Detroit, Mich.

"When it comes to carpet come to Bigelow"

THOMPSONVILLE MILL

BIGELOW-SANFORD CARPET CO., Inc.

140 MADISON AVENUE, NEW YORK 16, N. Y.

BIGELOW WEAVERS

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Post-War Sound Equipment; Television the Unknown

COMPLETION OF "a new line of sound reproducing systems" is announced by the Western Electric Export Corporation. WE is not active in the domestic market, so the news is of interest to American exhibitors chiefly with respect to the changes made.

E. S. Gregg, vice-president of the export company, states that the new equipment represents the application of new basic principles.

"For example," he points out, "the discovery of a new method of eliminating flutter in the new designs not only resulted in a measure of performance well in advance of the highest standard thus far established by sound engineers, but enabled the designers to simplify the equipment greatly, to side-step the intricate anti-flutter gadgets formerly employed and to avoid many precision gears, shafts, bearing and difficult alignment operations required by the pre-war systems."

The new WE equipment will not be displayed until after the European war is over, which will be in . . . . . positively.

•

In connection with post-war theatre plans to be published in the June 24th issue (as announced elsewhere in these pages), the placement of television equipment inevitably came into the discussions. One of the two systems so far used in theatres does not permit location in the projection room because that is too far from the screen; the other requires such a location, or its equivalent in fire-proof construction because it employs an arc lamp. Location somewhere in the middle of the auditorium advised quite a radical change in auditorium design; and it was apparent that placement in the projection room would require an unexpected increase in room dimensions. Few, if any, theatres today will be adapted to direct television without resorting to the veriest makeshifts; and nothing is known with which to prepare for it.

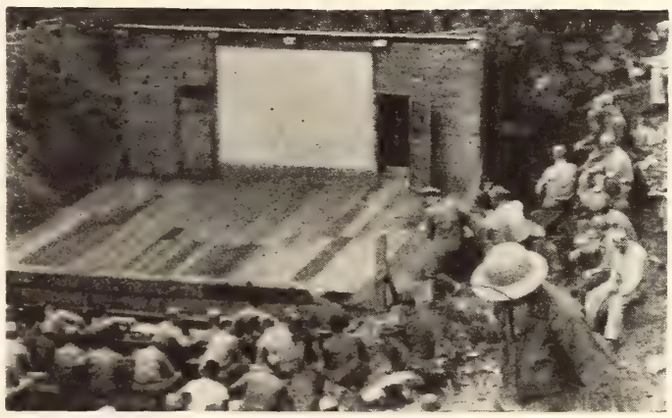
•

A year or two ago the idea that television would supplant radio was quite general in the radio industry itself. That is less true today. It might, but why? One of the most valued functions of radio is the broadcasting of music. Television would add financial charges to this without contributing anything to the entertainment. In large degree, a radio set in a home is a music box, akin to a phonograph. Radio, of course, was the invention which was going to supplant the phonograph. Instead, it developed tastes and habits that vastly broadened the phonograph record market. Television could similarly befriend the motion picture, couldn't it? A lot of folks haven't seen plays often enough to have developed the "theatre habit" yet. —G.S.

THEATRES ON THE BATTLE FRONT

HOW the U. S. Army is taking motion pictures close to battle lines is the subject of a 10-minute picture made by the Signal Corps and to be distributed, beginning June 8th, by Universal for the War Activities Committee. The "theatres" range from palm-roofed auditoriums in the South Pacific to the Naples Opera House, and are sometimes the barren flats of airfields, SRO, as these reproductions from the film reveal.

[PHOTOS BY THE U. S. SIGNAL CORPS]



A jungle theatre in the South Pacific — this one also with a "stage."

The projectionist-exhibitor puts out his billing.

Doughboys in Naples go to the movies in the Opera House.

In the mediterranean theatre of operations—motion pictures included.

Setting up equipment for a motion picture show on an airfield in the Benghazi area.

[CONTINUED ON FOLLOWING PAGE]

A Message to Exhibitors

Dear Mr. Exhibitor:

One of these days you will again be able to build and to remodel theatres. When that time comes F & Y will be at your service with—

Even more beautiful designs. . .

Even more beautiful materials. . .

Even more box-office appeal. . .

Schemes permitting even greater economy both of maintenance and of operation.

When that time comes will you be ready to go ahead?

Will your plans be drawn—materials be selected—your orders in—your project be organized—before your competitors?

Or will you wait—take a chance on being shoved aside by the flood of orders for materials and services that got in before yours?

F & Y has enlarged its Drafting Rooms and its staff of Registered Architects and Engineers to serve you. F & Y offers a Complete Architectural and Engineering Service on an economical UNDIVIDED RESPONSIBILITY PLAN.

Under this plan F & Y has built scores of theatres outstanding in their communities, yet costing no more than ordinary theatres.

Begin your planning now with the comprehensive, experienced counsel of the F & Y organization. Write us today.

Yours for Victory,

Leo Yassenoff

LEO YASSENOFF, *President*

THE F & Y BUILDING SERVICE

328 East Town Street

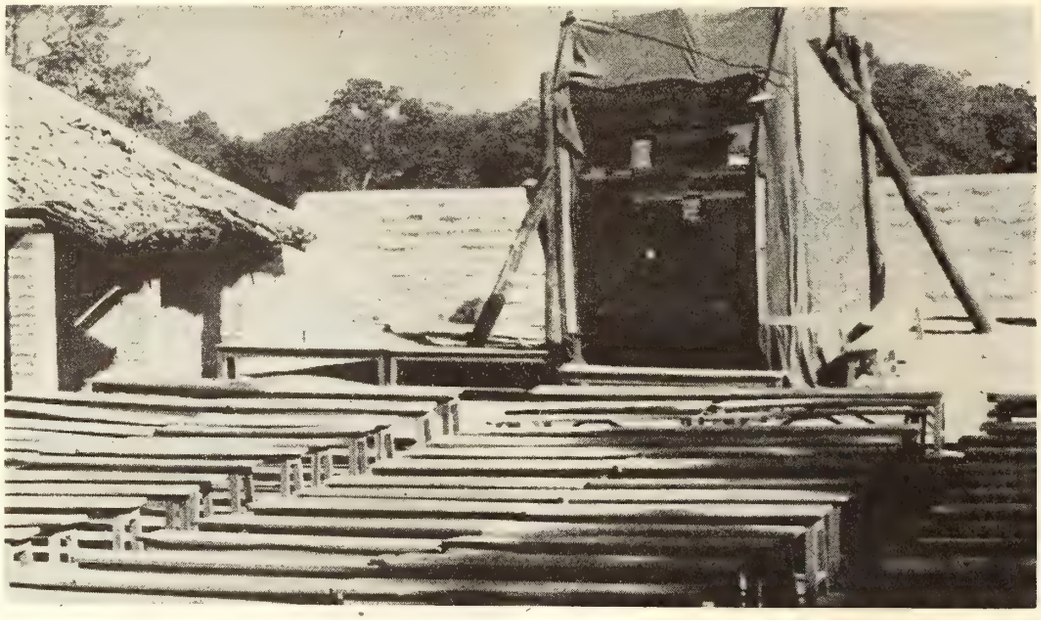
Columbus, Ohio

F&Y

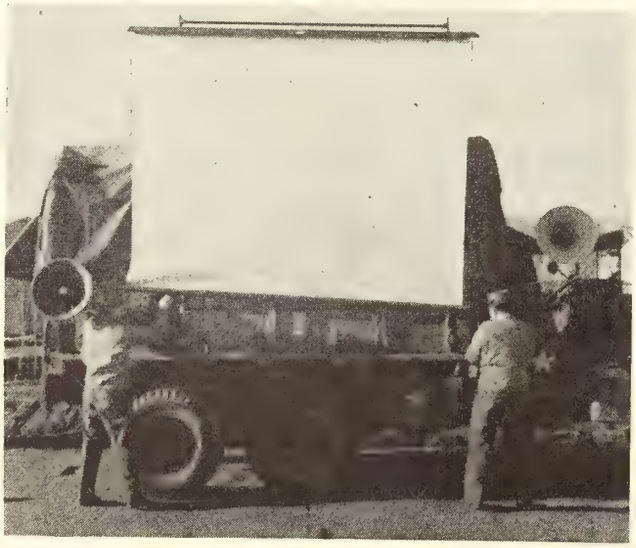
"The Buildings We Build Build Our Business"

***THEATRES ON THE BATTLE FRONT:* continued from preceding page**

One of the better "theatres" on the Italian front — with benches from a mess hall.



And above is one of the more elaborate "theatres" in a South Pacific jungle, with an enclosed projection room to protect the equipment from the frequent rains. At right is a detail view of the seats — boards on gasoline cans.



Mobile motion picture equipment, including power plant, rolled for a performance near the Italian front.

Nurses in Italy learning of a show "tonight" on the airfield.

See how postwar theaters may use G-E lighting to provide attractive atmosphere, to give helpful guide light along the stairs to the balcony. Lakewood Theater, Dallas. ▶

Good lamps are the heart of any lighting installation.

DON'T FORGET . . . the creed of G-E Lamp Research is to make G-E lamps *Stay Brighter Longer*

In lamps marked G-E, you get all the benefits of over 50 years of General Electric Lamp Research.

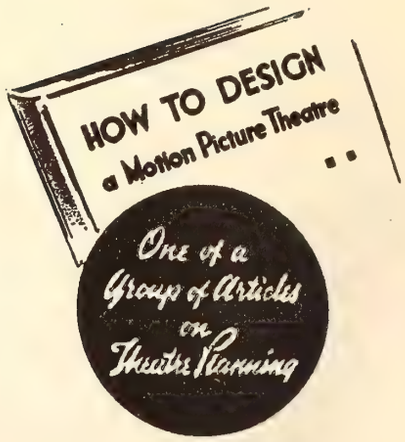
G-E MAZDA LAMPS

GENERAL ELECTRIC

BUY WAR BONDS AND HOLD THEM

Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. EWT, NBC; "The World Today" news, every weekday 6:45 p. m. EWT, CBS.

Seating Plans Don't Need Today's Code Restrictions To Make Theatres Safe



• Building regulations governing theatres too often attempt to achieve safety with unqualified thou-shalt-not's that unnecessarily impose burdens on exhibitor and patron alike. Here are some figures demonstrating a more constructive approach to the problem.

By BEN SCHLANGER

FREQUENTLY, when I have brought up the need for a more scientific approach to the formulation of building codes governing theatres, especially the seating and aisle arrangements, I have been told, "You can't make them change the laws; you are trying the impossible." Such admonitions do not give our lawmakers and regulatory bodies much credit for intelligence; it tends to classify their efforts to promote safety as purely arbitrary. I do not believe this to be inevitably true. The trouble may be due mostly to a lack of data, to failure to point out to the authorities how safety can be achieved constructively instead of negatively.

Until recent years the theatre owner himself has not realized, for example, that 30 to 32-inch back-to-back seating spacing produced unfavorable results from his own point of view. There are instances, of course, where the limits of the ground plots of valuable business street property advise the use of minimum back-to-back seating dimensions, and in these cases most existing laws apply in a more or less logical manner; yet even in these instances there is today a desire to offer more comfortable seating than 30- or 32-inch spacing provides.

A really comprehensive building code covering the construction of motion picture theaters should consider the possibility of back-to-back seating dimensions up to as much as 42 inches. Recent studies made by the author show that efficient and practical seating arrangements of superior efficiency as to viewing angles, can be obtained with increased back-to-back dimensions and at the same time create traffic as to aisles and exits that are even safer than that which is found under practices allowed by the leading building codes.

The extra cost for construction caused by using greater back-to-back dimensions will not prove to be as significant as it may at first seem to be. The added cost is only the cost of the extra structural and masonry materials, with all of the other costs remaining the same for a given seating capacity. When you realize the large part of the cost of a motion picture structure that the equipment and mechanical phases represent, it can be seen that an increase in structural cubage does not seriously affect the total cost.

EFFECT ON EXISTING CODES

It would not be necessary to discard or rewrite present building codes in order to recognize these new developments so much as it would be necessary to amend and add to the existing texts of the codes. This procedure should not be too difficult since it respects the laws written to date for the common back-to-back dimensions, namely 30 to 32 inches. As a matter of fact there is no need for revising otherwise well written codes, even if the back-to-back dimensions are as great as 35 inches. It is only when this dimension becomes 36 inches or greater that the laws governing the number of chairs permissible from aisle to aisle, or from an aisle to a side wall should be reconsidered.

This minimum of 36 inches is required before any additional traffic can be handled in a given row. As this dimension increases a person is able to pass through a given row with greater rapidity and safety even though the number of seats has increased. It should also be understood that the aisles must be made wider as the number of seats emptying into them are increased. Figure 2 is a chart showing a suggested relationship between the row spacing, chairs in a given row, and the width of the aisle.

Figure 1 shows the various possible aisle arrangements. Most codes call for an aisle width of at least 3 feet, with this dimension increased 1½ inches for every five feet of length of the aisle. The extra width called for in the chart would be in addition to the above requirements to make possible the handling of extra traffic. The advantages for these recommendations are as follows:

1. Greater safety in emptying the theatre in case of emergency because there is apt to be less jamming up in the rows with the extra spacing allowed.
2. Greater flexibility in planning with the ability to conform to available and varying shapes of plots of ground made possible by the varying dimensional standards under varying conditions.
3. Greater flexibility in shaping the seating plan to provide for a maximum number of the seating positions affording good viewing angles.
4. Greater back-to-back dimensions to eliminate annoyance to seated patrons by persons entering a row even though the number of seats to be passed are increased.
5. Number of aisles can in many instances be decreased. Aisles other than those up against the side walls of the theatre are the cause of annoyance to seated patrons because traffic in these aisles obstructs the view of the picture and proves to be a noise creator.

Figure 3 shows Dimension "C" referred to

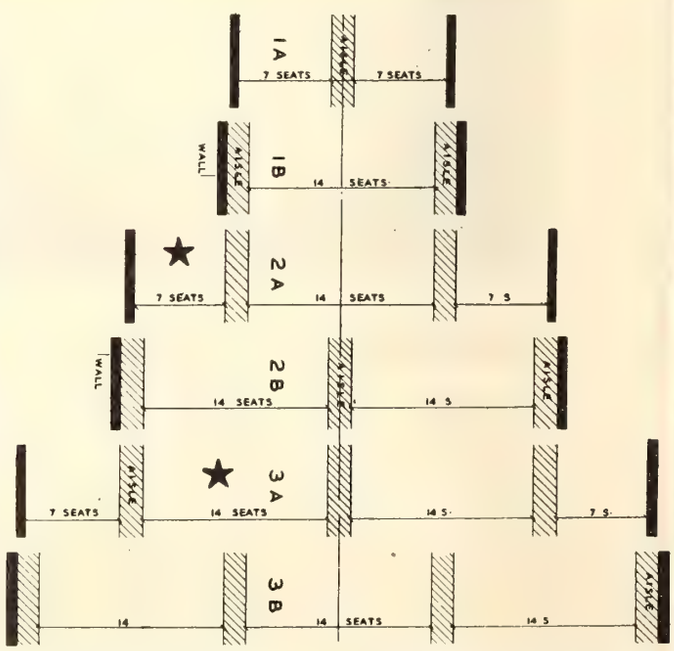


FIGURE 1. Chart indicating aisle arrangements of greatest efficiency allowable under the building code of New York City. (See text, and Figures 2 and 3, for practicable revisions of the seven-seat and fourteen-seat rows (marked by stars).

DO YOU WANT *Definite* INFORMATION ON HOW TO USE PLASTICS?

If you do, the one sure way to get it is to ask some one who has had definite experience over a period of years in applying it to furniture and architectural surfaces.

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"The industry, beginning along about 1937, was engaged in a large modernization program when war struck the nation. Besides stopping the construction and remodeling program, war imposed restrictions upon maintenance which have accelerated deterioration. Additionally, the war industries have produced an extraordinary shift in population, some of which is expected to prove permanent. There must be, therefore, unprecedented expansion, replacement and restoration of the motion picture exhibition plant after the war. . . . The theatre business is already planning for this, and it is to provide practical, authoritative guidance to motion picture theatre operators and their architects in such planning that **Motion Picture Herald** and **Architectural Record** join in an issue featuring postwar theatre design. It should be to all theatre executives, engineers and architects an issue of enduring value."—**GEORGE SCHUTZ, Editor, Better Theatres.**

—IN THE ISSUE OF JUNE 24th

in Figure 2. These clearances are achievable with the latest types of chairs. Anything less in dimension should not be acceptable.

THE AISLE WIDTH FACTOR

Scheme 1b in Figure 1 for aisle arrangement has a special possibility for planning where the aisles against the side walls can have exit doors to the outer air spaced about 20 feet

	BACK TO BACK DIMENSIONS								
	UP TO 35	36	37	38	39	40	41	42	43
NUMBER OF CHAIRS FROM WALL TO AISLE	7	8	8	9	9	10	10	11	11
NUMBER OF CHAIRS FROM AISLE TO AISLE	14	16	16	18	18	20	20	22	22
DIMENSION "C" of FIG. 3	14½	18½	19½	20½	21½	22½	23½	24½	25½

FIGURE 2. Chart showing relationship between back-to-back spacing, number of chairs per row, and aisle widths (see text). Such chair and space allowances are practicable, but of course cannot be adopted without express permission from the authorities. The width of the aisles would be increased 1½ inches for each chair added over and above the basic seven and fourteen chairs permitted by most building codes. The minimum "C" dimension is provided by chairs of the automatic lift-up or the push-back type.

apart. In these instances the number of chairs from aisle to aisle can be increased over that which is shown in the chart (see Figure 2) provided that the back-to-back dimension be 40 inches or greater.

This latter possibility decreases longitudinal traffic in case of emergency to an absolute minimum. All traffic would move across the auditorium and almost directly to a safe exit

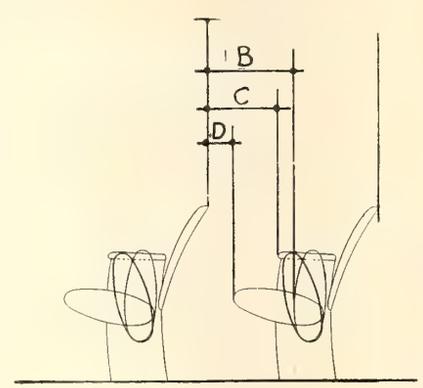

FIGURE 3. This schematic drawing (repeated for the reader's convenience from the April 29th article) shows clearances obtainable with modern auditorium chairs. When Dimension A equals 32 inches, then Dimension B equals 17½ inches (seat drawn up or pushed back); Dimension C equals 14½ inches (position of seat when empty); Dimension D equals 6½ inches.

in a shorter and safer route than that which would be possible under any other seating arrangement. It should be possible to place as many as 26 chairs from aisle to aisle when the spacing is 40 or 41 inches, and up to 3[illegible] chairs where the spacing is more than 4[illegible] inches. This arrangement should prove ideal for satisfactory viewing of the motion picture. Since the only aisles would be against the side walls, all disturbances would be kept away from the seated patron. No valuable seating area is wasted by such aisles. While more persons may pass seated patrons each passing person gets by quickly.

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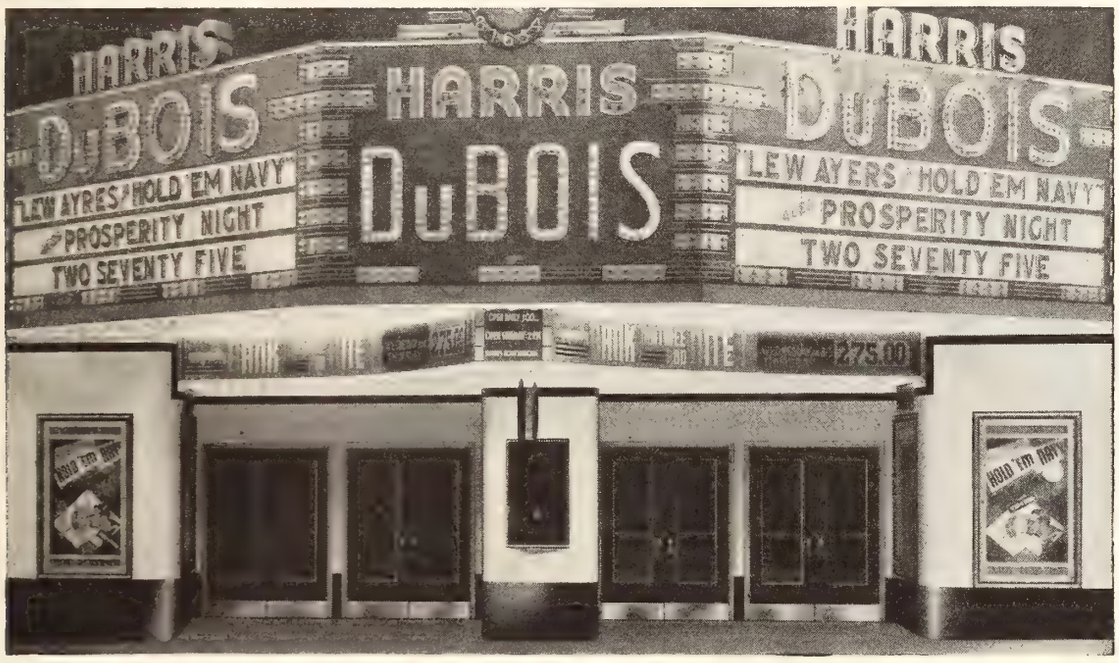

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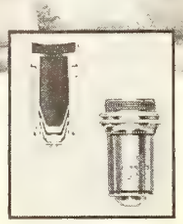

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Guide Posts for Post-War Planning: a series

Plastering for Sound Control

ONE OF THE problems commonly encountered in theatre building has been the proper installation and application of acoustical material on the auditorium walls. The usual practice was to purchase heavy drapery material and acoustic mats and apply them to the wall areas thought best to absorb sound, and then, after the opening date, any "dead" spots or areas having excessive reverberations or echoes were treated again to correct the defects. This was a hit or miss procedure. Sometimes it worked well, sometimes not. In our planning for post-war theatres it would be better to be more methodical. The auditorium should be designed by an architect who is familiar with motion picture theatre design, and in many instances it doubtless would be less expensive in the long run to engage an accoustical engineer to work with the architect on the design and treatment of the auditorium. When a large amount of money is to be spent on a theatre, the acoustical treatment of the auditorium should not be neglected, with the thought that if the sound in the auditorium is not good, a little drapery over here or acoustical material tacked on over there will quickly and cheaply solve the problem. This way of planning can cost a *lot* of money—and many headaches. With present-day knowledge of sound and acoustics, and improvements in materials, there is no reason why reverberation, interference and echo need be a bugaboo. It is possible to design an auditorium well adapted acoustically to motion picture sound; then if physical limitations or design characteristics introduce an adverse condition, it is likely to be but a minor one lending itself readily to prompt, inexpensive and complete correction.

A material frequently used in all sorts of sound control treatment is acoustic plaster, and it is not always effectively applied. The advantage of acoustic plaster is that it can be easily mixed and applied on the walls, with coloring added for decorative effect; and it has relatively good absorbing power. However, its application on the walls should be determined and calculated by an experienced acoustic man in order to have the proper thickness on the different wall areas.

Generally, for theatre auditoriums, the plastering should start about ¾-inch thick at the front and worked back to the rear walls, where about 2-inch thickness should be applied. But that decidedly is not a rule to follow. Conditions peculiar to the auditorium may change this radically.

This plaster should not be applied on areas where there is a possibility of patrons contacting it, as the "beaded" surface will come off in time. For this reason it should not be put on the walls of stairways, passageways, restrooms and the mezzanine except above a line 6 feet off the floor level. This height should also apply to the walls of the auditorium, especially where the aisles are at the sides and patrons have a chance to brush against it. In the areas below this 6-foot line, hard wall plasters such as Keene's cement or sand finish plaster can be applied provided that there is not so much area of hard plaster as to affect the acoustical results. All hard wall plastering has a sounding-board effect and can produce multiple echoes.

PROJECTION ROOM PLASTERING

Acoustic plaster is used to advantage in the projection room. There is considerable noise in the projection room when the projectors and generators are operating, and the application of this plaster to the walls and ceiling will not only tend to cut to the minimum noise transmission to the auditorium, but also produce quiet conditions of benefit to the work of the projectionist.

It is surprising but true that there are few projection rooms even today that have sound absorbing materials applied on the interior surfaces. And the cost for doing this sound proofing is relatively small compared to the money spent in finishing less important places in the theatre. In applying the acoustical plaster in the projection room, about 1½-inch thickness should be put on the ceiling and walls; but the finish all around the walls should be around 66 inches off the level of the floor. In this "dado" area, ordinary hard wall plaster should be applied.

The plaster surfaces above the dado line n well be of a light green color, and the rfaces below this line to the floor be painted dark green so as not to show finger marks, ease or oil stains plainly.

The acoustical plaster should also be aied in the motor-generator room in the same anner. The coloring of this plaster should put into the "batch" while being mixed.

Getting a Good Roofing Job

ANOTHER PART of the theatre at should receive careful consideration in st-war planning is the roof. A roof may ok simple in the make-up, but there are many tle things that, if improperly done or inequately provided for, can cause trouble and ss of money to the theatre owner—and this spite of the usual roofing contractor's guartee. Leaky roofs damage motion picture reens, stain walls and fabrics, and rot exnsive draperies.

The main thing is to have some idea of e different types of roofs, their make-up, d what constitutes a good roofing installan. One type of roof is the tin roof seldom ed over the theatre proper, but found frently on marquees. The reason for not ing a tin roof over the theatre auditorium that it easily transmits the sound of falling in, hail, etc. However, a tin roof of good aterial, properly installed and kept painted, ll last the life of the theatre. Of course, the pe and quality of the roofing tin will dermine just how good the roof will be. These ofing plates are made of soft steel and are ished at the factory by putting them in a th of tin and lead; then they are passed rough rollers with the pressure adjusted the thickness of the coating desired. Naturly, the more coating of tin and lead the ofing sheets have, the longer they will last hen applied on the roof.

IN ROOF SPECIFICATIONS

For the roofing area, the lighter weight of ofing sheets should be specified as there is s contraction and expansion at the seams an is the case when heavier or thicker sheets e used. However, for down spouts, valleys d gutters, especially flashings around the rapet walls, the heavier type of sheets should used as they are stiffer and less liable to cidental denting or to have holes punched them.

On the roofs that are nearly level the usual actice is to make flat seams with sheets that n about 14 inches by 20 inches, rather than rger sizes, as the smaller sheets will have re seams and these are a decided advantage that they prevent buckles or bellys in the of and reduce rattling in stormy weather. installation, the edges of the sheets should turned in about ½-inch, locked together d then soldered. Extreme care should be ken in making the seams; the solder should *sweated slowly* into the seams.

In fastening the sheets to the roof, proper eats should be used, spaced about 8 inches part and locked tightly in the seams. In each ch cleat only special barbed and tinned wire

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nails should be driven and no nails hammered through the sheets as leaks will otherwise develop.

It is very important that the solder used in sweating the seams together be absolutely free of any acids. When acid contacts the bare iron on the cut edges and corners where the sheets are bent and seamed together, rust will quickly form, causing rapid deterioration of the roofing material. The soldering-flux specified should only be the best grade of rosin solder, the same type as used in all first-class electrical work. It should be remembered that all traces of this rosin-solder left on the roof should be removed as soon as the tin work is finished, then a coat of roof paint should be applied. Then in about two weeks a second coat of paint should be applied.

For an entire first-class job at least two layers of felt or roofing paper (not tar paper) should be laid on the roof before the roofing sheets are installed, not only to serve as a cushion and insulator for the metal, but also to help reduce the noise caused by rain or hail striking the surface. Another good idea is to paint the back of the sheets before they are applied on the roof, to assure durability and prevent any possible deterioration underneath. Only red lead or oxide paint should be used on the tin and never any graphite or tar paints nor any "patent" quick driers or turpentine.

At the time of letting the job, it should be specified that the roofing contractor shall paint the entire tin roof once a year for the length of his guarantee, and after that make it a standing rule in the theatre that the roof must be painted yearly, especially the gutters and valleys where leaves, dirt, etc., rapidly accumulate and water has a tendency to lie to promote vegetable decomposition.

SLAG OR GRAVEL ROOFS

A type of roof that is used quite often in theatres is known as "slag or gravel roof." The ordinary gravel roofing over boards is formed by first covering the entire surface of the roof with dry felt paper, then over this is laid from three to five layers of asphalt felt lapping each other so that only about 8 inches of each layer are exposed. However, on a concrete roof, the dry felt paper is not used as a base, but a mopping of pitch is first applied and then the asphalt felt paper is embedded in it.

For flashing against the parapet walls, chimneys, curbs of skylights, blower room, etc., the felt paper should be up at least 6 inches against these walls. Then over this an 8-inch felt strip, with 4 inches of its width extending on the roof, should be applied, and the upper edge, with the several layers of asphalt felt underneath, be fastened to these walls by nailing strips of metal flashings over them and into the walls.

All nail heads should be covered with regular roofing cement for water tightness and proper metal gravel stops be installed at the down spouts.

The usual gravel roof laid on theatre buildings, with the regular 5-year guarantee, is started by first coating the entire concrete area uniformly with hot pitch, *but with no coal tars or tar oil added* for softening purposes. Then over this coated surface are laid two layers of the roofing felt tar paper, with each section lapping 18 inches, and the paper is covered completely with roofing pitch so that

there is no direct felt-to-felt contact. After this is done, the entire surface is coated uniformly with the pitch, and over this is laid three plies of roofing tar paper, with each section lapping the preceding one 21 inches; then this is mopped with the pitch so that in no place felt touches felt. This type of installation is commonly called a 5-ply job by roofing contractors.

After application of the five plies of paper, the entire roofing area is covered with a heavy but uniform coating of pitch into which (while it is still hot) the gravel and, in some cases, crushed, clean slag is thoroughly embedded. Care should be taken that only clean, dry grains of gravel or slag are specified and used and ranging from ¼- to ½-inch in size. It must be remembered that the quality and quantity of the pitch is what adds useful life to the roof and that the more layers of felt paper are applied, the more pitch should be used. Also, that the weather condition prevailing at installation and the experience and expertness of the workmen will materially affect the final results.

The advantages of slag or gravel roofs are that they tend to blanket any fire started inside the auditorium, as the pitch and asphalt, together with the slag or gravel, will form a porous, incombustible coating when attacked by excessive heat and flames. Also, the gravel offers protection to the felt paper underneath against severe rain, hail, windstorms, chimney acids and fumes, and strong sunlight, and in some cases helps prevent punctures by the accidental dropping of material of considerable weight.

ASPHALT SLAG ROOFS

In many theatres asphalt gravel or asphalt slag roofing is applied at the present time and with good results. This type of roofing differs from the tar felt and tar pitch roofing explained above, in that asphaltum or asphaltic cement is substituted for saturating the felt paper and mopping and surface coating work. The advantage of asphalt over coal tar pitch is that the oils in it do not evaporate as quickly as those of coal tar pitch under normal as well as abnormal temperatures and atmospheric conditions. However, as with any other work, it depends a lot upon the quality of materials used and the workmanship.

The installation of this type of roof should be started over a concrete area that is smooth and perfectly graded to carry the water easily to the down spouts and gutters. Then the entire surface should be mopped with a smooth and uniform coating of asphalt cement, into which 2 plies of asphalt felt paper should be laid with each sheet lapping the preceding one 17 inches. The full width between the laps of the felt thus laid should then be mopped with the roofing cement. The entire exposed surface of the felt paper should receive a smooth, even coating of roofing cement, and over this should be laid three layers of roofing paper, lapping each sheet 17 inches over the sheet preceding and sealing those laps thoroughly the full width with cement. And finally over this surface spread an even but smooth coating of the cement, covering it immediately with a sufficient thickness of well screened, clean and dry gravel or crushed slag. The grains of this material should run from ¼- to ⅝-inch in body, and if the installation

(*Continued on page* 93)

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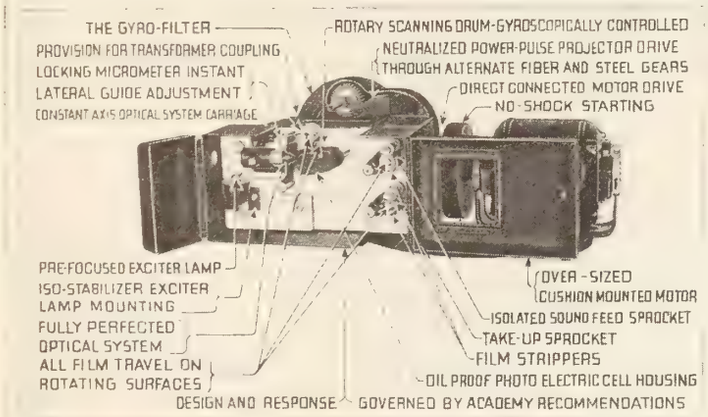

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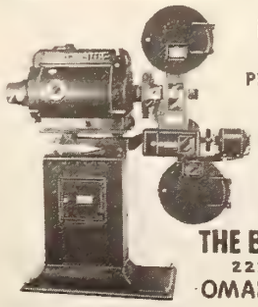

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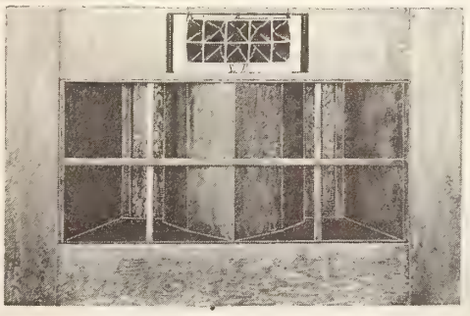

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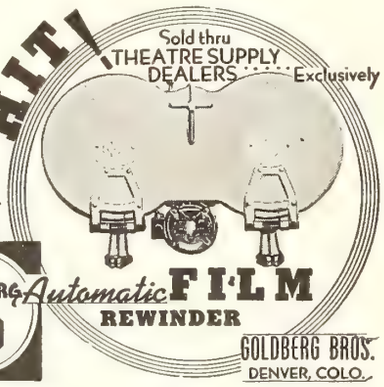

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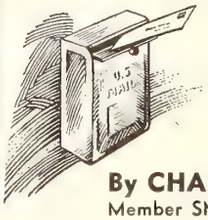

By CHARLES E. SHULTZ
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Reducing the Problem Of Condenser Lens Pitting

DANIEL FLASK, projectionist of the Harris Senator theatre in Pittsburgh, Pa., submits an idea for solving a high-intensity pitting problem. He writes:

"May I pass an idea on to all projectionists through the medium of your publication? The subject is Pyrex glass condenser shields for H. I. lamps.

"The source of illumination in this theatre is Hall & Connolly H. C. No. 11, 120 A; 100 volts; 13.6-mm. positive, 7/16 copper-coated negative; crater 3 inches from flat surface of rear condenser.

"With the above setup our experience has been that we would install a new $50 condenser and approximately 18 months later that condenser would crack in a 2-inch circular director at the center. This would extend only to the edge at one place. This has occurred in both condenser mounts and more than once.

"Our theory is that the constant pitting of this condenser from the metal coating of the negative has strained, weakened or broken down the center of said condenser. The constant pitting caused a large loss of illumination and this was aggravated by the copper coating from the negative becoming imbedded into the condenser.

"The problem to solve was the pitting. After many experiments we are now using Pyrex glass in front of the flat surface of the rear condenser. This glass is 1/8-inch thick and cut the same size and shape as the rear condenser. The flat surface of the rear condenser is set flat on the Pyrex glass shield; no spacing is required other than what we provide for expansion. It will be necessary to provide for proper spacing between the front and rear condensers.

"The Pyrex glass shields have been in use on our lamps for the past six weeks and although they are pitting, they have not cracked, and I don't think they will.

"It will be more economical and more efficient to replace a Pyrex glass shield every six months or so than to operate as we have for the past five years. We know that this shield has solved the problem of rear condenser pitting, and we hope that it may also solve the problem of rear condenser breakage. The shield will absorb a certain percentage of the heat, thereby reducing the liability of breakage.

"This is passed on for what value it may be in securing a greater amount of illumination over a longer period of time."

This is a very interesting suggestion that may prove helpful to other projectionists using the condenser type high-intensity arc.

Figure 1 illustrates the proposed positioning of the Pyrex glass disc in the condenser mount as described by projectionist Flask.

In keeping with our usual policy concerning the publication of ideas such as this one, we list the following advantages and disadvantages for comparison.

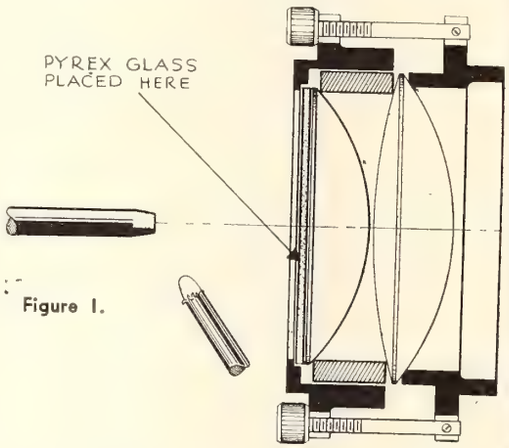

Figure 1.

ADVANTAGES:

1. The heat at the surface of the rear condenser and at the film aperture is reduced by the use of the Pyrex glass disc.
2. Condenser pitting is done away with completely.
3. The possibility of condenser breakage is reduced.
4. The useful life of the condensers is increased.

DISADVANTAGES:

1. The Pyrex glass reduces the light transmission of the system from 8% to 10% when new, and a still greater amount when aged and discolored.
2. The color of the projected light is tinted slightly by the "brownish" characteristics of Pyrex glass.
3. Pit marks on the face of the shield will cast shadows on the face of the condenser which are larger than the actual size of the pit mark itself because the face of the shield is closer to the arc than the face of the condenser. This simply means that each pit mark

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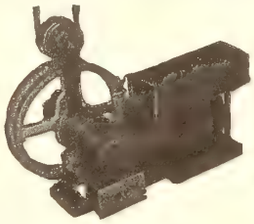
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on the shield will cut a little more light than a pit of the same size on the face of the condenser.

4. The Pyrex shield will become pitted a little more rapidly than the face of the condenser did formerly because it is closer to the arc.

An examination of the foregoing advantages and disadvantages indicates that this idea is of practical value because, with the exception of the slight discoloration of the light, the disadvantages can easily be overcome by frequent replacement of the Pyrex shields. I believe that if these shields are replaced every two or three months, a definite saving can be realized in condenser cost and an improvement in *average* light output can be accomplished over a period of years.

Turning our attention from the shields for a moment, however, I think that this matter of condenser cracking should be discussed as a special problem as it can not be considered as a normal condition.

While it is true that the high speed condenser unit with a 3-inch focus is more subject to pitting and cracking than the older type systems because the face of the collector lens is closer to the arc, it is possible to use them with a minimum of cracking hazard if care is used to avoid the three following common causes of cracking:

1. Tight retaining rings and spaces which do not allow for sufficient expansion.
2. Drafts striking the hot rear condenser element.
3. Dirt or burrs on the faces of the retaining and spacing components at the point of contact with the lenses, which causes pressure at odd points around the outer circumference allowing the heat to be conducted at these points.

To avoid danger of cracking from Cause 1, be sure when tightening retaining nuts or screws that they are loose enough to allow

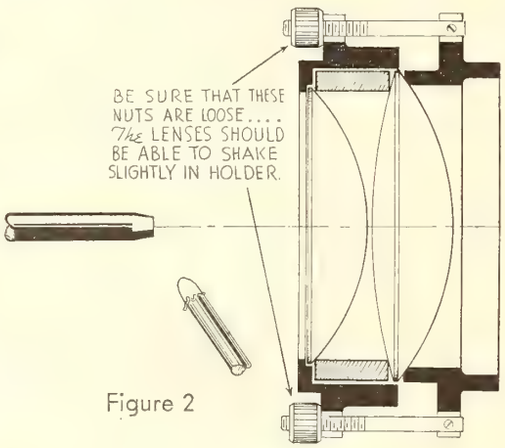


Figure 2

all of the elements to shake slightly in their holders as shown in *Figure* 2. This shaking indicates that there is ample clearance for expansion when the elements heat up in operation and avoids the danger of chipping the edges of the condenser lenses.

Cracking caused by drafts can be avoided to some extent if the lamphouse door is left closed for some time after the arc has been put out. If you trim the lamp five or ten minutes after the change-over it allows time for the condensers to cool and they are much less likely to crack when the cool air strikes them.

Cracking from Cause 3 can be lessened by careful inspection of all surfaces that contact the lenses so as to be sure that they are not marred or dirty. Periodic cleaning to avoid the accumulation of dirty deposits between the lens surfaces and their holders is advisable.

With these simple precautions it is possible to avoid condenser breakage, or at least cut down the hazard of its possibility, even without the use of the Pyrex shields.

The shields are necessary to avoid condenser pitting, however, and projectionist Flask has offered a practical means for protecting against this difficulty. Many thanks for your idea. It proves your earnest desire to do a better job in this important art of good projection.

Who's to Blame for Excessive Film Damage?

A MISSOURI projectionist who wishes his name withheld, writes the following observations on film damage and reel shortages in his part of the country:

"About the bad film damage that is being done—Well, a lot is done in shipping cases, reels are crooked, and the operators use them in the take-up on the last show. The film is uneven on the reel and then put in a tight can. The edges become broken and have to be cut out. This even happens at the exchange.

"Some operators have just junk to work with. I just talked to an operator who doesn't even have his own reels and uses exchange reels to work with, and you know how they are. I do think that the Army does a lot of damage, through fellows who don't know what it is all about; however, I am not sure on this.

"We have a fellow in this part of the country who doesn't even have a splicer and he makes such wide splices. I am sending you some samples. Last week I had a cartoon with about a dozen of these in it. I had to remove them, they were really bad."

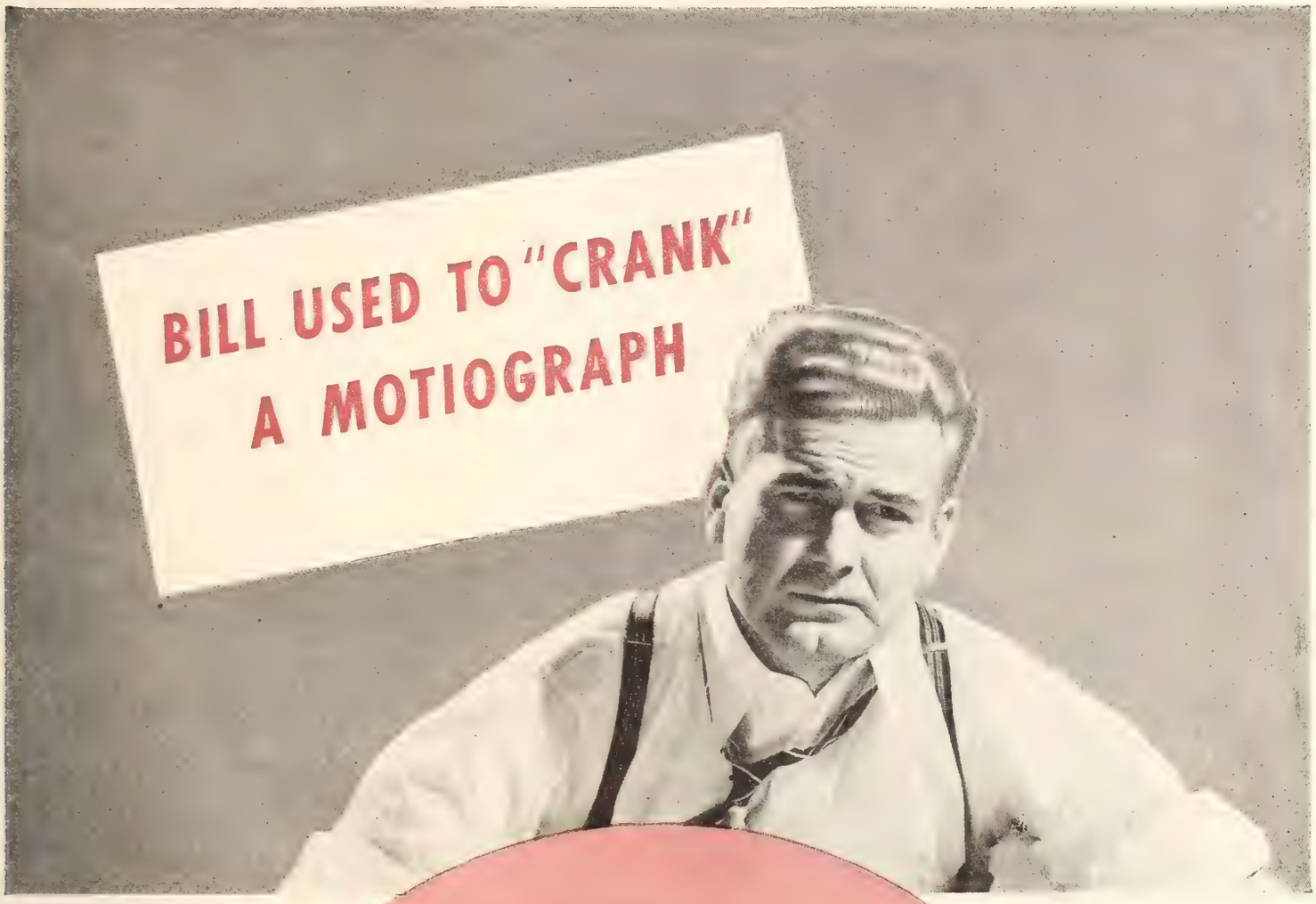
These comments on film damage echo many similar complaints from projectionists all over the country. As I pointed out last month one definite source of film damage originates from the projection reel shortage which has been so acute during the last year.

I now have a bit of encouraging news from a New York City theatre supply dealer, informing me that wire projection reels are again available and probably will be for some time.

This reel availability offers a potential means of reducing film damage *if* every theatre now operating on exchange reels and using bent and broken projection room reels will take advantage of this opportunity to replace them with a sufficient supply of perfect reels.

Any theatre that fails to take this grave responsibility seriously not only endangers its own projection quality, but permits a source of continuous damage to be passed on to hundreds of other theatres who may be taking every precaution to safeguard the prints placed in their hands. In a serious war period of shortages, a failure on the part of a single theatre to make every reasonable effort to do its part in the preservation of *every inch* of valuable release print is an important lapse.

Film damage is progressive in its undesirable affects. Every damaged foot not only means lessened projection quality in every theatre



"It was certainly after the turn of the century that I first became associated with Motiograph projectors. In fact, it was the Model 1-A that I met up with, really the first high grade projector the theatres could buy. My guess is that it could give a good account of itself even today.

"I cranked thousands of reels through that machine and the models that followed. Those projectors never whimpered and never fell down on the job. To me a Motiograph means keeping a picture on the screen, and that's the important thing to any manager or projectionist. We always parted reluctantly with every old Motiograph taken in trade on a new model. The ones we took out were always as good as new. The only reason for making the change was that the newer models had so many more improvements on them.

"Well do I remember the Model D, our first projector with a double dimmer. What an improvement it was! Then in 1916 we bought the Model E and in 1921 the Model F. We wouldn't change from Motiograph for anything. When sound came in we ordered the Model H, and, in 1935, the Model III.

"Today I've got two of the superior projectors ever built. They're Model K, and you know what that means. But I understand that even this job is to be topped shortly; that Motiograph is to have a brand-new post-war projector that will have more improvements on it than any projector since 1896, and a Miraphonic sound system that will give a more natural and life-like performance than any we've ever heard. That's saying a lot, but if Motiograph says it's so, well it's so.

"There's just one fellow I'd like to meet up with and that's the bird who says he ever wore out a Motiograph or that one ever gave him any trouble."

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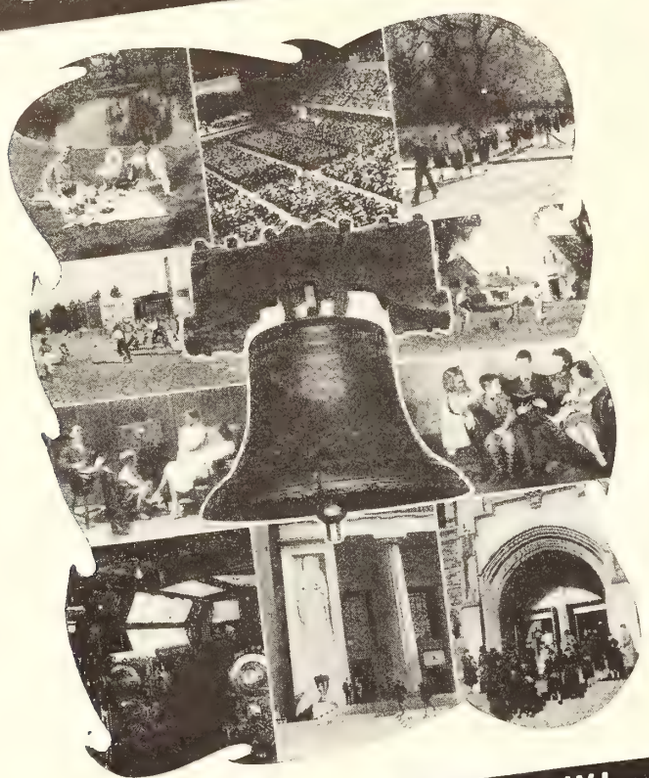

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exhibiting the damaged print, but a replacement means that far fewer feet of release print can be made available in the future. If fewer prints can be distributed in the future because of losses through damage, it simply means that each print will have to be exhibited more times to go around the same number of theatres. This means that older and older prints will be placed in the projectionist's hands as fewer feet of new film are printed.

In actual fact, every patch that you make *today* has a direct bearing on the quality of the prints that you will receive tomorrow. How is the projection reel situation in *your* projection room?

Now to that question about film damage in Army exhibition of first-run prints which are later released to civilian theatres:

I really believe that a great many other projectionists have wondered about this, as I have myself, so I arranged for an interview with a representative of The U.S. Army Motion Picture Service to get the first-hand facts. Here's what I found:

An unusually strict set of rules are inforced in the exhibition of film in U.S. Army theatres, to protect it against damage. Each projectionist is held responsible for every foot of film that he handles.

He is required to rewind and *inspect* each reel before projection and complete a written form on its physical condition. He is strictly responsible for any damage resulting from careless rewinding, splicing or handling. (All rewinding is done by hand so that inspection can be made after each showing).

Exchange reels are never permitted in a projector at *any* time.

No permanent cue marks can *ever* be made on the film, even if the standard cues are missing entirely, or too weak to see.

All splices are made with a splicing machine.

No reel having less than a 5-inch hub is ever used in the projectors, to avoid danger of sprocket hole strain.

To make certain that the projectors will not scratch or damage the film, these parts must be cleaned and inspected *between every reel*: sprockets, pad rollers, film trap, sound gate, fire roller valves in magazines.

In addition to this (and this is important), every Army theatre is *completely equipped* with an ample supply of the perfect projection reels of the finest grade. It would certainly seem that we have little to fear from print damage caused by the U. S. Army exhibitors, but let's look at the statistics published on the subject:

Mr. R. B. Murray, director of The U. S. Army Motion Picture Service, reported in the January 1943 Journal of The Society of Motion Picture Engineers that in a twelve-month period of exhibition, one billion, six hundred and ninety-five million, six hundred and twenty thousand feet of film were exhibited, with damage to 82,967 feet. This is film damage of .0051%. I think that this proves that we need not become alarmed over film damage through Army projection.

Picture Jump—Its Causes And How to Correct It

PROJECTIONIST Alvah E. Stuart Jr. of Ferriday La. writes the following letter concerning picture jump:

"I have been reading your magazine for quite some time and have enjoyed reading it very much. The other day I ran upon some trouble with my projectors and thought maybe you could help me out.

"I have Brenkert projectors with R.C.A. Photophone sound equipment. The right projector has something wrong with the tension shoe. The picture on the screen when it is showing just jumps up and down. I've adjusted it as good as I can, but it just won't make the picture stop jumping. I checked all the rest of the adjusting screws and other adjusters around the gate, but all of them are in perfect working order except the tension shoe right under the gate.

In order to help with this problem, I think it will be well to study the various causes, effects and corrections of picture movement.

Picture jump, or sway from mechanical causes, is usually apparent in one or more of the three following ways:

1. Side sway.
2. Consistent and regular jump in the vertical plane (up and down).
3. Inconsistent and irregular jump in the vertical plane.

Side sway may result from one or more of the following:

End-play in the intermittent movement.

Improperly adjusted or grooved lateral guide rollers.

Worn guides in the film trap.

Excessive deposits of emulsion around the guide rollers or film side guides.

Consistent jump (known as "cycle jump") is usually caused by one or more of the following:

Improperly adjusted, or worn intermittent movement.

Mechanical vibration.

Worn intermittent sprocket teeth or loose intermittent sprocket.

Excessive deposits of emulsion around the base of the intermittent sprocket teeth which prevents the film from contacting the face of the sprocket evenly.

Inconsistent jump is usually the result of "over-shooting" of the film due to insufficient gate tension. In this case the "braking action" on the film is not great enough to completely stop the frame at the same point over the aperture each time the intermittent stops, and the film "coasts" a few thousandths of an inch before stopping.

The first step in an analysis of your particular jump problem is to determine which of these three types of jump is present in your case.

Excessive deposits of emulsion can be responsible for all three kinds of jump and sway, so the very first thing to do is to remove all such emulsion deposits. This can be done with a stiff tooth brush and a little carbon tetrachloride. Carefully remove all emulsion from the film guides, pressure pads and springs, lateral guide rollers and intermittent sprocket.

Next run a jump test as described in the February 5th issue of BETTER THEATRES, to measure the exact amount of movement.

To correct for side sway, adjust or replace the lateral guide rollers if they are worn or grooved. If this does not eliminate the sway, the intermittent should be adjusted for end-play.

To correct for consistent or "cycle jump," try reversing the intermittent sprocket on its

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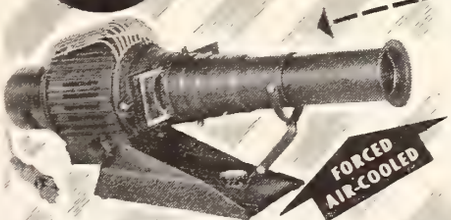

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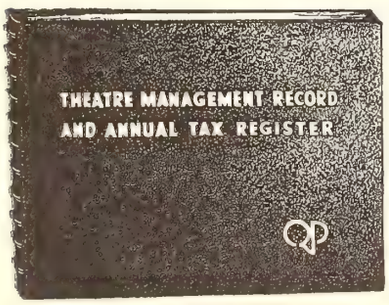

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shaft. If this does not help you should obtain a "loaner" intermittent and send yours in for adjustment. (I advise against an attempt to make such an intermittent adjustment in the projection room as it is a delicate operation requiring special experience and tools.)

To correct for inconsistent or "over-shooting" jump examine the faces of all gate pressure pads, trap guides and shoes for rough spots. Such rough spots at the point of contact with the film will make proper tension adjustments virtually impossible, and if any are found, the parts should be replaced immediately.

If no rough spots are found, the tension should be gradually and evenly increased on all pressure pads and shoes until the "over-shooting" is corrected. Be sure that *equal* pressure is maintained on all parts and that the tension is just sufficient to stop the jump.

Excessive tension is *very undesirable* as it causes rapid wear on the intermittent, intermittent sprocket teeth, guides, pads and the film itself. *Never* attempt to take the jump movement out of a loose intermittent by heavy tension.

Some Rules for Feeding Arc of "Cyclex" Lamps

DANIEL GROSS, projectionist of the Hazelwood theatre, Pittsburgh, Pa., has contributed to this column before with interesting observations concerning projection practice. This month he writes the following interesting letter concerning his personal experiences with a. c. lamps. He has developed a specific set of rules governing the proper feeding of the arc in "Cyclex" lamps. He gives them as follows:

1. "Keeping the rear carbon slightly below the front carbon. This seems to give a better light and prevents the arc from creeping. If this alignment is not maintained, the change in crater area (and I believe a slight change in voltage that occurs) permits the arc gap to change. Re-alignment will correct the trouble without changing the speed of the feed motor.

2. "Clean the carbon jaws with fine sand paper (*not* emery cloth). Also sand the corrosion that forms on the rear carbon collet and collet tube at their point of contact.

3. "Have enough carbon gripped with an equal amount protruding from both jaws to last long enough for the reel used. If this is not done, the motor speed must be changed as the carbons are consumed.

4. "If the feed motor stalls, or lags, the trouble can usually be corrected by adjusting the diagonal shaft in the arc control gear case. There is an adjustable ball thrust bearing at the bottom of this shaft. Adjustment can only be made by trial and error as the two gears on this shaft are pinned on and separate adjustment for each gear is not possible."

"Since following the procedure outlined our lamps work very well. We get a good light and the screen is evenly illuminated. I understand the new model of this lamp will provide many of the things that are not now furnished that would tend to make operation even more convenient and consistent.

"Your article on the cause of unsteady screen image should open the eyes of many exhibitors who are still using three- and five point pedestals. It surprises me that they are

still being manufactured as a price proposition.

"I hope some day you will write a book on projection optics, although the sale would be limited due to the size of the market, it would be a real contribution to better projection."

A Good Roofing Job

(*Continued from page* 85)

is done in cold weather, the gravel or slag must be heated before applied.

On the roofs where the incline or pitch is quite steep, nailing strips should be installed in the concrete if direct fastening of the paper is not possible due to extreme hardness of the roof. Asphalt gravel or asphalt slag roofing should not be applied to roofs having extreme pitch that would make the material run in very hot weather.

All layers of the felt paper should be turned up at least 6 inches over any projection on the roof, such as skylight curbs, parapet walls, chimneys, etc. Proper metal flashings should be installed over the paper and solidly fastened into these walls. And metal gravel stops should be installed at all down spouts and gutters.

Roofing contractors generally guarantee a five-ply gravel roof for five years; this is more or less standard in theatre roofing work. A roofing job of three or four plies of felt paper should not be more considered even though it is less expensive than the standard five-ply, as its useful life is too short to be practicable.

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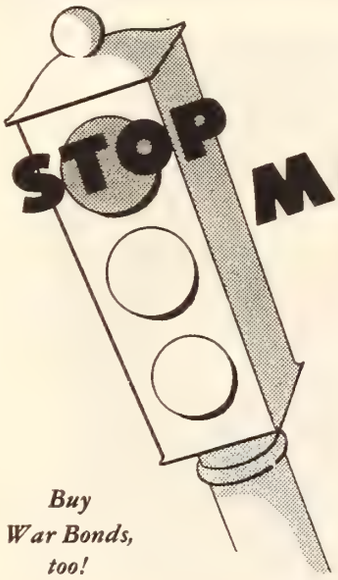

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METHODS in MANAGEMENT

A department for newcomers to theatre operation

Advertising and Promotion in The Manager's Time Schedule

By CHESTER FRIEDMAN
Editor Managers Round Table

THE MOST IMPORTANT function of the manager is that portion of his work upon which depends the commercial success of his theatre, and his ability to attract patrons to his boxoffice. Since it is his creative talents which mark the degree of successful enterprise, it follows that the manager must constantly exercise these powers. Promotional ideas and inspirations are likely to be engendered at any time of day or night, and the manager must be prepared to develop these ideas and effect a successful settlement.

The very nature of this exertion prohibits setting up definite schedules. One never knows when a practical device may occur to the mind, the important thing is to be constantly prepared and to follow it up.

Exception must be taken, however, to routine phases of advertising and the general plans, which must be a weekly function, as the basis of your advertising scheme to inform your patrons of current and coming attractions. It is this portion of the manager's schedule with which we here deal.

Advertising material such as trailers, displays, window cards, programs, heralds, stills, accessories, mats, press books and the like, are constantly reaching the theatre. Each shipment is necessary in the operation and the first thing is to insure against missouts on delivery by providing a check system so that each item, as it is received, may be duly accounted for.

ACCESSORY CHART

This can be reduced to the form of a simple chart with bookings and dates arranged vertically in the left margin. On top of the chart, in sections devised by means of vertical rules, all advertising items can be listed that are part of the weekly setup on service. This will apply to trailers, stills, mats, 40x60's, and other forms of accessories.

A miscellaneous column will take care of any special items you may order for some particular programs. Three or four days before the engagement of an attraction, a glance at this chart will tell you which material has not arrived and give you the opportunity of notifying the exchange. As material arrives, it should be checked off the chart and turned over to the one responsible for its final disposition for safekeeping until it is required.

PLANNING PROMOTION

A good advertising campaign, in order to be most effective, must be planned about three weeks in advance of playdates. Many smart theatremen have long since learned that this frequently precludes the possibility of some last minute slip-up and set up their tentative activities at least this far in advance.

Let us assume that in a normal operation, through trade paper stories and services, and the press sheet, the manager has formulated a general plan for advertising a certain picture. If he likes to capitalize on the ideas and suggestions of his employes, he will hold an open discussion of the merits and selling angles of the attraction at one of his staff meetings.

With notes he has jotted down from this discussion, the press book before him and his assistant beside him, he is ready to begin.

The press book will suggest mats, which he knows will be required for ad layouts. From the angle which he desires to stress, he will select the desired mats and immediately fill in his order form. At the same time, he will order his general accessories for lobby and front as well as his trailer.

Next, he will draw up his list of planned promotional activities with newspapers, merchants, etc. (possibly delegating some of these to his assistant). Any special printing requirements will be attended to, lobby displays sketched, and every possible item which must be ordered either locally or from out of town, will be taken care of.

A great time-saving device which can also be employed at this moment is to make telephone appointments for those whom you may plan to call on for cooperation in your campaign. In some cases, the complete details of a projected promotion may be discussed and concluded successfully over the phone.

Here is indeed a good morning's work which will require the full attention and skill of the manager.

Since the purpose of this article is aimed at arranging the schedule of the manager, we should perhaps examine a plausible routine. Let us assume that in this instance Monday has been the day decided upon for the advertising set-up each week. All ad mats which were ordered the previous week have probably been received. The balance of the time left before more immediate matters require attention, can be devoted to layouts and preparation of newspaper ads ordered the previous week, and to following through on ideas formulated for that particular attraction.

During the balance of the week, the manager will be free to get around and contact the merchants, his news editors, etc., soliciting their cooperation in his various activities.

With a systematic procedure one is less likely to overlook details.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Mr. Skeffington

***Warner Bros.*— Romantic Character**

In an unusual screen character study, Warner Brothers have given "Mr. Skeffington" a handsome production and have provided Bette Davis with a vehicle which should endear her further to her public. Although the film may be characterized as "a woman's picture," dealing as it does with the life story of a vain, self-centered beauty from her pre-World War I days, Mrs. Skeffington as played by Miss Davis, has sufficient appeal to stir wide audience interest.

A novelty in the story treatment is the sequence which captures succinctly the spirit of the jazz era, "flaming youth" and prohibition periods of our country. There is a large section of the public who will remember, and well.

Julius J. and Philip G. Epstein, who wrote the screenplay from a story by the novelist, "Elizabeth," produced the picture, and with Vincent Sherman's excellent direction, created what may be considered one of the most interesting screen ladies of the season.

The story starts just before the last war, with Fanny Trellis, one of New York's most sought-after young society debutantes, rejecting all her suitors to marry Job Skeffington, Wall Street broker, who has been swindled by Fanny's brother, Trippy. Through this alliance, Fanny saves the brother from going to jail and solidifies her already enviable position by attaining great wealth to set off her beauty and charm.

Her marriage to kind, patient Job who loves her, and her eventual motherhood, fail to deter Fanny from continuing mild flirtations with new batches of suitors to feed her insatiable vanity. After the inevitable divorce, Fanny persuades the husband to take their daughter because she fears the existence of the child would jeopardize her standing as the "sought-after Mrs. Skeffington."

The rest of the story is devoted to Fanny's fanatic reluctance to recognize that she's growing old. Her daughter, after several years at schools abroad, returns home, a young, charming and sensitive girl. The competition is too much for Fanny.

How the mother is brought face-to-face with her 50-odd years, with her loss of not only physical beauty but of the love of husband and daughter, is the dramatic climax of the picture.

Claude Rains brings charm, wisdom and restraint to the role of Job Skeffington. Walter Abel is affable in the part of the family friend. Audiences will like the work of three comparative newcomers to Hollywood, Richard Waring, late of the Broadway stage, as Trippy; Marjorie Riordan who played in "Stage Door Canteen," as the daughter, and Robert Shayne, one of Fanny's admirers. George Coulouris, Jerome Cowan, Dorothy Peterson and a youngster named Sylvia Arslan, who shows much promise, add excellent portrayals.

Bette Davis again achieves the kind of skillful characterization which has kept her name high in Hollywood's firmament.

Music by Franz Waxman forms an appropriate background for the many emotional scenes.

Viewed in the home office projection room where an audience of magazine critics, mostly women, reacted audibly to Fanny's fool's paradise. Reviewer's Rating: Excellent.—JEANETTE E. SAMUELSON.

Release date, not set. Running time, 146 min. PCA No. 9762. General audience classification.

Fanny Trellis.....Betty Davis
Job Skeffington.....Claude Rains
George Trellis.....Walter Abel
Trippy Trellis.....Richard Waring
Dy. Byles.....George Coulouris
Marjorie Riordan, Robert Shayne, John Alexander, Jerome Cowan, Charles Drake, Dorothy Peterson, Peter Whitney, Bill Kennedy, Tom Stevenson, Halliwell Hobbes, Sylvia Arslan, Walter Kingsford.

Home in Indiana

***20th Century-Fox*—Harness Racing Idyll**

This is a film for people who love horses, particularly the trotters who star at county fairs and race meets in the middle west, and to these it tells a simple story that tugs at the heart. For an index of its value from other points of view, reference may be had to the record of "My Friend Flicka," with additional allowance for the presence of Walter Brennan in this production.

Like "Flicka," the picture is in Technicolor, which does handsomely by the autumnal setting in which most of the action transpires and by splendidly photographed racing sequences.

Also like "Flicka" it concerns itself principally with a horse-and-boy relationship, utilizing it here to depict the development of an orphan who says he is a bad boy.

Brennan plays the down-and-out horse owner whose single remaining horse, a blind mare, the boy breeds secretly to a stallion owned by his personal enemy. Deviltry is played down, although there's one sequence of rough-housing during the race, and suspense arises from the audience's knowledge that the horse which must win to make matters come out right has gone blind before the race.

Brennan's name is the one for the marquee, although ability is displayed by all hands.

Andre Daven produced, from a screenplay by Winston Miller, based on George Agnew Chamberlain's *Saturday Evening Post* story, "The Phantom Filly."

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, July, 1944. Running time, 103 min. PCA No. 9649. General audience classification.

J. F. (Thunder) Bolt.....Walter Brennan
Sparke Thornton.....Lon McAllister
Char.....Jeanne Crain
Penny.....Charlotte Greenwood
June Haver, Ward Bond, Charles Bingle, Robert Condon, Willie Best, Tom Dugan, Roger Imhof, Matt McHugh.

The Canterville Ghost

***MGM*— Comedy, Heroics and Spooks**

The combination of Margaret O'Brien, Charles Laughton and Robert Young in a mildly incredible tale of heroism inspired by a tangible but never very real ghost results in an amusing comedy of universal appeal. Six-year-old Margaret acts up to her reputation for winsomeness, Charles Laughton makes a very human ghost, and Robert Young is a convincing American Ranger.

The story is a considerably rewritten version of Oscar Wilde's play of the same name. Sir Simon de Canterville is walled up alive in an alcove of the Canterville castle by his father in 1614 after he runs away from a duel. His spirit is condemned to haunt the castle until a brave deed is performed in his name by another de Canterville. By coincidence, an American Ranger, one of a troop quartered at the castle, turns out to be that descendant and he performs the deed after heroic encouragement from young Lady Jessica de Canterville.

Lightness and credibility are given the tale by the performances of the stars as well as such touches as the routing of the ghost in his first appearance by the irreverent Rangers and an impromptu jam session by the same group.

The settings, photography and other background values are on a par with MGM's reputation in that direction.

The film was produced by Arthur L. Field and direction was by Jules Dassin.

The audience at a sneak preview in the Ziegfeld theatre in midtown New York smiled, laughed and came out pleased with themselves and the picture. Reviewer's Rating: Good.—JAMES D. IVERS

Release date, Block 8. Running time, 95 min. PCA No. 9781. General audience classification.

Sir Simon and the Ghost.....Charles Laughton
Cuffy Williams.....Robert Young
Lady Jessica de Canterville.....Margaret O'Brien
Sergeant Benson.....William Gargan
Reginald Owen, Rags Ragland, Una O'Connor, Donald Stuart, Elisabeth Risdon, Frank Faylen, Lumsden Hare, Mike Mazurki, William Moss, Bobby Readick, Marc Cramer, William Tannen, Peter Lawford.

This Happy Breed

***Two Cities, Eagle Lion*— Saga of the Little People**

Deftly capturing England's current lofty mood, devising a counterpoint, so to say, to America's "Mrs. Miniver" and "White Cliffs", Noel Coward sets out to portray the essential greatness of heart of all the little people. He succeeds surpassingly with this Technicolor, beautifully photographed, skilfully directed, equisitely acted piece.

Stage play frequenters are familiar with the disdainful, slightly cynical, often deliberately outrageous Coward of his early plays. Gone is that mood. In its stead is an earnestness of approach, a sense of high purpose, which are wholly admirable, completely apposite to these times. "This Happy Breed" recites the tale of great events, of all those things which stirred or afflicted Britain in the 20 years of uneasy peace between World War I and the present mighty conflict.

But it tells of them not in outward majesty—you see but fleeting shots of the troops marching home triumphant after last war's battles, or of those dire events of a General Strike which brought Britain to the brink of civil war—but rather in the humdrum every day occurrences in two little next-door neighbourly houses of London's suburbs. Drab, unglamourous background as it may seem, but Coward evokes in his little people the spirit of dignity. Unconsciously, inarticulately, they display a sense of fine endeavour. Husbands come home from the war full of faith that the world has been redeemed for ever of carnage and tragic conflict. They marry, tenderly care for their wives, rear their children into manhood and womanhood, watch them, too, marry and beget their young.

It is as though, sitting in the theatre, one over-

heard unseen the tender intimacies, the hopes, fears, joys, griefs, of a million ordinary commonplace folk. But they are intimacies which are touched with greatness of people whom Coward believes to be the salt of the earth.

"This Happy Breed" is a film which infallibly will pack every picture theatre in this land and should have an equally assured success among the multitudes of American picture-goers.

It is a tribute also to the new excellence of endeavour which inspires Britain's picture makers. Wisely, its production was handed over to a team, Cineguild, which had already won its spurs with "In Which We Serve". Cineguild's leading spirits —producer Anthony Havelock-Allan, director David Lean, cameraman Ronald Neame—not only work as a team, they have the priceless quality of evoking unexpected greatness in others.

Never, for example, have Robert Newton and Celia Johnson—both artists of great repute on British screens—surpassed their achievements in this film. Theirs are performances of superb loveliness. With one bound both Newton and Miss Johnson reach the ranks of the elect. But the performances of their brother and sister artists are, each in their degree, as memorable. Not one puts a foot wrong, not one reduces to pathos those moments of high emotion with which the film is studded.

"This Happy Breed" is a true invocation to greatness. Throughout its passage it never loses hold on its high purpose. Coward has fashioned a tapestry of England's pride. But he has made also one of the most entertaining pieces of motion picture entertainment which have ever graced these screens.

Reviewed at the New Gallery theatre, London, trade show. Reviewer's Rating: Excellent.—PETER BURNUP.

Release date, not set. Running time, 115 min. Adult audience classification (British).

Frank Gibbons.....Robert Newton
Ethel Gibbons.....Celia Johnson
Billy Mitchell.....John Mills
Queenie Gibbons.....Kay Walsh
Bob Mitchell.....Stanley Holloway
Amy Veness, Alison Leggatt, Eileen Erskine, John Blythe, Guy Veryney, Merle Tottenham, Betty Fleetwood.

On Approval

Box-Brook - GFD— Lonsdale and Goofiness

Clive Brook achieves a long-standing ambition in this adaptation of Frederick Lonsdale's noted stage play. He not only plays the lead in the picture, but was its director. Right well does he succeed in his new function. "On Approval" was greeted by gales of laughter from its tradeshow exhibitor audience and with such prolonged, vast applause as rarely characterizes such occasions. The picture has become London's leading laughter hit.

Stage play addicts will be familiar with Lonsdale's slightly dated, stylized comedy. Its action is laid in that now nigh-forgotten fashionable society of Edwardian days. George, tenth Duke of Bristol, hopelessly impoverished, target nonetheless for wealthy, match-making mammas, proposes matrimony to the richly endowed Helen Hale of the U. S. A. His familiar and likewise impecunious friend, Richard Halton, is, the while, wooing wealthy but distinctly acidous Maria Wislack.

Mrs. Wislack arranges that the four of them shall spend a month at her lonely Scottish castle—on approval, so to say. They all marry in the end but, not unnaturally, not according to plan.

Clive Brook and his fellow actors—Beatrice Lillie, Googie Withers, Roland Culver—play their parts straightforwardly and with finish, lending point to the well-known Lonsdale salty wit. They succeed, indeed, in that most hazardous of enterprises, translating a slight, pointed, stage comedy to the wider canvas of the screen.

But Mr. Brook evolved a different, gayer approach to the whole affair. Lonsdale's original lines and all the faintly naughty situations have been faithfully preserved, but they are revealed in the framework of an hilarious commentary spoken by E. V. H. Emmett, Britain's leading newsreel commentator, and to the accompaniment of interspersed camera shots which elevate the whole thing to the status of glorious goofiness.

"On Approval" merits, and should assuredly achieve, applause in every kind of theatre, in fashionable and neighborhood situations alike. It should be, also, an acceptable British offering to American showmen.

Seen at a Leicester Square theatre trade show in London. Reviewer's Rating: Excellent.—P. B.

Release date, not set. Running time, 80 min. Adult audience classification (British).

George, 10th Duke of Bristol.....Clive Brook
Maria Wislack.....Beatrice Lillie
Helen Hale.....Googie Withers
Richard Halton.....Roland Culver
Dr. Graham.....O. B. Clarence
Lawrence Hanray, Elliot Mason, Hay Petrie, Marjorie Rhodes, Molly Munks.

Jungle Woman

Universal—Horror with Sex

Told in flashback by witnesses before a coroner's jury, "Jungle Woman" permits little, pictorially, of Acquanetta's primitive sex appeal to filter onto the screen, but conveys with powerful suggestion the emotional unbalance driving her to murderously insane jealousy when about to be thwarted in her desires.

As a chiller in which the menace is an attractive young woman brought to human form from a female ape by a scientist, it ranks well up with others of its ilk. Reginald LeBorg directed a capable cast headed by Evelyn Ankers, J. Carrol Naish, Lois Collier and Acquanetta smoothly through a series of tense situations climaxed with a crowning horror slaying averted in the nick of time by Naish.

He is a scientist who revives a great female ape which had just saved its trainer from his jungle cats in a circus. The ape disappears and in its place is found a primitively beautiful young girl, who quickly fastens her attentions upon Richard Davis, fiance of Lois Collier, daughter of the scientist. Inadvertently slain when the doctor struggles to administer a sedative so she can be restrained, she is found to have reverted to her jungle form when the morgue is visited by the coroner's jury, thereby proving Naish's fantastic testimony. Will Cowan is associate producer.

Previewed at studio projection room. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, not set. Running time, 60 min. PCA No. 10061. Adult audience classification.

Paula.....Acquanetta
Dr. Fletcher.....J. Carrol Naish
Evelyn Ankers. Lois Collier, Samuel S. Hinds, Milburn Stone, Douglas Dumbrille, Richard Davis, Nana Bryant, Pierre Watkin, Christian Rub, Alec Craig, Edward M. Hyans, Jr., Richard Powers.

Fanny by Gaslight

Gainsborough-GFD—Victorian Love Story

Evincing the pronounced, nostalgic preoccupation with the near-past of the London scene—currently the escapist mood of many British film makers—Anthony Asquith, with his script-writing coadjutor Doreen Montgomery, does an admirable job with "Fanny by Gaslight".

Original of the film's story is Michael Sadleir's widely read novel of the same name, which sought to depict the dubious raffishness, the brawls, the licentiousness, which lurked behind the facade of the gas-lit, cobbled streets of London's West End in the 1870's.

The Fanny of the story's title is the daughter of a passionate, youthful love affair between one of England's future Cabinet Ministers and a servant girl. Fanny's childhood is spent in a London tavern, kept by the man her mother ultimately married, and which is the cover to a clandestine bordello run below-stairs.

The child's foster father dies as a result of a fight with Lord Manderstoke. She is taken into the household of her real father, now a member of the Government; discovers the infidelity of her aristocratic parent's wife; falls in love with her father's secretary, and he with her; runs away with her young man to an idyllic Paris; watches him nearly perish in a duel with Manderstoke.

As unseemly a background as may well be imagined to a film of tender young love, yet Asquith has directed the piece with such authority and consummate art that you come away conscious only of having beheld an exquisite, etched study of beauty blossoming in a turgid morass. Miss Montgomery discarded a host of incidents in the original's crowded tapestry; clearly had to, if she were to achieve cohesion in her play for the screen. For her share in the work she, too, is to be highly commended.

Each of the film's lengthy roster of players distinguishes her or himself; in particular, James Mason for a truly masterly study as the evil Lord Manderstoke, Phyllis Calvert as the girl, Stewart Granger as Miss Calvert's sweetheart. Each of the trio has already won fame on Britain's screens; each takes an immense step forward in accomplishment on this occasion.

Gainsborough Studios—lately not always to be felicitated on their output—earn high marks for "Fanny by Gaslight."

It is a film of rare beauty; one, moreover, which women of all ages and circumstances must inevitably weep or sigh over.

Seen at a Leicester Square theatre trade show in London. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 108 min. Adult audience classification (British).

Fanny.....Phillis Calvert
Lord Manderstoke.....James Mason
Chunks.....Wilfrid Lawson
Harry Somerford.....Stewart Granger
Lucy.....Jean Kent
Alicia.....Margaretta Scott
Nora Swinburne, Cathleen Nesbitt, Halen Haye, John Laurie, Stuart Lindsell, Amy Veness, Ann Wilton, Guy le Feuvre, Ann Stephens, Gloria Sydney.

Roger Touhy, Gangster

20th Century-Fox— Biography of a Criminal

This recording of the history of Roger Touhy is preceded by a printed assertion that the FBI does not endorse it, and is followed by a crime-does-not pay lecture delivered by the warden of Illinois Penitentiary where much of this picture was filmed. It also includes a sequence in which the Governor of Illinois has his say in the newsreel. All this material gives the picture a quasi-documentary flavor which has the effect of slowing it some.

Apart from documentation, the film opens in a hail of bullets, presented in montage shots, moving in then to pick up the story of Touhy and gang as of 1931, moving up from then to depict the kidnapping for ransom which led to their imprisonment. This section is as rough-house and hard-boiled as gangster pictures used to be when they ran in cycles.

Following conviction and imprisonment, Touhy and company are shown graphically in plotting and effecting their jail break, the film then showing in ordered precision the means by which the FBI took up the case, apprehended and returned them to prison, as fully reported in the nation's press a few months back.

Preston Foster, Victor McLaglen and other principals give realistic performances under the direction of Robert Florey. Lee Marcus produced, using a script by Crane Wilbur and Jerry Cady based on the story by Wilbur.

The known factuality of the material, including the outcome, operates to reduce suspense to some extent.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, July, 1944. Running time, 65 min. PCA No. 9649. General audience classification.

Roger Touhy.....Preston Foster
Owl Banghart.....Victor McLaglen
Daisy.....Lois Andrews
Kent Taylor, Anthony Quinn, William Post, Jr., Henry Morgan, Matt Briggs, Moroni Olsen, Reed Hadley, Trudy Marshall, John Archer, Frank Jenks, George E. Stone, Kane Richmond.

The Drifter

PRC—Western

Mistaken identity as a base is used fully this time, and the suspense it attains makes it worthwhile. Buster Crabbe plays two roles: one, the circus rifle sharpshooter who robs banks on the side; the other, the county character who is the circus performer's double, and who watches with amusement and alarm the arrest of his double—under his name, however.

Crabbe as the upright citizen has to clear that name, so he takes the place of the crook in the circus, worms into the gang, and is on the way to success until his pal, Al "Fuzzy" St. John arrives to deliver the crook from jail. After a tussle in

a deserted house to which Fuzzy brings both men, Buster the upright citizen, is detained, and the crook goes free to achieve another robbery. However, Buster the upright arrives with Fuzzy and the sheriff at the denouement, which is the splitting of the loot between the crooked Buster and his pals. The latter shoot crooked Buster and are then surprised and caught by upright Buster as they are about to depart. Buster then takes the circus job for a short while.

The action is here; also, the coherence necessary in what might have been a story too complicated for the audience at which it aims. And Mr. St. John's comedy is sure fire.

William Beaudine directed from an original story by Patricia Harper. Sam Newfield is producer.

Seen at the New York theatre on a weekday afternoon. A male audience guffawed at the St. John antics. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, December 20, 1943. Running time, 62 min. PCA No. 9723. General audience classification.

Billy Carson and Drifter Davis.....Buster Crabbe
Fuzzy.....Al St. John
Sally Dawson.....Carol Parker
Jack.....Kermit Maynard
Dick Trent.....Jack Ingram
Sam.....Roy Brent
Blackie.....George Chesboro
Simms.....Ray Bennett
Sheriff Perkins.....Jimmy Aubrey
Marshall Hodges.....Slim Whitaker

South of Dixie

***Universal*—Minor Musical**

Anne Gwynne, David Bruce, Jerome Cowan and Ella Mae Morse wisecrack and sing their way through this hour of entertainment backed by the vocal offerings of Bobby Brooks and his quartette, Lester Cole and his debutantes. It is an obviously designed dual bill offering.

The best numbers are Gwynne and Bruce singing "Cross My Heart" and the Bobby Brooks Quartette singing "When It's Darkness on the Delta."

Jean Yarbrough produced and directed to obtain the utmost from a flimsy story thread dealing with efforts to provide a songwriter from Brooklyn with a fake southern background with the help of Gwynne so his life story can be sold to pictures. The screenplay by Clyde Bruckman is based on an original by Sam Coslow.

Seen at the studio. Reviewer's Rating: Fair.—JACK CARTWRIGHT.

Release date, June 23, 1944. Running time, 61 minutes. PCA No. 10064. General audience classification.

Anne Gwynne, David Bruce, Jerome Cowan, Ella Mae Morse, Samuel S. Hinds, Louise Beavers, Eddie Acuff, Marie Harmon.

(Review reprinted from last week's Herald)

ROAD TO VICTORY (WB)

Bond Drive Boost

In "Road to Victory," produced by Jack L. Warner, a stirring message is brought to theatre-goers throughout the nation in connection with the Fifth War Loan drive. Bing Crosby's singing of "Road to Victory" tops able performances by Frank Sinatra, Cary Grant, Olive Blakeney, Jack Carson, Jimmy Lydon, Irene Manning, Dennis Morgan and Charlie Ruggles.

The short opens in the home of the future, the kind of free American home our boys are fighting for, where the players tune back to 1944 to bring in the messages of Crosby, Grant, Sinatra and others on a fantastic but effective "spaceograph" machine.

Destined for distribution by the War Activities Committee in 16,000 theatres, the film was directed by Le Roy Prinz from a screenplay by James Bloodworth based on E. Manheim's original story.

Release date, May 18, 1944 — 8 *minutes*

MEXICAN SPORTLAND (WB)

Sports Parade (9509)

Surrounded by the color of the Mexican highlands, a sports carnival moves in review. There are traditional Indian dancers from Jalisco and a rodeo Mexican style. The customary Sunday bull fight features the successful lady toreador, Maria Refugio Calderon. Some water sports including fishing at Janitzio and expert swimming complete the reel.

Release date, May 13, 1944 — 10 *minutes*

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

THE TIGER WOMAN (Rep.)

Chapter Play (383)

The latest in Republic's continuous line of serial attractions has the distinction of presenting a woman as the chief menace in a tale of action, mystery and horror. The story combines some of the fascination of the oriental locale familiar to the horror fans, with the adventures horseback of the Western film.

The central character, the so-called "Tiger Woman," is a white woman who rules a tribe of Indians, disguising her crimes as religious rites. Her real purpose, and that of the men who oppose her, is oil and the rich lands of the West. There are two factions of oil men, as well, and two kinds of Indians.

There are also the usual breath-taking climaxes —in the first chapter the hero is about to be boiled in oil while the Indians dance to their weird music. But the second chapter sees him free again, of course.

W. J. O'Sullivan was associate producer. Two directors worked on the script, Spencer Bennet and Wallace Grissell.

Linda Stirling, Allen Lane, Duncan Renaldo, George J. Lewis, Le Roy Mason, Crane Whitley and Robert Frazer are featured in the cast.

The first chapter runs 27 minutes, and succeeeding chapters will run about 20 minutes each.

12 *chapters*

TRIAL BY TRIGGER (WB)

Santa Fe Trail Western (9112)

Cheryl Walker, the girl from "Stage Door Canteen," is the surprise heroine of the latest two-reel Western featuring Bob Shayne. The story concerns some valuable timber lands in California, coveted by a mid-west lumber man but owned by Shayne's milling company. Bob's girl uncovers enough information to lend some aid to the usurper's plans, but manages in the end to save the claim for Shayne and his fellow settlers.

Release date, May 27, 1944 — 20 *minutes*

LIONEL LION (Col.)

Phantasy Cartoon (5706)

The lion, who has been out with the boys, is trying to sneak in for a little shut-eye before a new day approaches. Mamma sleeps on, but Junior soon discovers the situation. They attack the problem together, but have plenty of mishaps. Avoiding complete disaster, the lion finally arrives at his bed just as the alarm sounds off.

Release date, March 3, 1944 — 6 *minutes*

THE WINNER'S CIRCLE (WB)

Technicolor Special (9005)

Here's the story of two years in the life of "Red," a champion colt. The film opens in a Kentucky stable where the horse is born and follows through his early exercise and training, the physical care and fine grooming lavished on him. It is climaxed by the first major race at Belmont Park when the animal enters the winner's circle for the first time.

Release date, April 15, 1944 — 20 *minutes*

VARGA AND HIS BEAUTIES (Univ.)

Person-Oddity (8379)

The creator of the country's most publicized pin-up girl gives a few pointers on feminine charm. Joaquin Alberto Vargas shows the evolution of the Varga girl for the first feature of this reel. Others are a gold fish farm in Thurmont, Md.; a house carved out of wood in Elkhart, Ind.; Canan City, Col., prisoners manufacturing soap and a blind golfer of Library, Pa., who shoots in the seventies.

Release date, May 26, 1944 — 9 *minutes*

COMMANDO DUCK (RKO)

Disney Cartoon (34,118)

Donald Duck has completed commando training and is sent out on a mission. He is to parachute to a river, proceed on a rubber raft to an enemy airfield and wipe it out. His known difficulties range from crocodiles to Jap snipers, but as usual the unsuspected troubles are those that plague Donald. Batting Jap bullets like mosquitoes, he finds his paddles unusable, tumbles over a waterfall and lands on a tree. But the raft, blown up to enormous proportions proceeds with the mission and washes out the enemy.

Release date, May 12, 1944. — 7 *minutes*

YOU WERE NEVER UGLIER (Col.)

Clyde (5436)

Andy Clyde is a bit sick of the sea after 30 years on the water. He and his buddy decide for the more stable life on shore, with a home, some good cooking and the little woman. The dream does not turn out exactly as they had pictured it. Their wives seize the opportunity to free themselves of the household chores, and the boys find out that while a ship may not be the steadiest kind of home, at least there's no moving day.

Release date, June 2, 1944 — 18 *minutes*

THE SWOONER CROONER (WB)

Looney Tunes (9706)

The great battle of the crooners reaches all the way to the barnyard where Porky Pig's dream of assembly line egg production fades as the hens swoon for Frankie, a yodeling rooster. Hoping to divert them, Porky imports another baritone, somewhat reminiscent of Bing Crosby, to woo them back. The conclusion will not settle any current controversy.

Release date, May 6, 1944 — 7 *minutes*

RUSSIAN RHAPSODY (WB)

Merrie Melodies (9707)

Leon Schlesinger, looking for a good reason for the fact that Moscow has escaped bombing, attributes it all to the efforts of the little bremlins. It seems Adolf had been worrying about the same strange omission and decided to take on the job himself. Here the bremlins, to the tune of some lively Russian music, start out to upset his plans. Moscow remains unscathed.

Release date, May 20, 1944 — 7 *minutes*

DUCK SOUP TO NUTS (WB)

Looney Tunes (9708)

Porky Pig is out for a little sport with his trusty rifle. He sights a fine group of ducks resting on the lake, and he fires. All disappear immediately but one unimpressed youngster, Daffy, who takes it upon himself to convince Porky that a dead duck's not much use to anyone. But all his fancy tricks fail to convince the hunter.

Release date, May 27, 1944 — 7 *minutes*

FUN TIME (Para.)

Musical Parade (Ff3-5)

The latest of Paramount's two-reel musicals has a vaudeville background and a variety of entertainment. There is a thread of the old story of the hoofer who breaks into the big time told against the background of a theatrical boarding house. Eddie Foy, Jr., and Noel Neill, as the young people, are supported by Mabel Paige, Oscar O'Shea, Yvonne de Carlo and Ronine Rondell. And there is time enough for eight vaudeville acts in capsule form. Walter MacEwen produced and William Shea directed.

Release date, June 16, 1944 — 20 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1914. Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5018	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 3,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
5032	The Whistler	Mar. 30,'44
5001	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
5028	Girl in the Case	Apr. 20,'44
5206	Wyoming Hurricane	Apr. 20,'44
5035	Black Parachute	May 4,'44
5004	Once Upon a Time	May 11,'44
5041	Underground Gorillas	May 18,'44
5207	Riding West	May 18,'44
5023	Stars on Parade	May 25,'44
5010	Address Unknown	June 1,'44
....	They Live in Fear	June 15,'44
....	Secret Command	June 22,'44
5208	The Last Horseman	June 22,'44
....	She's a Soldier Too	June 29,'44
....	Mr. Winkle Goes to War	July 6,'44
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Rangers	Not Set
....	Saddle Leather Law	Not Set
....	The Love of Madame Sand	Not Set
....	Sagebrush Heroes	Not Set
....	Impatient Years	Not Set
....	Louisiana Hayride	Not Set
....	U-Boat Prisoner	Not Set
....	Rough Ridin' Justice	Not Set
....	Crime Doctor's Rendezvous	Not Set
....	Battleship Blues	Not Set
....	Kansas City Kitty	Not Set
....	Bride of the Vampire	Not Set
....	Tonight and Every Night	Not Set
....	Under Western Skies	Not Set
....	Ever Since Eve	Not Set

MGM

Prod. No.	Title	Release Date
	Block 5	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 6	
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44
	Block 7	
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44
	SPECIAL	
466	Tunisian Victory	Apr. 28,'44
....	American Miracle	Not Set
....	The White Cliffs of Dover	Not Set
....	Bathing Beauty	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Dragon Seed	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage Is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set
....	Gold Town	Not Set
....	Lost in a Harem	Not Set
....	Maisie Goes to Reno	Not Set
....	Ziegfeld Follies	Not Set
....	Thin Man Goes Home	Not Set
....	Son of Lassie	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Outlaw Trail	Apr. 29,'44
....	Law Men	May 6,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 17,'44
....	Range Law	June 24,'44
....	Johnny Doesn't Live Here Any More	June 24,'44
....	Call of the Jungle	July 1,'44

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
	Block 3	
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	
	SPECIAL	
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	
	OWI-WAC	
T3-1	The Memphis Belle	
	Block 4	
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	
	Block 5	
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	
....	Going My Way	Not Set
....	Great Moment	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Hail the Conquering Hero	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Man in Half-Moon Street	Not Set
....	I Love a Soldier	Not Set
....	Till We Meet Again	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set
....	Rainbow Island	Not Set
....	National Barn Dance	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Practically Yours	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Dark Mountain	Not Set
....	Fear	Not Set
....	Here Comes the Waves	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forrest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr. 15,'44
422	Shake Hands With Murder	Apr. 22,'44
456	The Pinto Bandit	Apr. 27,'44
420	Men of the Sea	Apr. 30,'44
464	Valley of Vengeance	May 5,'44
418	The Contender	May 10,'44
457	Spook Town	June 3,'44
416	Delinquent Daughters	July 15,'44
404	Minstrel Man	July 1,'44
415	Waterfront	June 10,'44

RKO

Prod. No.	Title	Release Date
	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	
452	Up in Arms	
492	Snow White and the Seven Dwarfs (R)	
	Block 3	
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	
	Block 4	
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	
	Block 5	
421	The Falcon Out West	
422	Days of Glory	
423	Yellow Canary	
424	Seven Days Ashore	
425	Show Business	
....	Gildersleeve's Ghost	Not Set
....	Marine Raiders	Not Set
....	Look to Your Children	Not Set
....	One Exciting Night	Not Set
....	Manhattan Serenade	Not Set
....	Casanova Brown	Not Set
....	Heavenly Days	Not Set
....	None but the Lonely Heart	Not Set
....	The Falcon in Mexico	Not Set
....	Mademoiselle Fifi	Not Set
....	Cocktails for Two	Not Set
....	That Hunter Gal	Not Set
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	The Princess and the Pirate	Not Set
....	Tall in the Saddle	Not Set
....	Farewell, My Lovely	Not Set
....	Having a Wonderful Crime	Not Set
....	Pumpkin Shell	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 16,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 16,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin,' Tootin' Rhythm(R)	Jan. 15,'44
9002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 10,'44

Prod. No.	Title	Release Date
3302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44
313	Rosie the Riveter	Apr. 9,'44
3303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
3311	Tucson Raiders	May 14,'44
3304	Melody Trail (R)	June 1,'44
317	Silent Partner	June 9,'44
343	Yellow Rose of Texas	June 24,'44
319	Call of the South Seas	July 7,'44
....	Man from Frisco	Not Set
....	Storm Over Lisbon	Not Set
....	Goodnight, Sweetheart	Not Set
....	Marshal of Reno	Not Set
....	Call of the Rockies	Not Set
....	Song of Nevada	Not Set
....	Secrets of Scotland Yard	Not Set
....	The Girl Who Dared	Not Set
....	Sing, Neighbor, Sing	Not Set
....	Atlantic City	Not Set
....	Brazil	Not Set
....	Port of 40 Thieves	Not Set
....	Three Little Sisters	Not Set
....	Silver City Kid	Not Set
....	Bordertown Trails	Not Set
....	Stagecoach to Denver	Not Set
....	San Antonio Kid	Not Set
....	House of Terror	Not Set
....	Cheyenne Wildcat	Not Set
....	San Fernando Valley	Not Set
....	Sheriff of Sundown	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 8,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Ledger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb. '44
421	The Sullivans	Feb. '44
422	The Purple Heart	Mar. '44
423	Four Jills in a Jeep	Mar. '44
424	Buffalo Bill	Apr. '44
425	Tampico	Apr. '44
426	Shrine of Victory	Apr. '44
427	Pin Up Girl	May '44
428	Bermuda Mystery	May '44
429	Eve of St. Mark	June '44
430	Ladies in Washington	June '44
431	Roger Touhy, Gangster	July '44
432	Candlelight in Algiers	July '44
433	Home in Indiana	July '44
	SPECIAL	
....	Song of Bernadette	Not Set
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	The Big Noise	Not Set
....	Something for the Boys	Not Set
....	Laura	Not Set
....	A Tree Grows in Brooklyn	Not Set
....	Wing and a Prayer	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	With All My Heart	Not Set
....	Summer Storm	Not Set
....	Dark Waters	Not Set
....	Sensations of 1945	Not Set
....	The Hairy Ape	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Song of the Open Road	Not Set
....	Up in Mabel's Room	Not Set
....	Story of G.I. Joe	Not Set
....	Abroad with Two Yanks	Not Set
....	Guest in the House	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
8014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Imposter	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
8006	Cobra Woman	May 12,'44
8032	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8012	This Is the Life	June 2,'44
....	The Invisible Man's Revenge	June 9,'44
....	South of Dixie	June 23,'44
....	The Ghost Catchers	June 16,'44
....	Christmas Holiday	June 30,'44
8061	Follow the Boys	Not Set
....	Moonlight and Cactus	Not Set
....	The Mummy's Ghost	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	The Merry Monahans	Not Set
....	Climax	Not Set
....	Jungle Woman	Not Set
....	Murder in the Blue Room	Not Set
....	Dead Men's Eyes	Not Set
....	Twilight on the Prairie	Not Set
....	Allergic to Love	Not Set
....	Singing Sheriff	Not Set
....	Pearl of Death	Not Set
....	See My Lawyer	Not Set
....	Boss of Boom Town	Not Set
....	Reckless Age	Not Set
....	The Devil's Brood	Not Set
....	San Diego, I Love You	Not Set
....	Babes on Swing Street	Not Set
....	Bowery to Broadway	Not Set
....	House of Fear	Not Set
....	Trail to Gunsight	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
224	This Is the Army	Feb. 15,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
315	Adventures of Mark Twain	May 6,'44
316	Between Two Worlds	May 20,'44
317	Make Your Own Bed	June 10,'44
318	Mask of Dimitrios	July 1,'44
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set
....	The Conspirators	Not Set
....	The Corn Is Green	Not Set
....	Strangers in Our Midst	Not Set

ADVANCE SYNOPSES *and information*

ZIEGFELD FOLLIES (M-G-M)

PRODUCER: Arthur Freed. DIRECTOR: George Sidney. PLAYERS: Fred Astaire, Edward Arnold, Lucille Ball, Marion Bell, Lucille Bremer, Fanny Brice, James Craig, Jimmy Durante, Judy Garland, Lena Horne, Van Johnson, Gene Kelly, Marilyn Maxwell, James Melton, Red Skelton, Esther Williams, Mickey Rooney, Victor Moore, John Hodiak, The Ziegfeld Girls.

MUSICAL. This musical production, in color, has been announced as one of the biggest ever undertaken for the screen. Almost every star under contract to MGM and many featured players will appear in specialty numbers while big production numbers crammed with girls and music will fill out the picture. All the glamor, glitter, and comedy of a major Ziegfeld Follies of the late musical producer's heyday are claimed for it.

CALL OF THE JUNGLE (Monogram)

PRODUCER: Krasne-Burkett. DIRECTOR: Phil Rosen. PLAYERS: Ann Corio, James Bush, John Davidson, Claudia Dell, Edward Chandler.

DRAMA. Suspected of stealing the sacred pearls of Ta'Pu and murdering a dealer in stolen pearls, Harley is aided by Tana (Ann Corio), who is really a white girl. Together they aid an officer sent to track down the murderer and thief, avert a native uprising, and trap Louie, the innkeeper, into confessing. The pearls are returned to the natives and Tana wins the love of the investigator.

WITH ALL MY HEART (Vanguard-UA)

PRODUCER: Dore Schary. DIRECTOR: William Dieterle. PLAYERS: Ginger Rogers, Joseph Cotten, Spring Byington, Shirley Temple, Tom Tully, Ralph Morgan, Stanley Ridges, Ruth Brennan, Eve Abbot, Kenny Bowers, Wilfrid Jillson, Dare Harris.

DRAMA. This is a story of a youth who returns from fighting the Japs and his efforts to readjust himself. He meets a girl, recently released from prison, and the pair struggle side by side to fit themselves into civilian life. Shirley Temple has her first grownup role, in which she has a slight love affair for the first time on the screen.

DELINQUENT DAUGHTERS (PRC Pictures)

PRODUCERS: Donald McKean, Al Herman. DIRECTOR: Al Herman. PLAYERS: June Carlson, Julie Gibson, Fifi D'Orsay, Johnny Duncan, Mary Bovard, Parker Gee, John Dobson, Jimmy Vaner, Marga Dean, Frank McGlynn, Sr.

DRAMA. Three high school students—two girls and boy—become involved in a hit-run case in which a man is seriously injured. A petty racketeer, who operates a nearby roadhouse, engineers a holdup and places the blame on the kids. The judge hails the parents into court, where they are blamed for the predicament of the youngsters, cleans out the roadhouse and makes it a decent place for youngsters to have a little clean fun.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1900-1901.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1912-1913.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Not Set	....	.....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	May 6,'44	1877	936	1902
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Not Set	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	.....	....	1747	....
America (color)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	.....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	.....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1902
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	.....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	.....	....	1806	....
Atlantic City	Rep.	....	Constance Moore-Bradford Taylor	Not Set	....	.....	....	1899	....
BANJO on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color) (formerly Mr. Co-Ed)	MGM	....	Red Skelton-Esther Williams	Block 8	....	.....	....	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Battleship Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	.....	....	1899	....
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	.....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	.....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	5035	John Carradine-Bela Lugosi	May 4,'44	....	.....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	.....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1902
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	July 1,'44	....	.....	....	1913	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	.....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Block 8	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	.....	....	1806	....

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Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	June 30,'44	....	.....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	.....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	.....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	63m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	1902
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor's Rendezvous	Col.	....	Warner Baxter-Nina Foch	Not Set	....	.....	....	1899	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Julie Gibson	July 15,'44	....	.....	....	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	.....	....	1835	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	.....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	.....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1902
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	.....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	.....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 16,'44	....	.....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....

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Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	.....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	....	.....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	....	Lorna Gray-Peter Cookson	Not Set	....	.....	....	1899	....
Going My Way	Para.	....	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	.....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	....	Bob Livingston-Ruth Terry	Not Set	....	.....	....	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	....	Musical Feature	May 22,'44	110m	May 20,'44	1898	....	....
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	1944-45	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	.....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	.....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....		....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	.....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	90m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1902
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	.....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	.....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	.....	....	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	.....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	..	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	....	.....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	....	.....	....	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	.....	....	1835	..
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	78m	May 13,'44	1886	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847

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Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	1747	..
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	.
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	June 24,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	....	Evelyn Ankers-J. Carrol Naish	Not Set	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	..
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	.....	....	1806	...
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	..
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	..
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	.
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	...
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	...
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1902
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1902
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	..
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	.
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	..
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	....	.....	....	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	..
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	.....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	....	.....	....	1817	..
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1902
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Not Set	....	.....	....	1786	...
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1902
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	Not Set	....	.....	....	1890	....
Love of Madame Sand, The (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	.....	....	1715	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	..
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	.
Man from 'Frisco	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	.....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	.....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	.....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	.....	....	1676	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	....	.....	....	1746	...
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	.....	....	1715	
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	..
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	.....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	....	.....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	..	.....	....	1786	...
Mexican Fiesta	PRC	....	Armida-El Brendel	Not Set	....	.....	....	1889	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	..
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	.....	....	1616	..
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	....	.....	....	....	..
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	..
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	...
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	146m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	July 6,'44	....	.....	....	1817	..
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1835	.
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	61m	May 13,'44	1886	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....

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My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	Not Set	....	.....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1902
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A (formerly One Exciting Night)	RKO	....	Tom Conway-Jean Brooks	Not Set	....	.....	....	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	.....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	.....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	.....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1902
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	.....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	.....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	.....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1902
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	..
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1902
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	....	.....		1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	..
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	.....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1902
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	June 24,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1902
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 17,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	.....	....	1835	....
Road to Utopia	Para.		Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471		....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655

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San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	....	Pat O'Brien-Ruth Warrick	June 22,'44	....	.....	....	1786	....
(formerly Pilebuck)									
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	....
Sensations of 1945	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	.....	....	1746	...
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	62m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	....	Beulah Bondi-Nina Foch	June 29,'44	....	.....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Shipbuilders, The (British)	Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	.....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1902
Song of Nevada	Rep.	....	Roy Rogers-Mary Lee	Not Set	....	.....	....	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Not Set	93m	Apr. 29,'44	1866	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	.....	....	1890	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	....	.....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1902
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	....	.....	....	1890	....
Step Lively	RKO	....	Frank Sinatra-George Murphy	Not Set	....	.....	....	1785	....
(formerly Manhattan Serenade)									
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	.....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	Not Set	107m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	1944-45	....	.....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	.....	....	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	1944-45	....	.....	....	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	.....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1902
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	.....	....	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Hunter Girl	RKO	....	Laraine Day-Alan Marshall	Not Set	....	.....	....	1890	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	....	Otto Kruger-Clifford Severn	June 15,'44	....	.....	....	1889	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	.....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	.....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	.....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	.....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	.....	....	1850	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1902
Twilight on the Prairie	Univ.	....	Eddie Quillan-Vivian Austin	Not Set	....	.....	....	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	Not Set	....	.....	....	1899	....
Ukraine in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1902
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	....	.....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Not Set	76m	Mar. 25,'44	1813	1695	1902
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	....	.....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	.....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	65m	May 13,'44	1887	1850	....
Wac, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Not Set	....	.....	....	1899	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	.....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	1944-45	....	.....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
With All My Heart	Vanguard-UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	.....	....	1913	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1912.

This is No. 9 of a series

Oriental Bay and City of Wellington from Mount Victoria, New Zealand

IN NEW ZEALAND...

Pacific crossroads from which the United Nations carry the battle against our enemies . . . the maintenance of morale is of first importance in keeping both the armed forces and civilian population at peak efficiency.

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FIFTH WAR LOAN STARTS JUNE 12!"

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REVIEWS

(In Product Digest)

Secret Command
A Night of Adventure
Twilight on the Prairie
Bathing Beauty
Tawny Pipit
Taxi to Heaven
The Invisible Man's Revenge
The Girl in the Case

(In News Section)

Ghost Catchers

¶ ***Color and music dominant as distributors put new emphasis on shorts in 1944-45 schedules***

¶ ***Hollywood confines story buying to proved properties; war conditions narrow market further***

¶ ***Theatre television prospects dim as planning engineers omit it in recommendations on standards***

¶ ***"Movies are here to stay," William A. Brady decides —A Picture Interview***

VOL. 155, NO. 10 JUNE 3, 1944

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CLEAN SWEEP

"CLIFFS" PACES SPOTTY BROADWAY! SPECTACULAR!
M-G-M's "White Cliffs of Dover" wo
—Var

CINCY MILDISH BUT "GASLIGHT" FANCY
Hot spell wilting biz but M-G-M's "Gaslight" hefty. —*Variety*

"HARDY'S BLONDE" BRIGHT, K. C.
Despite rise in mercury M-G-M "Andy Hardy's Blonde Trou le robust. —*Variety*

FIGHTING SHOWMEN JOIN THE FIGHTING 5th WAR LOAN!

FOR M-G-M!

(The Lion's share of Variety's headlines, as usual)

CHI BLAMES HEAT BUT "RHYTHM" FAST!
M-G-M's "Broadway Rhythm" dandy in Chicago.—*Variety*

BALTO DULL BUT "HARDY" FAT
Summer nicked list but M-G-M's "Andy Hardy's Blonde Trouble" top filmer.
—*Variety*

"HEAVENLY" STOUT IN LOUISVILLE
Weather not helping biz but M-G-M's "Heavenly Body" robust.—*Variety*

PHILLY DOG DAYS BUT "HARGROVE" HUSKY
M-G-M's "See Here, Private Hargrove" 3rd week holding up nicely.—*Variety*

"HARGROVE" SOCKO IN 2 HUB SPOTS!
M-G-M's "See here, Private Hargrove" is Boston wow. —*Variety*

"GASLIGHT" GREAT! RIDING LIST PROV.
M-G-M's "Gaslight" is packing them in Providence.—*Variety*

DENVER WAY OFF BUT "JOE" TRIM, 2nd
M-G-M's "Guy Named Joe" leads city for 2nd week holdover.—*Variety*

"GASLIGHT" BRISK LEADS WASH.
"Warm weather but M-G-M's "Gaslight" standout. "Hargrove" lusty. —*Variety*

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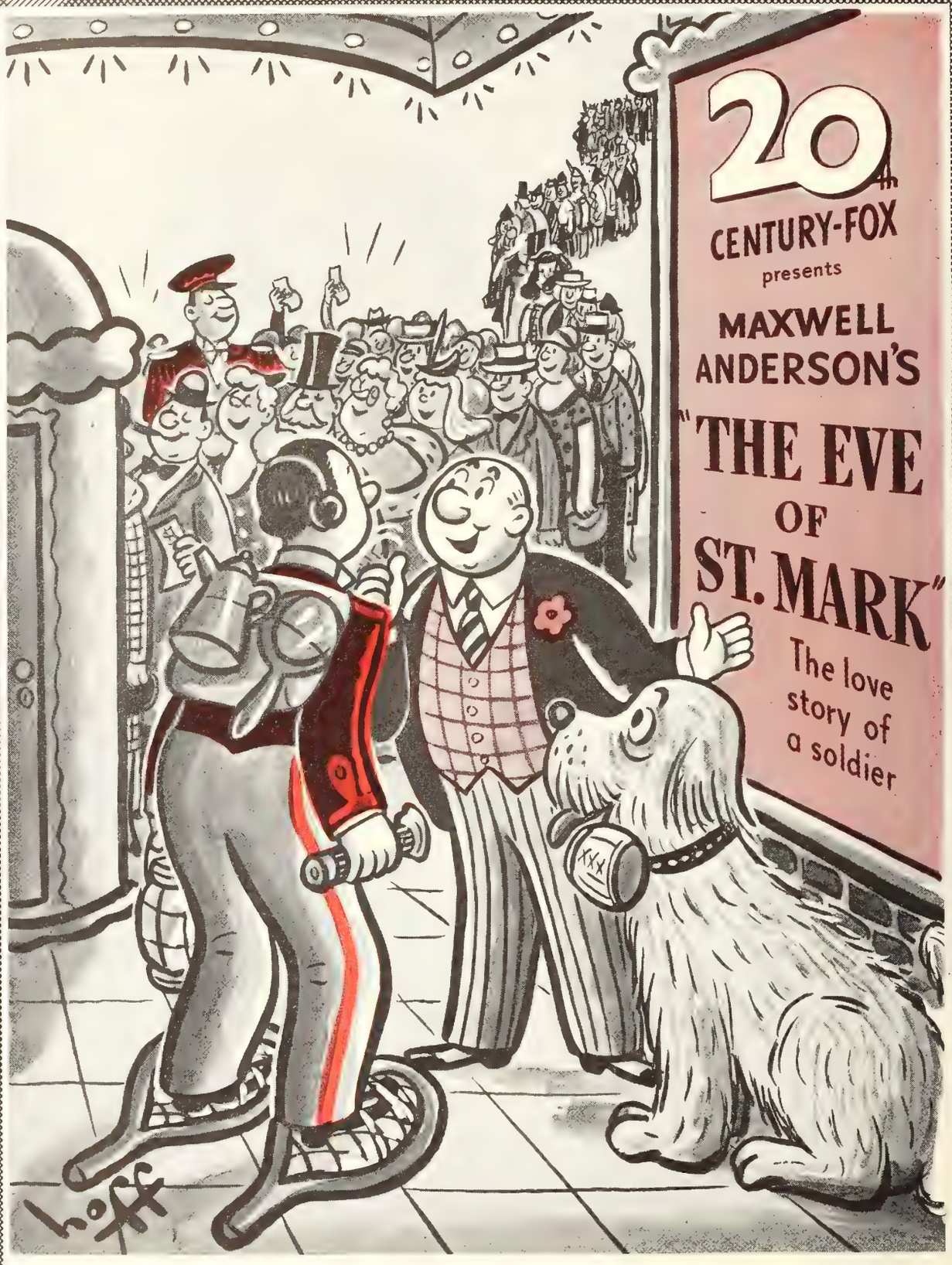

"Your job. Smith, is to follow that line and see how far back it goes—if you don't return in three days, we'll send the dog"

MOTION PICTURE HERALD

COLVIN BROWN, Publisher | MARTIN QUIGLEY, President and Editor-in-Chief | TERRY RAMSAYE, Editor

Vol. 155, No. 10 | June 3, 1944

THE TRADE SHOW

ANOTHER of discussion is being raised because so few exhibitors choose to attend the trade show screenings of product, which are required by the terms of the Consent Decree.

It is charged that this is evidence that the exhibitor is not interested in the pictures. That is not accurate deduction. He is very much interested. But his interest is in the product as merchandise, and he often considers his personal reaction as only one contribution to his opinion.

There is one trade show every week which does get the exhibitor's attention—and that is the presentation of product in the pages of Motion Picture Herald. Here the distributor has his say in the advertising pages, and here from the news pages and Hollywood Scene, through the Product Digest section and on into Picture Grosses the story is continuously told —for the exhibitor. That is his favorite trade show, delivered right on his desk.

■ ■ ■

¶ Much is being said in high places about the importance of having the motion picture represent these United States and their people to the eyes of the world. To that end it is suggested that consideration be given to casting three sterling Americans, Mr. Eustace Tilley of the *New Yorker*, Mr. Ethelbert Smith of the Tidings of The Times column of the New York *Times*, and Mr. George Spelvin of the Westbrook Pegler columns. And, maybe Mr. Joe Blutz, too.

■ ■ ■

ON "EXPLOITATION"

A FEW years ago militant Mr. A-Mike Vogel exploded in this office with the discovery and charge that "exploitation", of which he was such an exponent, was not after all a friendly, up-building, euphemistic word. With a bit of research we found that it had originated if not with, at least in, the vicinity of the late Mr. Claude Saunders and was intended to be descriptive of a process of stimulating box office sales.

A time was had over the fact that an "exploit" is generally laudable adventure, whereas the verb "to exploit" has been by sundry and long associations tainted with the notion of ruthless profits.

Now comes Mr. Albert Deane of Paramount Pictures, Inc., moving also against the word—inspired, it appears, by a piece by Mr. A. A. Berle, Assistant Secretary of State, in a government tract, with the line: " . . . foreign trade is the art of contributing to the foreign country rather than the art of seizing an *exploiteer's* profit."

So, Mr. Deane writes: "Don't you think it would be a good idea if we weaned ourselves away from the word 'exploitation' and concentrated more on the use of the word 'showmanship'?"

No, Mr. Deane. The only successful policy is to use the language, but otherwise let it alone. It takes care of itself. And let us not get confused by what Mr. Berle says about profits. Trade is trade and he who turns the other cheek may have to patch his pants.

SCREEN TAKES OVER

HOW far the screen has supplanted the stage as a medium of expression and entertainment is recorded in the pithy words of that distinguished elder dramatist, Mr. William A. Brady, in this issue.

Another index to the dominance of the screen is presented in the curious reversal pattern by which the amateurs of the stage of today are turning their backs on the stage tradition and taking for their performances scripts evolved from the motion picture.

Not so long ago amateurs were dallying with Shakespeare in their more serious moments, and when they were determined to be modern and progressive they essayed such titles as "Rosmersholm", "The Importance of Being Earnest" and "Lady Windemere's Fan".

Turning through the catalogue of material available to amateurs issued by Longmans Green & Company, one discovers such items as RKO's "Annabelle Takes a Tour", "Fight for Your Lady" and "Carefree", Paramount's "Easy Living", Warners "Four Daughters", M-G-M's "Hold That Kiss" and David O. Selznick's "The Young in Heart". There are many, many more. This process of delivering Hollywood materials from the screen back to the stage of the ambitious amateurs is largely the work of Mr. Frank Vreeland, a dramatist and playwright of such varied experience as criticism for metropolitan papers, publicity work for the Fox Film Corporation, and membership on the Paramount editorial board, script writing and stage direction. He is the author of many of the amateur stage versions of Hollywood pictures.

This development in the field of amateur drama is a significant sequel to the experience of Mr. Adolph Zukor, who discovered at the dawn of the feature era that movie-made Pickford had more fame with the multitudes than stage-made Bernhardt.

The drama is the motion picture. The stage is a reminiscence.

It has taken only fifty years to do it.

■ ■ ■

SOMETHING indefinably special pertains to the peace of a sunny Sunday morning in our Connecticut valley. There a pervasive calm spreads over the land, and all the voices seem softened but as clear as the distant bells of the white church on the hill. Even the small boys, bent on poaching trout down the brook, talk a shade less loudly and boastfully as they hurry past.

It was one just such morning when solemn Squire Thurlow, and a deacon too, had a minor adventure which lives in tradition. He is a keeper of bees.

The Squire was all dressed for church up to his hardboiled, gleaming white shirt, when a newly formed swarm took off. He seized his bee hat-and-veil and dashed for the orchard to capture the bees. He had some busy moments and in his haste forgot that he had taken the veil. He let fly with a mighty spit of tobacco juice and it fetched up against the netting, with such pictorial consequences as you may imagine. The linguistic consequences were something, too. The Sabbath atmosphere was fractured.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Hot Holiday

WARM weather and a record exodus to the country did not have much effect on Broadway business on Memorial Day and over the week-end. Thousands of visitors kept box office registers ticking at close to record pace.

Radio City Music Hall forecast a $125,000 third week for "White Cliffs of Dover." The Roxy, opening "Eve of St. Mark" Tuesday, held a fast pace in pursuit of the $65,000 grossed the week before by "Pin Up Girl." "Going My Way" at the Paramount was running close to $90,000 for the week, with Memorial Day crowds reported at capacity. The Capitol expected $50,000 for the final week of "Gaslight."

Long run pictures also turned in good performances. "Song of Bernadette," nearing its close at the Rivoli, registered $18,500 for the 18th week and "See Here, Private Hargrove" brought in $15,000 at the Astor in the 10th week. "Snow White and the Seven Dwarfs" was setting a phenomenal reissue pace with $7,500 in its eighth week at the Gotham.

16,000,000 for Morale

SOLDIER attendance at Warner Bros. theatres since the inauguration of special reduced prices for service men in 1940 has passed 16,000,000, according to the home office in New York. Of these more than 520,000 represent free admissions through allocations of tickets to such large organizations as the USO for distribution gratis to members of the armed forces.

In New York, the two Broadway houses operated by Warners, the Strand and Hollywood, have been attended by approximately 1,800,000 men in uniform, including 270,000 admitted free.

The circuit's Chicago theatres have played to more than 935,000, of which about 115,000 were courtesy admissions.

Philadelphia Warner houses have sold more than 5,250,000 reduced price tickets to men and women in the armed forces, while the Washington, D. C., total exceeds 3,215,000.

British Program

BRITISH Ministry of Information films are to turn now toward subjects bearing upon the course to be taken in various fields of public interest following the war, J. L. Beddington, director of BMI's films division, told MOTION PICTURE HERALD last week in Hollywood. The new type of governmentally-produced picture is to deal with such matters as the vast housing problem to be faced and the raising of prestige for the teaching profession, together with other long-range objectives discussed by Prime Minister Winston Churchill in his recent world-wide radio address. The pictures will consist of a presentation of what Mr. Beddington called "alternatives," going on to explain that they will show as clearly as possible the end-results of each of the two or more policies of procedure which are being recommended to the populace in the fields of activity dealt with.

Mr. Beddington voiced the personal belief that the British Government would discontinue the production of pictures after the war. Although many individuals and some organizations have come out for continuance of governmental production, he said, mentioning J. Arthur Rank and Michael Balcon as prominent figures taking opposite stands in the matter, objections of the organized industry are likely to prevail.

Asked whether his round of visits to Hollywood studios was for the purpose of suggesting material for filming or influencing production, the BMI official said no. He is to return to New York next week and will visit Canada before returning to England.

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THEATRE television is still a post-war question mark Page 20

"THE movies are here to stay," says William A. Brady Page 22

"FIGHTING Fifth" showmen form ranks for Bond drive attack Page 24

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Quick Action

QUIET gripped the Seattle tribunal of the motion picture arbitration system again this week. The office's first and only complaint had been withdrawn less than two weeks after it was filed. In a letter to the clerk, Willard Gamble, who asked a clearance reduction for his new theatre at Orchard Beach, Wash., withdrew his complaint against MGM, RKO, Warners, 20th Century-Fox and Paramount. No details of the settlement leaked out. Mr. Gamble operates a circuit of northwest theatres for his brother, Ted Gamble, who is now in Washington as director of the Treasury Bond drives.

Fans

MOTION picture stars, with their box office followings, fan clubs, and the like, this week may have watched with professional and personal interest an outpouring of affection in New York for a radio commentator. Some 22,000 persons jammed Madison Square Garden Wednesday to honor Mary Margaret McBride, National Broadcasting Company commentator. It was a celebration of her 10th year on radio.

City Showman

MAYOR Fiorello La Guardia reported with a glow in his voice this week that his New York City Center of Music and Drama had closed a six-month season May 14 with a net profit of $844.77. The non-profit institution attracted 346,000 persons to ballet, opera, concert and stage presentations in the former Mecca Temple on 55th Street. At a box office scale ranging from 55 cents to $1.50, the experiment in highbrow entertainment for the masses grossed $414,555. The Center management estimated that almost two-thirds of the audiences were seeing such programs for the first time. They were recruited largely from schools and through trade unions. Plans are under way now for a new and larger season next year.

Municipal Advisors

WASHINGTON also is planning a municipal theatre. A committee of District of Columbia bankers, business men and showmen are seeking $100,000 with which to launch a non-profit center for drama and music.

The capital's film industry is represented on the advisory committee by John J. Payette, general zone manager for Warners, and Carter Barron, division manager of Loew's theatres; John Eberson, nationally known theatre architect and former chief of the theatre equipment division of the War Production Board; Gene Ford, manager of Loew's Capitol; Joseph B. Brecheen, exchange chairman of the War Activities Committee, and Paul Schwartz, president of the Musicians Union.

District Commissioner John Russell Young is chairman of the Municipal Theatre group and the Rev. Gilbert Hartke, head of the department of drama at Catholic University, is executive director.

Twelve for Riskin

STUDIOS were pledged to produce 12 two-reel documentaries for the Office of War Information this week by Robert Riskin, head of the agency's overseas film division. He has been in Hollywood explaining the purpose of the films which will illustrate the OWI's psychological warfare program and explain America abroad.

The Hollywood Writers Mobilization will name three screen writers to work on script suggestions with the OWI. The pictures will be allotted among all of the major studios with OWI selecting a producer or director at each studio to work with OWI, the writers and production crews. The Government will pay only the flat cost of production.

Mr. Riskin is expected to return with Peter Phillip Dunne, head of OWI production in New York, to superintend the Hollywood productions. He disclosed while on the coast that the agency was adding to the 40 features which it previously selected for exhibition in the liberated territories. He said again that OWI's aim was to restore the commercial film industry as quickly as possible.

Date in Paris

WARNER publicity men in Toronto asked Royal Canadian Navy sailors in training whom they would like to have with them on their first date in liberated France. The stunt had something to do with the local opening of "Passage to Marseille." Ann Sheridan, not in the picture, but a Warner star, received 130 out of 498 votes, according to the official returns. Alexis Smith, a Canadian girl, who also performs for Warners, was second. Back in the field were Olivia de Havilland, Priscilla Lane, Joan Crawford, Bette Davis and a half-dozen others.

Special Delivery

MAJOR James Stewart, now on duty with the Air Force operations headquarters in London, received a letter this week from one of his former screen fans in Ohio. It was addressed "Care Queen Mary, Buckingham Palace, England." The film star was quite as well known at the palace as in Ohio and the letter was forwarded promptly through official channels. The Major sent his apologies to the Queen Mother for bothering her with his personal correspondence. And he asked the fans to please wait. He is busy now with war, he explained.

Canada Gross

CANADIAN motion picture business increased 13 per cent during 1943 in the Dominion's 1,270 theatres. The Dominion Government in its annual report listed a theatre gross of $52,475,570, exclusive of national and provincial taxes. There were 205,000,000 patrons in 1943 compared with 183,000,000 in 1942.

Amusement taxes, including the 20 per cent national levy, amounted to $13,326,478, an increase of $1,613,313. The Province of Ontario with net receipts of $22,674,035 led the Dominion in volume of business, but showed an increase of only nine per cent over 1942. In New Brunswick, Nova Scotia, Alberta, Saskatchewan and British Columbia business rose 17 to 20 per cent, reflecting maritime activity, army garrisons and other wartime booms.

Only 19 new theatres opened in Canada last year. All construction has been banned. Nine of the new houses were in Quebec, where despite a tax of one-third on all admissions a gross of $10,689,611 was reported. This was a four per cent increase for the province's 223 theatres.

Appreciation

COMMENDATION to the film industry came this week from the Red Cross for the part the industry played in pushing the recent Red Cross drive over the top. The commendation, over the signature of Norman H. Davis, Red Cross chairman, said:

"Without the assistance of the War Activities Committee of the Motion Picture Industry, its associated theatres, studios, and the industry as a whole, the campaign probably would not have exceeded the $200,000,000 goal."

Theatres collected nearly $7,000,000 for the Red Cross, the WAC estimates. Joseph Bernhard, general manager of Warner Brothers, was chairman of the drive.

More Tax

KENTUCKY exhibitors appeared headed for a new tax fight this week with the state legislature meeting in a special session called by Governor Simeon Willis to study school financing. There were reports in Frankfort that the general budget bill, with a 10 per cent state theatre tax, would be called up again at the session. It was passed by the Senate but lost by a margin of one vote in the House March 15, last day of the regular session of the state legislature. Despite friction over many of its issues both parties have asked Governor Willis to extend the special session to cover general budget problems.

$9,000,000 for Army

SCREEN presentation of "This Is the Army" by Warner Brothers has brought more than $9,000,000 to the Army Emergency Relief Fund in nine months, and the money still is rolling in, the War Department disclosed in Washington last week. At least another million is expected from contemplated reissues and there is still money to come from foreign distribution. When the picture opened last August it was predicted that it would gross about $5,000,000 for the fund which aids distressed families of soldiers. Speedy runoffs and a series of almost 5,000 advanced price pre-release engagements are credited, however, with almost doubling the estimated figure. When the Irving Berlin show played Broadway and the hinterlands it grossed over $3,000,000.

Cheaper Night Life

CAFE operators won their battle for reduction of the 30 per cent Federal cabaret tax Wednesday when the Senate voted to reduce the rate to 20 per cent. Uniformed service men and women were completely exempted from the levy. The reduction was passed in the form of an amendment to a bill raising the national debt limit to $260,000,000,000.

Entertainers, musicians unions, and club operators estimated that 2,400 cafes had been closed since the 30 per cent rate went into effect on April 1.

The 20 per cent rate was a compromise on a proposed 10 per cent excise suggested by Senator Sheridan Downey of California. Senator Walter F. George, chairman of the Senate Finance Committee, refused to accept a 10 per cent rate if theatre taxes remained at 20 per cent. An amendment by Senator Bilbo of Mississippi reducing theatre taxes to 10 per cent was withdrawn.

Paris to Hollywood

LADIES in Latin America set their styles by the clothes they see in American motion pictures. Hollywood has almost completely eclipsed pre-war Paris as the fashion maker.

"When I buy for export I ask if a garment has been photographed on a celebrity. If it has, I buy it at once—provided I can get a copy of the photograph," Alma Norton Duffill, a leading dress buyer, told the Foreign Trade Week luncheon in New York last week.

Senora Estefania de Chavez, Latin American business woman, echoed this report. Women in the other American republics are becoming increasingly important customers.

OK for Export

PUERTO RICO is back in the Union again so far as the Office of Censorship is concerned. It was learned at the weekend that Byron Price, Director of Censorship, had ruled that pictures exported to the territory no longer need to be cleared through the film censorship boards in New York or Los Angeles. The action was taken after the intercession of Bolivar Pagan, resident commissioner of Puerto Rico, who had complained to Mr. Price that the measure resulted in a product shortage and discriminated against American citizens. A year ago Alaska and Hawaii were removed from the censor list, and receive all pictures directly.

Help Wanted

THE Army needs experienced film cutters and editors in a bad way. A call recently went out from the civilian employee division of the War Department for applications for Civil Service appointments to the Signal Corps Photographic Centers in Astoria, L. I., and Hollywood. There is an acute shortage of experienced film technicians, and electrical and mechanical engineers with film training. Writers, artists, shippers, truck drivers and studio laborers also are needed by the Government film units.

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THIS WEEK the Camera reports:

A NIGHT IN LONDON, recently, as the Germans renewed their "blitz"—a view of Wardour Street, the city's film row, during the height of activity. That the city was hard hit in several places, and especially in Wardour Street, was not allowed to be known abroad at the time.

AND IN THE MORNING . . . Wardour Street after a night of German "blitz". See picture at left.

By Staff Photographer

CHARLES R. ROGERS will produce four during the coming season for United Artists release, he told the press in New York last week.

ALSO IN LONDON, Lt. Jack Bernhard, D.F.C., U. S. Army Air Force, was married to Jean Gillie, screen player, May 5. Lt. Bernhard is the son of Joseph Bernhard, Warner Brothers vice-president.

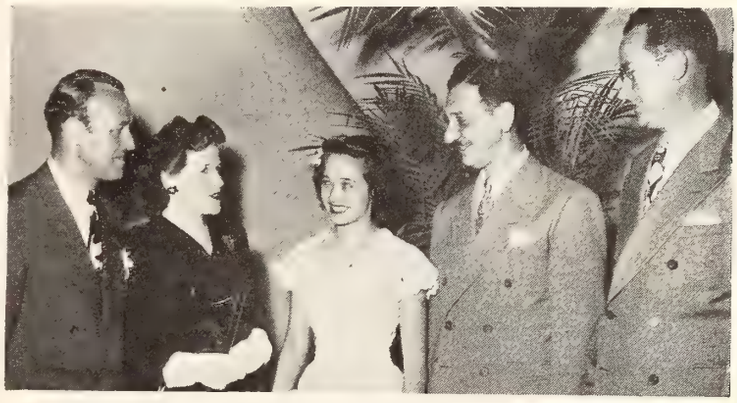
STORY. Spyros Skouras, 20th-Fox president, right, told the trade of his London negotiations, at dinner last week in New York. With him are Tom Connors, sales vice-president, and Martin Quigley.

ABOARD THE Red Cross-chartered "S. S. Mangalore," loading prisoner of war supplies. Norman H. Davis, left, of the R. C., thanks Joseph Bernhard, chairman of the film industry's Red Cross Week, for the approximately $7,000,000 contributed. With them are Sgt. Lester Nanny; Francis Harmon, of the WAC, and Harry Goldberg, who directed publicity for the week's drive in all the theatres of the nation.

By Staff Photographer

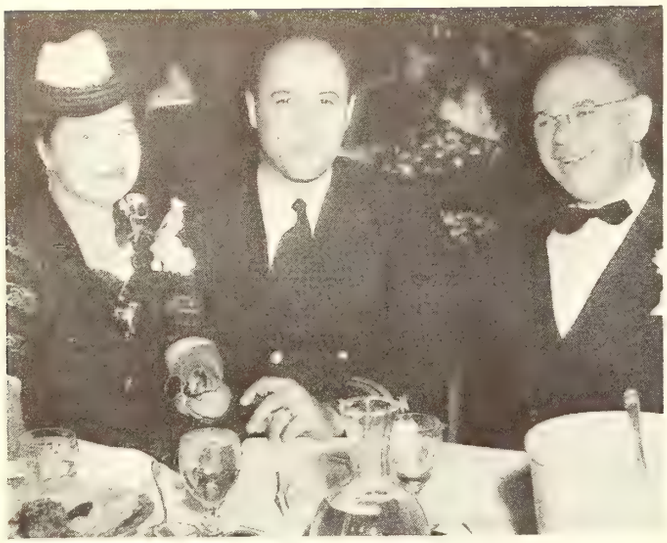
FRUITION. The trio above are Hal Wallis, Barney Balaban and Joseph Hazen. The scene is from the New York cocktail-announcement last Thursday evening, at which the Hal Wallis Productions' decision to produce for Paramount was announced. Mr. Balaban, Paramount president, was present along with his top executives. Mr. Hazen, Mr. Wallis' new partner, will be eastern representative and is now seeking headquarters.

PREPARING for the Fifth War Loan campaign in Los Angeles. The conferees are Ned E. Depinet, chairman for the distributors; Major Allen V. Martini, U.S.A.A.F.; Charles P. Skouras, who headed the Fourth War Loan, and Robert O'Donnell, head of the film industry's Fifth War Loan drive.



IN CINCINNATI, at a luncheon honoring Jane Powell: Harris Dudelson, United Artists; Mrs. Maurice White, representing her husband, local circuit head; Miss Powell; William Borak, Northio circuit booker; George Fettick, Galley circuit manager.

THE BRITISH AIR FORCE repays a debt, right. Walt Disney, cartoon producer, is seen partaking of some tasty pudding, the presentation of R.A.F. Wing Commander L. V. Harcourt, left, and Dr. J. K. St. Joseph, center, of the British Air Ministry. Mr. Disney, in 1918, with the Red Cross in France, was bereft of some custard pudding, and the culprits were British flyers.



REUNITED. Mr. and Mrs. Samuel Strausberg flank their son, Sol, Navy lieutenant, at a Beth El Hospital benefit in New York. The elder Strausberg is head of Interboro Theatres circuit in the New York area, and president of the hospital's board of governors.

By Staff Photographer

ON LEAVE, Marine Pfc. Bernard Denning, projectionist at the Naval Ammunition Depot, Portsmouth, Va., visited the Motion Picture Herald office Friday of last week, while he was on the way to Cary, Ohio, where he once managed the Cary theatre before entering the service.

MEETING. George Bernard Shaw, by whose suffrance Gabriel Pascal, at right, will make "Caesar and Cleopatra", is shown above at Ayot St. Lawrence, his Hertfordshire estate, with Claude Rains, whom he approved as lead player.

First Stills from Selznick Film

THE FIRST STILLS from David O. Selznick's much talked-of and lengthy "Since You Went Away" are to be seen below. The picture is Mr. Selznick's first since "Gone With the Wind" and "Rebecca". It also features a certain contract player who soared to stardom in 20th-Fox's "Song of Bernadette" and earned, by the way, an "Oscar"—Miss Jennifer Jones. In addition to the players shown below, some others in the film are Hattie McDaniel, Albert Basserman, Keenan Wynn, and Nazimova.

Lionel Barrymore as the minister.

Monty Woolley and Claudette Colbert.

Shirley Temple, Claudette Colbert and Jennifer Jones.

COLOR AND MUSIC DOMINATE 1944-45 SHORTS THEMES

Number of Subjects Will Be Same as This Season, but Budgets to Be Higher

Color and music, the dominant themes which made the 1943-44 season for short subjects successful for distributors and exhibitors, will be repeated in 1944-45 schedules. Approximately the same number of subjects will be released, it is indicated, but budgets will be slightly increased and studios will concentrate on the color-music cartoons and subjects which met with exhibitor approval this season.

Paramount, RKO, Twentieth Century-Fox and Universal have completed their plans for the new season and Columbia, MGM and Warner Bros. are expected to announce their schedules shortly.

During the past season, short subject bookings reached a new high, sales managers said this week. Subjects received more playing time in single and double bill theatres than in the past three years and in hundreds of theatres, shorts replaced second features. Improved quality of the product, plus the fact that fewer Government shorts were distributed last season and the slight reduction in schedules over previous years were factors which made for "an exceptionally good market," they said. Prospects for sustaining this market appear good.

According to Harry Michalson, short subject sales manager for RKO Radio, there has been another reason for the "outstanding success" of shorts' sales this year. "Exhibitors apparently have been eyeing the short subject market with greater care and with perhaps more of a desire to cater to the public's taste rather than their own. I still believe, however, that there are many exhibitors who buy and book shorts according to their own likes and dislikes, but their number seems to be diminishing greatly. During the past season, for example, I think theatre managers began to recognize the strong desire on the part of the public to want more and better shorts."

Bookings Disprove Contention Shorts Are Forced

Several short subject sales managers concurred in the opinion that despite some exhibitor criticism this season that the majors were forcing shorts' sales, the increased bookings and wider coverage did not support this contention. "If shorts play off well," one manager said, "you can bet they're not being forced."

In announcing Paramount's new program of 64 subjects for 1944-45, Oscar A. Morgan, short subjects general sales manager, said this week that the "record results for the past season had more than justified the increased budget set for 1943."

This season's "musical parade" series included "Mardi Gras," "Caribbean Romance," "Lucky Cowboy," "Showboat Serenade," "Fun Time" and "Half Way to Heaven." Since September, the company reported on the widespread independent and circuit bookings of the series and the subjects' billing in hundreds of theatres in place of second features.

Because of the improved short subject quality of the 1943-44 season, distributors found it possible to give added sales and advertising-exploitation treatment to the product. It is indicated that similar advertising and publicity budgets for 1944-45 shorts will be established by the major companies.

Paramount's lineup for the new season is as follows:

Six two-reel "musical parade" featurettes in Technicolor. Stories on the first two, "Star Bright" and "Bonnie Lassie" already are in work. Mary Walker of the Los Angeles Civic Light Opera Company has been signed to play the feminine lead in "Star Bright."

Paramount to Make Three Series of Color Cartoons

There will be three series of eight each in the cartoon category, aggregating a total of 24 cartoons, all in Technicolor. These include eight "Little Lulus," eight "Popeyes" and eight "Noveltoons."

Six George Pal "Puppetoons" in Technicolor are scheduled. Four of these will feature Jasper, the Scarecrow and the Blackbird.

Jerry Fairbanks will be represented with six "Speaking of Animals" series; six "Popular Science" and six "Unusual Occupations." One of the latter subjects will feature Bob Hope, according to present plans.

Ten Grantland Rice "Sportlights" will be produced this year by Jack Eaton. This is the 25th anniversary for "Sportlights."

In addition, there will be 104 issues of Paramount News.

18 Disney Cartoons to Be On RKO Schedule

RKO'S schedule for 1944-45, tentatively set, is as follows:

Eighteen Walt Disney subjects, in Technicolor. Release dates for the first four of the Disney subjects in the seventh series have been set, but these four cartoons really are designated in the 1944-45 program, according to RKO. They are: "Springtime for Pluto" and "First Aiders," to be released June 23 and July 31; "The Plastic Inventor," starring Donald Duck, scheduled for August 18, and "How to Play Football," starring Goofy," September 15.

Six Leon Errol and six Edgar Kennedy comedies are included in the RKO shorts schedule, also 13 "Sportscopes" and seven "Flicker Flashbacks." RKO again will produce 13 subjects in the "This Is America" series. The company also may release one more series of four two-reelers, the subjects still to be decided. In addition, 104 issues of Pathe News will complete next season's shorts' schedule.

Universal's 1944-45 lineup includes:

Thirteen name band musicals; 16 Technicolor cartoons, 15 "Person-Oddities," 15 Variety Views and two special featurettes, "Diver vs. the Devil Fish," in Technicolor, and "The Fight of the Wild Stallions."

Four chapter plays, each 13 chapters in length, will be made by Universal next season. They are: "Raiders of Ghost City," "The Jungle Queen," "Mystery of the River Boat" and "Master Key."

20th-Fox Schedule Will Include 40 Subjects

Twentieh Century-Fox shorts program will include 40 subjects, exclusive of 13 "March of Time" two-reel subjects. The lineup is as follows: 20 "Terrytoons," all in Technicolor, including eight "Mighty Mouse" and 12 other cartoons; 12 "Movietone" adventures, all in Technicolor; six sports' subjects, four of which will be in color, and two Lew Lehr comedy shorts. In addition, there will be 104 issues of Movietone News.

Although MGM and Warner Bros. have not yet completed their programs for the new season, Herbert Morgan, MGM short subjects publicity manager, and Norman Moray, Warners short subjects sales manager, said this week that approximately the same number of shorts and about the same type of subjects would be produced next year. Mr. Morgan indicated there might be a possibility of a few more subjects added, but that was still in the discussion stage, he said.

Last week, Mr. Moray announced that Warners' annual shorts drive was to get under way Thursday and would continue until August 31. Mr. Moray also set 20 titles for the final quarter of the 1943-44 season to be released from June 3 to August 26.

PARAMOUNT TO MAKE SIX MORE MUSICAL SHORTS

"The results were justified," Oscar Morgan, Paramount short subject sales manager, said this week about the company's series of six two-reel "musical parade" shorts, launched at the beginning of the past season. "Bookings far exceeded all expectations," he said. Mr. Morgan announced the company had scheduled six more Technicolor shorts for 1944-45 to follow the pattern set by "Mardi Gras", "Caribbean Romance" and the other subjects. It is estimated that each two-reeler costs Paramount $55,000 to produce, a high mark in short subject production.

Paramount To Trade Show Sixth Block June 5–7

The dates for trade showings of Paramount's "Going My Way" and the sixth block of 1943-44 pictures were announced last week by Charles M. Reagan, general sales manager. "Going My Way" and "Hail the Conquering Hero" will be screened June 5; "Take It Big" and "The Great Moment" June 6 and "Henry Aldrich's Little Secret" and "I Love a Soldier" June 7. Los Angeles screenings will be as follows: "Going My Way" and "Hail the Conquering Hero" June 7; "Take It Big" and "The Great Moment" June 8; "Henry Aldrich's Little Secret" and "I Love a Soldier" June 9.

MGM Will Trade Show "White Cliffs" June 6

"The White Cliffs of Dover," MGM's Twenty-Year Anniversary picture, will be trade shown in all key cities June 6. The screenings will be held in the same projection rooms where "The Canterville Ghost" and "Bathing Beauty" were shown, May 29, except in Denver, where "The White Cliffs of Dover" showing will be held in the 20th Century-Fox branch instead of at the Paramount exchange. The New York trade showing of the picture was held March 8.

Partlow Universal Manager

J. R. Partlow, formerly salesman in the Dallas office of Universal, has been appointed branch manager of Oklahoma City, succeeding J. E. Hobbs who resigned recently, it was announced by W. A. Scully, general sales manager.

READY!

SET!

THE INDUSTRY'S

E-DAY

IS JUNE 12th

GO!

BLOOD, SWEAT- -AND BONDS!

Sure we're in the fight. It's "E" Bonds we're after! We'll get 'em!

It's the real thing over there now . . . somebody's son, somebody's sweetheart, somebody's pal won't come back. Our very own, perhaps.

For all of them, for this America of ours, let's make this War Loan click! The best campaign the industry ever saw! With parades and banners streaming, with Bond Premieres and true-talk Trailers, with Hero Lobby Charts and Free Movie Days. The works!

Let's do a job to match the bloodshed and the tears!

FIGHT!

FIGHTING 5th WAR LOAN

JUNE 12th–JULY 8th

This Message Was Prepared and Inserted in the Trade Press by:
COLUMBIA PICTURES CORP., METRO-GOLDWYN-MAYER PICTURES, PARAMOUNT PICTURES INC., RKO-RADIO PICTURES INC., 20th CENTURY-FOX FILM CORP., UNITED ARTISTS CORP., UNIVERSAL PICTURES COMPANY INC., WARNER BROS. PICTURES INC.

STORY HEADS FIND FEW GOOD COMMERCIAL PROPERTIES

Studios Now Seek Material of Greater Selling Value, Says Fadiman of MGM

Hollywood's principal sources of screen material, books and plays, are still in a fluctuating market, subject to influences deriving from the war and sensitive to the shifting taste of a wartime public. Story editors for several major companies said this week that the market, which had been unstable since the war, had finally narrowed down to the point where story and play buyers were being hard pressed to uncover "good commercial properties."

William Fadiman, head of MGM's west coast story department, in the east this week for home office conferences and a survey of the book-and-play-mart, told MOTION PICTURE HERALD Monday that the only yardstick which could be applied by film companies today, insofar as story buys were concerned, was whether a property had "good commercial prospects."

"Studios are now endeavoring to buy material of greater commercial importance and value," Mr. Fadiman declared, "first, because the public taste is demanding more important books and stories and secondly because the market is still in such a state of fluctuation. We are forced to turn, therefore, to commercially recognized craftsmen of high calibre in order to insure our product."

Product Backlog Limits Story Requirements

Another factor in the contracting market, according to Richard Mealand, Paramount's eastern story editor, is the fact that studios, including Paramount, have large backlogs of product for next season and their requirements, therefore, are more limited, compared to previous seasons.

Studio needs continue in the realm of "escapist" material, stories, books and plays with locales and themes that are far removed from the war. No war stories are being "sought" by the studios, it was learned, although Twentieth Century-Fox, according to Henry Klinger, eastern story department executive, "is still in the market for good war action material." By and large, however, the trend is still away from fiction based on military combat.

One story editor pointed out, nevertheless, that "once a good war play or an outstanding war novel comes along, all the studios will begin furious bidding for the property, despite their current protests that they're not looking for war material."

Decline in Purchases For Last Three Months

For the past three months there has been a noticeable decline in the number of plays and books purchased by the major companies, book and play editors reported, compared to similar months in pre-war years. Studio backlogs as well as the dearth of good material were cited as the principal reasons for the drop in purchases. Additionally, the market has narrowed down because the war has drawn novelists and writers into military service or Government agencies and also because some of the nation's leading authors and playwrights still have not become oriented to creating plots and characters in wartime settings.

MGM's most important book purchase in recent months is the unpublished novel by A. J. Cronin, "The Green Years." The company bought it for a reported price of $200,000. The book will be published shortly by Little Brown & Company. Sam Zimbalist has been mentioned as the MGM producer for the screen version.

According to Mr. Fadiman, his department will suggest story purchases to the MGM-Korda production unit in England and the unit will keep an eye on promising British properties for the Hollywood studio.

Recent purchases by Twentieth Century-Fox include "Bell for Adano," "Leave It to Heaven," by Ben Ames Williams, "Call Me Brown," by Margery Sharp, and "Macon Fell Easily," a war story written by Lieut. Commander Chambliss of the U. S. Navy.

To date, the highest-priced play purchase of the Broadway season is "Junior Miss," the Jerome Chodorov-Joseph Fields play which Max Gordon produced and which ran on Broadway for 710 performances, from November 18, 1941, to July 24, 1943. Warner Bros. bought the play last week for a reported $425,000.

Warners Reported Bidding $450,000 Last Summer

Last summer Warners were said to have made a bid of $450,000 for the property, and later Mary Pickford was reported to have agreed to buy the play from Mr. Gordon. At the time, it was understood that Mr. Gordon was permitted six months in which to decide whether to accept an outright payment of $410,000 or an advance of $355,000 plus 35 per cent of the picture's net profits. Miss Pickford withdrew her offer this winter because of "inherent restrictions in the contract which were so onerous as to make the deal impossible." Another Broadway play which Warners purchased last week was the comedy, "Wallflower," produced by Meyer Davis and written by Mary Orr and Reginald Dehnam.

The 1943-44 Broadway season which ended officially Thursday, passed without a single play purchase by Paramount, although the company financed "One Touch of Venus," the musical starring Mary Martin, and is planning to back "Rain," the musical version of John Colten's play with A. P. Waxman will produce, with lyrics and music by Howard Dietz and Vernon Duke.

The score to date, of film company purchases of Broadway plays, is as follows:

Columbia: "Over Twenty-One," play by Ruth Gordon, which was partly backed by 20th-Fox "Another Love Story," by Frederick Lonsdale, and "Jacobowsky and the Colonel," by Franz Werfel.

Pasternak to Make Film Of Unproduced Play

MGM: "Damask Cheek," by John Van Druten, produced last season; "Cabbages and Kings," unproduced play written by Stella Unger, which Joseph Pasternak will produce.

Twentieth Century-Fox: "There Shall Be No Night," Robert Sherwood's play produced several seasons ago; "Winged Victory," the Moss Hart production for the Army Air Force.

Warner Bros.: "Junior Miss," "Wallflower," and "Pillar to Post," produced at the start of the season and backed by Warners. The company also has a deal on for the purchase of the hit comedy, "Chicken Every Sunday."

Still undetermined are the Theatre Guild plans for film production, long in discussion stage with Paramount and other companies and more recently with Hal B. Wallis. The Guild wants to produce its own pictures through a major studio with a major release tieup and a percentage of the profits assured. Michael Todd, Broadway producer, who left last week for Hollywood, indicated he would launch his film production plans shortly. George Abbott is seeking to form an independent film company for the screen version of his play, "Kiss and Tell."

Legitimate Theatre Season Saw 74 Plays Offered

Broadway's legitimate theatre season 1943-44 presented 74 shows, excluding experimental, reportory and stock company productions. Of that number only 15 were hit plays compared to last season's 55 shows, of which were hits.

Although the standing-room-only productions, mostly comedies and musicals, are doing more business than hit shows usually do, the public hasn't supported the poor plays, which indicates that the larger audiences who are going to the theatre this season are more discriminating in their selections than heretofore.

According to the annual theatre survey of the New York *Herald Tribune*, there were comedies presented this year; 22 dramas musicals; six war plays and five revivals. breakdown of the 74 plays shows that only of the comedies, three dramas, six musicals, war plays and two revivals, were hits.

HAL WALLIS SIGNS LILLIAN HELLMAN

An important development in the increasing marriage of screen and stage was the announcement last weekend from Hal B. Wallis that he had signed Lillian Hellman, author of Broadway's current hit, "The Searching Wind", to an exclusive screen writing contract. The former Warner producer, who is associated with Joseph Hazen, former Warner general counsel, made known his plans last week to produce independently and release his films through Paramount under a five-year contract. His new unit will get under way officially September 1. One of the Wallis pictures under the Paramount deal will be Miss Hellman's play.

Kreisler Resigns as Head Of Universal Shorts

Bernard Kreisler, short subjects sales ager for Universal since 1940, resigned his Wednesday. No announcement was made of future plans. Mr. Kreisler began his career the industry 14 years ago, serving in the ar tion, exhibition and distribution fields. He Universal in 1938 as a special representative Boston exchange and later served as branch ager for two years in the Washington, D. C change. Prior to 1938, he was special repre tive for Paramount in Washington for two and before that, he served on the Hollywood grievance board.

A Career is Born!

Tamara Toumanova

A new career for the greatest dancing star... a new thrill for the screen. Premiere ballerina, Ballet Russe de Monte Carlo ... exotic, hauntingly lovely, actress to her fingertips!

A
CASEY ROBINSON
Production

DAYS OF GLORY

Introducing a New Screen Cast of Brilliant Broadway Stage Personalities...

AN RKO-RADIO PICTURE

Academy Council Perfecting New 16mm Technique

Hollywood Bureau

Pressured by the need to maintain 16mm prints and equipment at maximum use for overseas troop entertainment, the Research Council of the Academy of Motion Picture Arts and Sciences, in collaboration with other agencies, expects to improve technical standards in this field for immediate and post-war use. "Significant post-war improvements are forecast," in the view of the Council.

Following a meeting last Monday, a Council spokesman declared the method entailed standardization of equipment and methods of film processing, thereby finally seeking to eliminate the varied types of equipment pressed into service as entertainment needs abroad increased.

The current step in furtherance of this objective is the appointment of a war committee on photography and cinematography brought into existence at the request of the armed forces and with the approval of the War Production Board. Two major groups emerge from this. One is the Armed Forces War Standards Committee which will propose projects to be undertaken. The other is the American Standards Association War Committee which will carry out the determined tasks. The latter group includes Army and Navy members, representatives of manufacturers of photographic equipment and film, representatives of WPB, the National Bureau of Standards, the Society of Motion Picture Engineers and the Research Council. Wesley C. Miller is the Council's representative on the ASA War Committee.

Fifteen sub-committees are now engaged on 30 or more different technical problems involving 35mm cinematography and still photography in addition to 16mm motion pictures. Approximately 100 technicians from the industry are directly connected with this work.

Declared to be specific accomplishments thus far are the designing of a service model 16mm projector and the development of laboratory film processing standards. Aside from an expected improvement in picture and sound quality, these developments are viewed as a means to expedite manufacture, conserve war-vital materials and skilled manpower and to make equipment more serviceable in combat areas through the use of standardized, interchangeable parts.

OWI Distributing 16mm. War Loan Drive Films

The Office of War Information in Washington has announced it is distributing 16mm. films for the Fifth War Loan campaign. They are "Report from the AAF," showing the RAF and the 8th Air Force on a bombing flight over France and Germany; "Report from the Beachhead," having to do with the established beachhead at Anzio; "What Makes a Battle," concerning the Battle of the Marshall Islands, and "War Bond Trailer," a Fifth War Loan message. The first short runs 9 minutes, the second 10, the third 14 minutes and the trailer 3 minutes.

Warners To Distribute Film, "Battle of China"

Warner Bros. will handle physical distribution of "Battle of China," feature length orientation film made by Colonel Frank Capra, for the U. S. Army Motion Picture Service, Special Service Division. The picture is to be shown only in U. S. Army theatres to the men in the armed forces for instructional purposes. Bookings will be made by the local U. S. Army Motion Picture Service bookers. The release date is June 12.

Car Cards on Anniversary

The New York subways are now displaying car cards on the fiftieth anniversary of the industry. This latest form of promotion is a black and white drawing of the Edison Kinetoscope parlor at 1155 Broadway in 1894.

Lindstrom Heads Agriculture Department Film Section

Chester Lindstrom has been appointed chief of the Department of Agriculture's motion picture service. He had been associate chief, and succeeds Raymond Evans, who recently retired.

Mr. Lindstrom began his career in films by association with Burton Holmes in a travelogue made by the latter in the Philippines, in 1912. The following year, he joined the department.

He helped introduce films in work of the Forest Service, and the Office of Exhibits, and then entered the Office of Motion Pictures.

He has been many years a member of the department of visual instruction of the National Education Association; and he has written, directed and produced about 50 films.

Present Service Pins to MGM Philadelphia Employees

William F. Rodgers, MGM vice-president and general sales manager, and E. K. O'Shea, eastern sales manager, last week played host to all employees of the Philadelphia exchange at a luncheon at the Ritz Carlton Hotel. With Robert Lynch, district manager, and Lou Formate, branch manager, and H. M. Richey, exhibitor relations, at the head of the table Mr. Rodgers and Mr. O'Shea distributed three 20-year loyalty pins to William Hopkins, William Gabriel and Mattie Stewart, and 22 one-star pins, denoting from 10 to 20 years of service, to Joseph Morrow, Benjamin Glatz, Harry Bache, Winifred Haines, Joseph E. Farrow, Charles Baines, Emma Roat, Betty Surman, Mary Banfe, James Dowling, Paul Farrow, Frank Sculli, Margaret Brickley, Ada Norvick, Clarence C. Pippin, Vincent Comforti, Charlotte Knapp, Benjamin Hayney, Frank Jelenke, Dorothy Burrison, Santo Sciulli, and Rose DeMee.

Variety Club Assists Many Charities

The Washington Variety Club has expended approximately $10,000 in various charitable endeavors since the first of the year, it was reported by Rudolph Berger, chairman of the Welfare Fund. Among the expenditures were $3,700 in War Bonds set aside for "John Variety," a waif found in one of the local parks. This money will go to his education and is in addition to $30 per month to provide for his care.

In addition, the Variety Club contributed to the Red Cross; purchased an ambulance, a sterilizer for the Homeopathic Hospital; radios for Gallinger Hospital; projection equipment for shut-ins; a screen for the local Industrial Home for Boys; and provided regular shows at the Home for the Aged, Gallinger Hospital, Freedmen's Hospital, St. Vincent's Home, Glenn Dale Sanitarium, District Training School, Home for Incurables, Methodist Home for the Aged, Florence Crittendon Home and other civic and charitable institutions.

Plans Buffalo Suburban

The first film theatre in Orchard Park, Buffalo suburb, will be opened about September 1 in a remodeled building now occupied by an auto salesroom and garage. William Brett, who resigned as house manager of Shea's Buffalo, a position he has held since the theatre's opening in 1926, will operate the new house. Vincent R. McFaul, president and general manager of Buffalo Theatres, Inc., announced the appointment of Carl Rindcen, manager of Shea's Kenmore theatre since 1936, to replace Mr. Brett.

3,553 from Warners in Service

The induction of approximately 200 more Warner Bros. employees in the past eight weeks has brought the total now in various branches of the service to 3,553. Casualties reported to date, including killed and missing in action, number 26.

Shifted to Cincinnati

J. H. Kelley, of Albany, N. Y., has been transferred to Cincinnati as manager of the National Theatre Supply Company.

Paramount Sales Staff Reorganized In 3 Divisions

Paramount has reorganized its sales departments into three divisions, and abolished the post of general sales manager. The moves followed the resignations recently of Neil Agnew, general sales manager, and Hugh Owen, eastern sales manager, and the appointment of Charles Reagan as vice-president in charge of distribution, and the additional appointment, Wednesday, of C. J. Scollard as head of administration in distribution.

The reorganization establishes an additional division, the central, in charge of which will be J. M. Donohue, now manager of the Dallas district. Mr. Donohue will leave Dallas June 5 for his new post, which will be in New York. The division comprises the Dallas, Kansas City and Chicago areas. They were formerly in the western division. The new division also includes the Cleveland area, which was in the eastern division.

Duke Clark will replace Mr. Donohue in Dallas.

The western division remains under George Smith. The eastern is being taken by William S. Erbb, as successor to Mr. Owen. Mr. Erbb's New England district manager post is being assumed by A. M. Kane, who had been Boston branch manager. Ed Ruff, who has been New Haven branch manager, is replacing Mr. Ruff in Boston. John Moore takes charge of the New Haven branch.

Bausch & Lomb Receives Two War Effort Awards

In a double ceremony, the Bauch & Lomb Optical Company, Rochester, N. Y., last week received recognition for two phases of its war work.

The first was the National Security Award, presented by Col. Ralph C. Bishop on behaf of the U.S. Office of Civilian Defense. It is in recognition of the maintenance of superior standards of protection and security.

The second award was the citation of the Bausch & Lomb Chorus by the Music War Council of America, an organization founded by musical instrument dealers, music publishers, and music trade associations for the purpose of "mobilizing all forms of music for the national war effort, that our armed forces, civilian workers, and children may have the advantages of the recreational and educational benefits and the patriotic inspiration that music affords."

Jessie Ralph Dies

Jessie Ralph, 79, a character actress on the stage, and later the screen, for almost 50 years, died May 30 in Gloucester, Mass. Miss Ralph retired three years ago following a leg amputation. Her last screen role was in "They Met in Bombay" for MGM. She played Pegotty in the film version of "David Copperfield", was the Irish dowager in "San Francisco," and had played featured character parts in a score of other films.

Theatres Aid Delinquency Fight

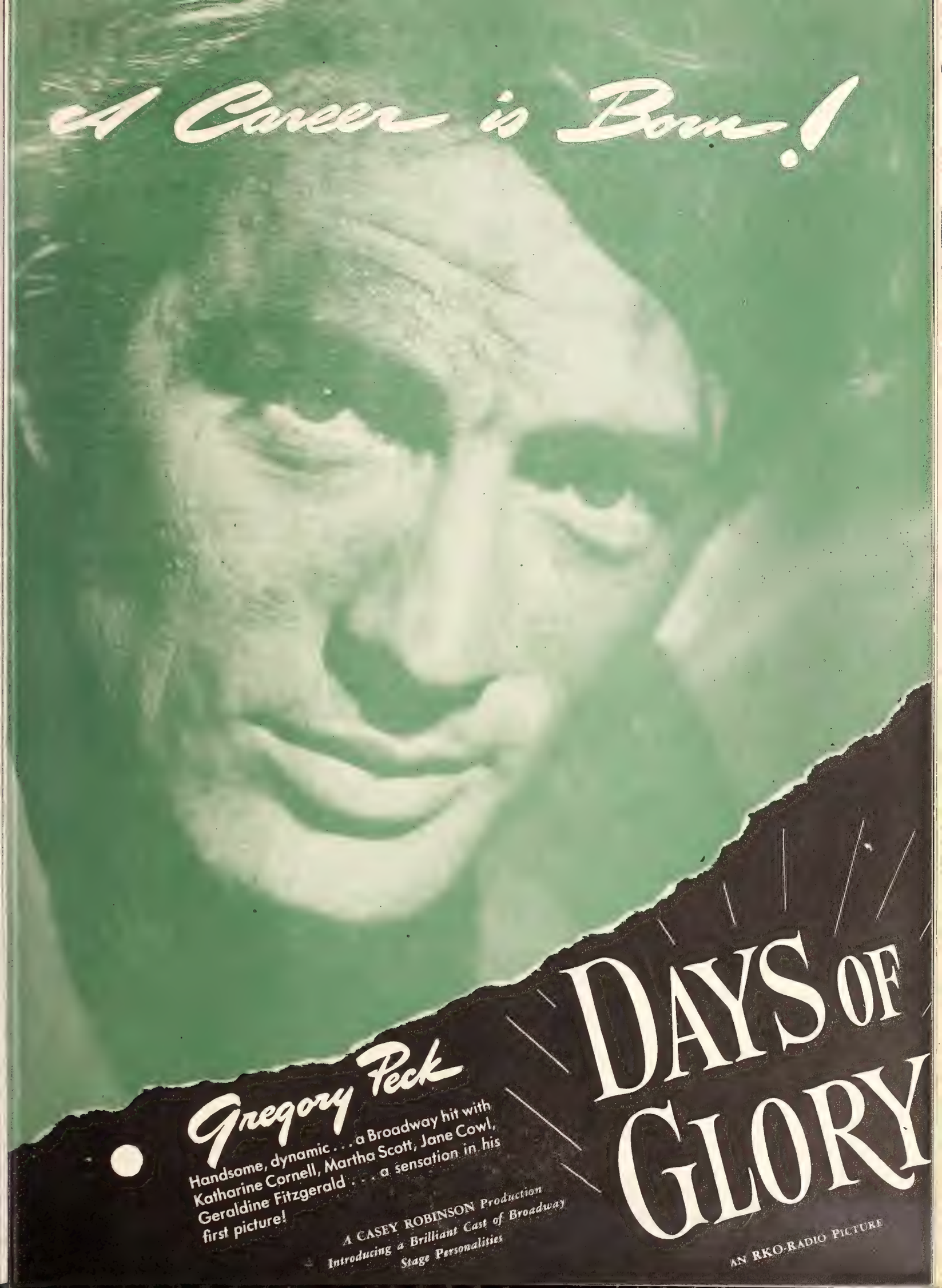
In a voluntary move to help combat juvenile delinquency in Mansfield, Ohio, exhibitors have agreed to refuse midnight admissions to children 16 years of age or under unless accompanied by a parent or guardian. Meanwhile city officials are studying the results of curfew ordinances adopted in other communities with a view to enacting similar legislation.

New Managers for Monogram

Mike Lee has been installed as the new manager of Monogram's Kansas City exchange, succeeding Leland Allen, and Henry Glover succeeds Harold Cohen as manager of the New Orleans office, it is announced.

Benford Joins Stedlom

Stanley Benford, manager of Warners' Colonial theatre, Philadelphia, has left to become general manager of the Stedlom Theatre Circuit in New York City. His Warner post has been taken over by Morris Conner.


A Career is Born!
Gregory Peck
Handsome, dynamic . . . a Broadway hit with Katharine Cornell, Martha Scott, Jane Cowl, Geraldine Fitzgerald . . . a sensation in his first picture!
A CASEY ROBINSON Production
Introducing a Brilliant Cast of Broadway Stage Personalities
DAYS OF GLORY
AN RKO-RADIO PICTURE

THEATRE TELEVISION IS STILL POST-WAR QUESTION MARK

Report of Planning Board Makes No Reference to Medium in Theatres

Theatre television is as much a post-war question mark to the engineers as it is an economic and commercial unpredictable to exhibitors and distributors.

A report of the television sub-committee of the Radio Technical Planning Board leaves the status of theatres in post-war television largely a blank. This board of 500 leading radio and television engineers is studying the post-war future of the entire radio industry. It will submit recommendations to the Federal Communications Commission for guidance in setting standards and determining Government policy.

Report to Be Approved By the Board

No attempt will be made to assign a place for theatres in the television frequencies of the broadcast spectrum until after the war, it is learned by MOTION PICTURE HERALD. The 200-page report of the television engineers on Panel 6 of the RTPB makes only passing reference to theatre standards. The sub-committee report has just been completed and is awaiting approval of the full board.

It is the consensus of the television engineers on the committee that no theatre television standards can now be set, or even recommended. This is embodied in Paragraph 7 of the summary of the report. It points out that the engineers have no pre-war field experience on which to base standards for picture transmission to theatres, and recommends that space be reserved somewhere in the channels recommended in the higher frequencies for relay stations. Space for theatres probably should be in the relay bands assigned for intra-city operation, the panel said.

This raises the vision of special television transmitters, of limited range, operating from the home office of a circuit and carrying images to affiliated theatres.

There was encouragement for large theatre circuit operators interested in television this week in a ruling by the FCC which increased from three to five the number of television stations which may be operated by one applicant. Geographic location and public need will be considered in granting more than one television license to the same concern.

Expect Large Screen Image Of Perfect Quality

Engineers have no doubt, however, about the ability of television equipment manufacturers to produce theatre apparatus after the war which will provide high quality large screen pictures. They report that designs in the laboratory, aided by still secret wartime developments, should project a broadcast image in theatres with the size, brilliance and detail of high quality film.

The cost of theatre television apparatus also will be sharply reduced from pre-war estimates, according to recent predictions from Radio Corporation of America, General Electric, Du Mont and other companies which have theatre television in mind. In 1941 RCA demonstrated large screen television in New York with an elaborate balcony installation which it priced at $30,000. None of the manufacturers would mention future price figures today, but all estimated that the ultimate cost of television apparatus would be only slightly higher than the price of top quality film projection and sound systems.

Apart from its theatre recommendations the Panel 6 report recommends the continuation of commercial television broadcasting after the war on channels six megacycles wide and using approximately the same 525-line standards agreed upon in 1941. It proposes consolidation of the television frequencies into a solid block in the very high frequencies portion of the broadcast spectrum with room for at least 26 separate bands.

Television No Longer Called Technical Experiment

"Television is no longer a technical experiment, and it has behind it many years of technical developments. Its standards and performance have proved to be most practicable and it is ready to enter the phase of commercial expansion," the report says.

Using the experience of seven television broadcasters who have operated before the war and in wartime the consensus of engineers holds that "sufficient service and wide public acceptance can be established with these standards," at the same time making full provision for future improvement.

Despite uncertainty as to the position of television for theatres, many leading circuits and exhibitors are watching developments closely. Executives indicate that when the time comes theatres will be ready to fight for a fair share of the broadcast band, either in the relay or primary transmitter frequencies.

Legal questions as to the right of theatres to receive general television pictures, or the public to take "closed circuit" transmissions from the air are another problem yet to be settled. It was raised for the first time in July, 1941, when the Rialto theatre in New York showed an NBC horserace telecast on its screen. But because of the experimental nature of operations there was never any definitive adjudication of the issue.

Exhibitor interest in television is at a peak, however. It has been a subject of discussion at numerous recent exhibitor meetings and several important exhibition groups hold television permits.

Balaban & Katz in Chicago, which operates WBKB on a commercial license, is in television more actively than any other circuit. Paramount, B&K parent, is interested in television directly, with partial ownership of Allen B. Du Mont laboratories. RKO is expected to announce its plans for television within a week.

At Detroit last week the United Detroit Theatres filed application with the FCC for a television station to operate on Channel 4, 78 to 84 megacycles.

Other applications have been filed at Detroit by King Trendle Broadcasting Corporation for Channel 2; Radio Station WOW, Omaha, for channel 1; Jam Handy Film Company, also in Detroit, for channel 1; Jacksonville Broadcasting Company, Jacksonville, Fla., for channel 1; and E. F. Peffer, Stockton, Cal., for channel 3.

Television Meets First Censor Problem on Cantor Song

Television ran into its first censorship problems last Thursday when NBC suddenly cut out the audible part of an Eddie Cantor telecast from Philadelphia. He was singing "We're Having a Baby, My Baby and Me" on a special television show to inaugurate the new transmitter for Philco's station WPTZ.

Clarence Menser, vice-president in charge of NBC programs, explained that the network considered some of the lyrics objectionable and had warned Mr. Cantor not to use them. The program director cut out the Cantor voice but his picture was still visible to lip readers in front of television sets in New York and Philadelphia.

The question of censorship of television programs to insure adherence to standards of decency which would make them acceptable to the home has been the subject of much discussion and little publicity by broadcasters. Not long ago NBC consulted Will H. Hays, president of the Motion Picture Producers and Distributors of America, on the problem, and television executives say they have studied carefully the code of self-regulation of the film industry, as a model for television. The Cantor incident may result in more than a discussion of censorship.

James L. Fly, chairman of the Federal Communications Commission, discussing television censorship several months ago, expressed confidence that the standards set by broadcasters in sound radio would keep objectionable material off the air. He did not foresee that it would become a problem of Government concern to any greater extent than the regulation of standard broadcast material.

Promote Television Expert

Dr. George R. Town has been named manager of research and engineering of the Stromberg-Carlson Company, Rochester, N. Y. Dr. Town joined Stromberg-Carlson in 1936 and in 1940 he was made engineer in charge of the television laboratory. He has represented Stromberg-Carlson on television standardization committees of the National Television System Committee and the Radio Technical Planning Board.

Todd Takes Building

Michael Todd, his offices in the Alvin theatre New York, having become too limited for his staff in view of Mr. Todd's emergence into the film field as a producer, has taken over the whole of a five-story building at 10 West 56th Street.

A Career is Born!

Alan Reed

RADIO: Falstaff Openshaw of Fred Allen Show . . . Solomon Levy in "Abie's Irish Rose".

STAGE: A Broadway regular . . . Title role in "The Pirate" with Lunt and Fontanne . . .

SCREEN: *First role launches his third great career!*

DAYS OF GLORY

A CASEY ROBINSON *Production Introducing a Brilliant Cast of Broadway Stage Personalities . . .*

starring

TAMARA TOUMANOVA • GREGORY PECK

AN RKO-RADIO PICTURE

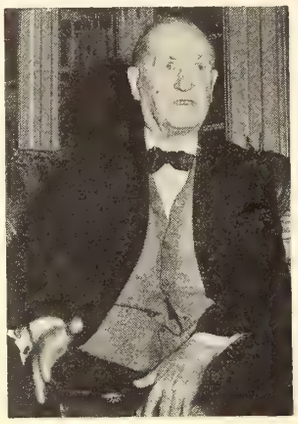
"The Movies Are Here to Stay"

SAYS WILLIAM A. BRADY

***WILLIAM A. BRADY** as he appeared 50 years ago when the movies were very, very young.*

"Pictures are sold as soon as they are made. They do not have to submit to criticisms of New York . . . ."

"Do you realize that there are now 30 states where the legitimate theatre is absolutely dead? . . . ."



Explaining his position, he said, "I am not in retirement. The authors are in retirement, or in Hollywood."

Staff Photos

"They call me the dean of the theatre. I am also the dean of pugilism, and I am dean of the pictures . . . ."

by FLOYD ELBERT STONE

ENCOMIUMS to the movies! And from William A. Brady, dean of the legitimate theatre!

Along about 1912 Mr. Brady declared, and was widely quoted, that the theatre had the motion pictures "on the run."

Mr. Brady now says he was wrong. The motion pictures have the theatre on the run.

In fact, the 82-year-old producer, interviewed last week in his New York penthouse, on Park Avenue, sees a steadily declining legitimate theatre audience, and a steadily climbing motion picture one.

"Take Away Our Actors"

Why? Well, here is what he says:

"The situation is not so much of a joke as it sounds, and if it hadn't been for wonderful management—plus luck, particularly—whereby the movies made a terrible lot of money, and received enormous financial backing, the films might not be going ahead.

"However, they are. First of all, they take away all our actors. The Actors Equity contract with regard to the responsibility of an actor to a legitimate theatre manager, ends the first of every June. And the same thing doesn't happen in the picture business. The actors go to Hollywood, not to New York.

"Then again," Br. Brady continues, "and not to their detraction, the picture makers have corralled all the writers in the world—and if any new ones should sprout out through the theatre, within six months they are housed in Hollywood, with a swimming pool.

"Under such conditions, why should they stick to the legitimate theatre?"

Cites Contempt for Experience

Mr. Brady then points to the financial backing of the motion pictures. "Making pictures is no longer a risk," he said. "Pictures are sold as soon as they are made. They do not have to submit to the criticism of New York and other cities. Furthermore—and I call particular attention to this point—pictures are sold at a minimum price—enough to cover costs of production; and therefore the critics affect them only in the amount of profits. Financiers are interested in something sold before it is made.

"No such condition ever existed for the theatre. Critics can ruin or make us overnight."

"The theatre itself is suffering," Mr. Brady says, from a "complete contempt for experience prevailing among the young men and women on the stage now.

"The last thing they want to hear after they land a bankroll is a voice of experience," he remarks.

Hollywood is a contrast, Mr. Brady points out. "The whole project is threshed out there," he says, "by people who know what they are doing."

The theatre is also suffering from a lack of stories, he says. "I am not in retirement. The authors are in retirement, or in Hollywood. I have been reading three plays. Before I turn five pages of each, I know I'm in the muck, but I continue from a sense of duty. They're all like that. If you were to show me a good story, I'd put it right on the stage now—and I wouldn't borrow money to do it."

The film has improved technically, Mr. Brady concedes. It has variety of effects not available in the theatre. This is particularly true, he points out, in the telling of valuable parts of a play which on the stage must be played offstage and only talked about.

But in one thing, the film is not better than the theatre, Mr. Brady says. It is in actual entertainment.

Entertainment Value No Higher

"I do not think that pictures in entertainment value are better than 20 or 30 years ago," he says. "The great writers and the actors don't seem to do much good. A play transcribed as is into film is no better than on stage. I know. I keep close touch today with pictures. And I know from personal experience. I made a lot of money from plays in pictures. And my 'Trilby', made five times as a silent, and two times as a talkie, was no better than the first time on stage. John Barrymore as Svengali in the last one wasn't better than Wilton Lackaye, the first Svengali."

Mr. Brady, in reverting to the superior position now occupied by films, and the "state of the theatre," notes that the theatre audience is declining, that of pictures increasing. The younger generation is "fed on pictures," he says. And the present crowd at the theatre box offices is irrelevant, he contends.

"It is only the war," he says. "It will swing back. In the last war, a play, "Lightning", ran five years. You will find others which ran long. It meant nothing. War makes new audiences for both mediums. But the trend I talk about continues.

30 Road Shows; Once 250

"For instance, the road shows which are now touring. What do they mean compared with the many long ago? There are about 30 road shows now. There used to be 250.

"Do you realize that there are now 30 states where the legitimate theatre is absolutely dead?"

Mr. Brady, always referred to as the dean of the theatre, now thinks of himself also as the dean of the motion pictures. He recalled to his interviewer that he had filmed at the original Edison studio in West Orange, N. J. the John L. Sullivan-Pete Courteney fight—six rounds, all faked, but still "one of the first pictures ever made for publication."

"Guess that makes me dean of pictures," he said.

***WILLIAM A. BRADY**, now in his eighty-second year, is the senior dramatist of Broadway. He has had fifty years of experience and observation of the stage and screen.*

His first address to the public was as the senior partner of the firm of Brady & O'Rourke, prize fight managers. Among their clients was Gentleman Jim Corbett, and under their auspices the Jim Jeffries-Tom Sharkey fight became the first subject for pictures made under electric lights, at the Coney Island Athletic Club, November 3, 1899. Mr. Brady also was concerned with the promotion of that pioneer picture device known as "Hales Tours and Scenes of the World."

Mr. Brady became a big time producer of the motion picture for the World Film Corporation about 1915. He was also for a number of years president of the National Association of the Motion Picture Industry, the trade association which succeeded the original Motion Picture Board of Trade and which gave way in 1922 to the Motion Picture Producers and Distributors of America, Inc.

In 1917 Mr. Brady made a little speech in Chicago in the course of which he remarked "I have been on the first page of the papers oftener than Theodore Roosevelt." Now he could say longer, too.—T. R.

A Career is Born!

Maria Palmer

Hidden fires smoulder through the blue eyes of th
blonde Viennese. European triumphs in Max Reinhar
plays . . . then Broadway acclaim for her role in "Th
Moon Is Down"!

DAYS OF GLORY

A CASEY ROBINSON *Production*

Introducing a Brilliant Cast of Broadway Stage Personalities

starring TAMARA TOUMANOVA • GREGORY PECK

An RKO-Radio Picture

"FIGHTING FIFTH" SHOWMEN FORM RANKS FOR ATTACK

O'Donnell Message Rallies Theatres; Top Committee Meets in New York

As the industry forces rolled on towards Monday next, opening day of the Fifth of the War Loans, filmdom's Fighting Fifth showmen whipped into shape their plans for the great home front offensive, ready for action.

From New York headquarters came a message from Robert J. O'Donnell, who is heading the industry's efforts. It was for the state committee chairmen:

"Your War Finance Committee members are seasoned veterans like yourselves and they are prepared to give you all the help they can on anything within, and sometimes without, their realm."

He explained, in his message, that exhibitor committees were set up on the basis of states, rather than film distribution territories, to coincide with the operations of State War Finance Committees.

Nearly One-third of National Quota from New York

From the New York WFC late last week came the reminder that the State of New York was being called upon to deliver nearly one-third of the campaign's national quota of $16,000,000,000, the state's exact goal being $4,801,000,000, or 14.4 per cent greater than its goal in the Fourth War Loan.

The most important event of the week was held in New York where, this Friday, the national committee with Mr. O'Donnell at its head, industry, leaders, exhibitors, distributors, employees, ITOA members, assembled for an opening-gun breakfast.

All the plans for the breakfast were cloaked in what was termed "military secrecy." No mention was made as to where it was to be held. Tickets were sold at $2.50 each. David Weinstock was ticket chairman.

The Bronx group assembled at 70th Street and Central Park West; the Brooklynites mobilized at 68th Street and Central Park West; the Manhattan ticket holders at 63rd Street and Central Park West; the Queens-Nassau group at 65th Street and Central Park West; and groups from various New York counties joined at 67th Street and Central Park West. The Film Exchange breakfasters assembled at 64th Street and Central Park West, and the industry executives met at 66th Street and Central Park West. Charles C. Moskowitz, Greater New York chairman, dubbed Central Park West the Fighting Fifth's "O'Donnell Line."

1,000 Exhibitors Gather At New York Function

Having acted upon instructions and having met at the designated corners, the assembled groups marched off for the secret breakfast rendezvous, which by now a number of those gathered had guessed correctly to be The Tavern on the Green in Central Park.

Out in the open, an estimated crowd of 1,000 heard Mr. O'Donnell in a fighting call to Bond selling action; heard Treasury officials and industry leaders.

They also heard Major Allen V. Martini, bomber veteran and a featured guest.

Ernest Emerling, New York publicity director, reminded the New Yorkers that their state would be called upon to furnish almost one-third of the national total, and that the Treasury's most important single agency was the industry.

It was estimated that the Greater New York area had 775,000 men in the armed forces, and that there were some 750,000 seats in the area's film houses. The aim of the theatre men, it was said, was to sell an "E" bond for every New York man in the services, which, according to the figures, would call for more than a Bond for every seat.

Campaign Director Oscar Doob reminded all theatres that D-Day, when it comes, should be the greatest War Bond selling day in the history of the five drives, and he urged theatres to be sure and have enough blank Bonds on hand and enough volunteers to man their Bond booths.

SPECIAL FILMS TO BE USED FOR DRIVE

Special trailers have been produced for the theatres' use during the Fifth War Loan. They are "The Road to Victory," in one reel, produced by Jack L. Warner, and co-starring Bing Crosby and Frank Sinatra; and three 150-foot subjects, from Paramount and RKO. These are "What Did *You* Do Today?" "Our Enemies Speak," starring Brian Donlevy; and "The Dawn of 'D' Day," in which a leading player appears. Two news bulletins also will be served exhibitors, as attachments to newsreels. One is a personal message from General Dwight D. Eisenhower, the other is still to be made.

Dallas Pays Tribute to Campaign Leaders

In Dallas, Monday, approximately 750 of the trade rallied at the Adolphus Hotel in a homecoming welcome to Mr. O'Donnell. The rally's slogan, for Texas showmen, was "Let's Be First in the Fifth."

In the assemblage were many from Oklahoma, Arkansas, Louisiana, Mississippi, and Tennessee. Honored along with Mr. O'Donnell were Ray Beall, national publicity director; John F. Friedl, campaign director; and Ned E. Depinet, distributor chairman.

All Dallas exchanges were closed a half-day. The rally was broadcast over the Texas State Network.

Other honor guests were Major Allen V. Martini; Claude Lee, film industry consultant to the Treasury; and Fred Florence, of the State War Finance advisory committee.

John Q. Adams presided. Among speakers were Jack Underwood, Nathan Adams, Phil Isley, and the honored guests. Among personages on the dais were Karl Hoblitzelle, president of the Interstate circuit, H. J. Griffith, J. J. Rogers, Major General Donovan, Harold Robb, Ed Rowley, James Owen Charry, Henry Reeve, Judge B. F. Strickland.

A highlight was the telegram from Secretary of the Treasury Henry Morgenthau, Jr., that "it is reassuring to know that so much good planning is going forward to meet this great challenge."

In Atlanta, Wednesday, representatives from six states gathered at the Athletic Club, for a Fifth War Loan rally, at which Mr. O'Donnell, Mr. Friedl and Messrs. Depinet, Kennedy, Beall, Lee and Martini were guest speakers at the meeting.

The following were listed as attending with state delegations: H. F. Kincey, North Carolina; Warren Irwin, South Carolina; J. L. Cartwright, Florida; Mack Jackson, Alabama; and E. W. Street, Eastern Tennessee. Present also were Tony Sudekum from Tennessee, and Sidney Meyer, Florida.

California Showmen Pledge Cooperation

In Los Angeles, last week, nearly 500 representatives of the industry in southern California, Arizona and New Mexico pledged complete cooperation to the Fifth War Loan. The rally was at the Ambassador Hotel.

Mr. O'Donnell and his aides attended. The meeting was presided over by Dave Bershon The pledge of cooperation was delivered by Charles Skouras, who headed the industry's Fourth War Loan drive.

Among speakers were the honored guests and Robert Moulton, and Howard Mills, o the State War Finance Committee; and Marc Wolf, of Fanchon and Marco.

Among those present were George Tucker Harry Nace, Jr., Fred Greenberg, Allen Mar ten, Homer Gill, James Richardson, Harr Creasey, Seymour Peiser, Mort Goodman, Os car Oldknow, Fred Stein, Andy Krappmann, O N. Srere, Nat Holt, Tom Bailey, Georg Topper.

A Fifth War Loan rally will be held Tues day in Cincinnati, at the Netherlands Plaz Hotel. Colonel Arthur Freudenfeld will be i charge. Martin G. Smith will be region chairman.

Records are available for theatre lobby play ing during the Fifth War Loan. They carr messages from Bing Crosby, Cary Grant, Joh Wayne, Gene Tierney, Joan Blondell, Fre MacMurray, Van Johnson, Robert Walke Jack Carson, Jane Wyman, Deanna Durb and Louise Albritton.

This week a special campaign book on t drive was mailed all exhibitors by Filma Trailer Company.

Small Circuit Plans Big Bond Premieres

At New York WAC headquarters a uniq pledge of cooperation was received from Pe Magazzu, who owns one of the industry smallest circuits: 10 theatres, all in Easte Pennsylvania coal mining towns, none which has a population of more than 2,5 Mr. Magazzu pledged to hold a War Bo premiere in each of his houses.

Wisconsin set a goal of one Bond premi for each of the 300 theatres in the state. T goal was set at a meeting last week of exhi tors and distributors at the Schroeder Hotel Milwaukee.

Wednesday night, in the Hollywood Bo stars of the screen and radio will particip in a rally, with the Secretary of the Treasu Henry Morgenthau, delivering a War Lo message, which will be broadcast to the tion with a portion of the show.

A Career is Born!

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TAMARA TOUMANOVA

GREGORY PECK

AN RKO-RADIO PICTURE

Lowell Gilmore

Won over all competition in tests for this colorful role. His first picture climaxes an enviable record of major leads in many Theatre Guild plays, other Broadway hits!

Plan No Changes In RKO Control, Says Rathvon

Atlas Corporation's move to sell its preferred RKO stock carries no portent of change in control of the film company, N. Peter Rathvon, president of RKO, declared Monday on his return to New York from the studios.

N. Peter Rathvon

He said the Atlas request to the Securities and Exchange Commission for permission to dispose of the stock was in line with Atlas "policy to concentrate on common stock holdings. He said that Mr. Odlum retained full control of the RKO investment.

Production costs were still climbing under the pressure of wartime emergencies at the studio, Mr. Rathvon reported. He said that it was necessary to add a week or more to almost all shooting schedules to compensate for increasing manpower, equipment and production difficulties. This, he said, was pushing production costs even further above the 25 per cent rise over pre-war rates which Charles Koerner, head of the studio, reported last autumn.

Television Policy Worked Out

Television policy for RKO and its theatre affiliates had been worked out by the company and would be disclosed within a few weeks, Mr. Rathvon said. He indicated that there had been careful study of the television prospects, with the board of directors examining at length the television report prepared by Ralph Austrian, the company's director of television research.

RKO at the same time would develop its use of radio as an advertising and exploitation medium, Mr. Rathvon disclosed.

"Radio has demonstrated a definite value for exploitation and will form a permanent and important part of our advertising plan," he said.

About 34 pictures were scheduled for the 1944-45 season by the RKO studios, with almost a third of them nearing completion, Mr. Rathvon said. Distribution deals with Sam Goldwyn, Walt Disney, William Goetz and Leo Spitz would provide seven to 10 additional releases. RKO would continue to meet its British quota through U. S. distribution of Herbert Wilcox films, he added.

Build Mexico City Studios

It will be almost a year before RKO's recently announced Mexico City studio is completed, Mr. Rathvon disclosed. He said the studio is being constructed primarily as a service to Mexican producers and is not now intended for RKO's own productions. RKO will continue to distribute independent Mexican films elsewhere in Latin America.

The company had "a little discussion" of theatre investments in Mexico but so far had made no decision to enter the exhibition field there, Mr. Rathvon said.

Four Technicolor pictures are scheduled for next season by RKO. They are led by Frank Ross' production of "The Robe" and by "Gibson Girl," which is near completion. The studio technicians are also experimenting with the new Agfa monopack color process, Mr. Rathvon said.

The company's annual sales convention will be held in New York July 24 to 26.

York Votes Dividend

The board of directors of the York Corporation, refrigeration and air conditioning equipment manufacturers, last week declared a dividend on its capital stock of 15 cents per share payable July 15, 1944, to stockholders of record June 20.

LATE REVIEW

Ghost Catchers

***Universal*—Another Olsen and Johnson**

The Olsen and Johnson technique of slapping one gag onto another until customer resistance wears thin would seem about right for the haunted house routine if a minimum of sanity were maintained for contrast. As it is, the difference between ghosts in bear suits and horse heads flitting through walls and tapping to "Swanee River," and Olsen and Johnson making their way out of tight spots by donning magicians' garb and causing the proper tools to materialize, is scarcely perceptible.

The whole thing is unmitigated nonsense, with some laughs going flat as they must, and others calling forth anything from a ripple to a roar. Your preference is largely a matter of taste and mood, but for Olsen and Johnson fans there's a night club sequence in which photographers pop out of chafing dishes and customers proceed at their own risk.

Of course there's a plot, too, and a notable cast which might perform with more assurance under less disturbing circumstances. Gloria Jean and Martha O'Driscoll are two daughters of the Old South—Walter Catlett of Georgia, suh—who rent a house next to the O. & J. night club and find it relatively occupied. The neighbors agree to investigate, bringing along their floor show, including Ella Mae Morse, Kirby Grant and Morton Downey. When the ghosts finally file out there are twenty or more, ranging from dwarfs to Lon Chaney, but not including the long-dead owner of the mansion, who tipped off the police.

Edmund T. Hartman is credited with the production and screenplay and Edward F. Cline with the direction, but the difficulties of keeping the "Hellzapoppin'" boys to a set script are frequently apparent.

Seen at Loew's Criterion theatre in New York where a sparse, early morning audience was slow to catch the spirit. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, June 16, 1944. Running time, 68 min. General audience classification.

Olsen & Johnson .....Ole Olsen and Chic Johnson
Melinda .....Gloria Jean
Susanna .....Martha O'Driscoll
Andy Devine, Leo Carrillo, Lon Chaney, Kirby Grant, Walter Catlett, Ella Mae Morse, Henry Armetta, Morton Downey.

Loew's Net Profit Is $7,442,698

For the 28 weeks ending March 16, 1944, Loew's, Inc., reported net profit of $7,442,698 after Federal taxes and subject to a year-end audit. For the 28 weeks ending March 18 one year ago, the company had a net profit of $6,376,228.

The 1944 earnings are equivalent to $4.44 per share of common stock against $3.83 a year ago.

In the same report it was stated that for the same period the company's share of operating profit after subsidiaries' preferred dividends was $19,209,840, compared to $19,632,511 a year ago.

The company's profit before Federal taxes was $14,738,551, compared to $15,238,099 for the comparable period last year. Loew's reserve for Federal taxes for the period this year is $7,295,853, as compared to a 1943 figure of $8,862,771.

David Bernstein, vice-president and treasurer of Loew's, released the report.

Air Express Increases

Combination rail-air express shipments handled for the nation's commercial airlines in the first three months of this year increased 19.6 per cent over the first quarter of 1943, the air express division of Railway Express Agency has reported. A total of 110,342 shipments were moved in the combined service in the three-month period, compared with 92,223 shipments last year.

Stoltz Resigns from UA

Arnold Stoltz, director of exploitation for United Artists, resigned May 29, effective June 16, at which time he will take a short vacation. Upon his return he will announce his future plans.

RKO Reports Its 13-Week Profit At $1,557,404

For the current year's 13-week period ending April 1, Radio-Keith-Orpheum Corporation's gross profits from operations were up to $4,718,884 from the previous year's comparable period figure of $3,668,701, but the net profit was down from $1,925,819 to $1,557,404.

The provision for taxes for the 1944 period totaled $2,831,000, as compared to last year's $1,406,454.

For the year 1943 the company showed a consolidated profit, after provision for income and excess profits taxes, of $6,964,005, up from the preceding year's net profit of $736,241, according to the corporation's annual financial report to stockholders for the year ending December 31, 1943.

The same report stated that RKO Radio Pictures, Inc., after a loss of $2,340,617 in 1942, showed a profit of $7,595,835 in 1943 before inter-company interest and taxes.

Provision for income and excess profits taxes in 1943 was $6,000,000 as against $734,000 in 1942 for the parent company. The 1943 net profit was equivalent, after deducting the dividends accrued during the year on the outstanding six per cent preferred stock, to approximately $2.16 on each share of the common stock outstanding.

The company also announced that thus far in 1944 operations continued to show improvement, and consolidated profits before provision for income and excess profits taxes exceeded those of the same period last year. The statement added that in 1944, however, the company would not have, as it did in 1943, the benefit of substantial excess profits tax credits carried over from the previous years.

RKO Radio Pictures accounted for most of the increase in the parent company's earnings. Domestic film rentals soared approximately 45 per cent and foreign film rentals showed a marked improvement in the latter half of the year.

Theatre operating subsidiaries showed combined net earnings of $5,441,821 before inter-company interest and taxes, as compared with a combined net earnings in 1942 of $3,943,377 before comparable charges.

It is reported that at the annual meeting of stockholders in Dover, Del., June 7, a vote will be taken to amend the company's by-laws to provide for an increase in the number of members of the board of directors. There are at present nine members.

Columbia 39-Week Net $1,490,000

For the 39 weeks ending March 25, 1944 Columbia Pictures Corporation showed a net profit of $1,490,000, compared to a net profit of $1,032,000 for the comparable period of 1943. The report was issued by Harry Cohn, president.

This year's 39-week operating profit was $4,685,000 compared to last year's $3,320,000. The provisions for Federal taxes including excess profits tax, for the 39 weeks this year were $3,195,000 compared to the previous year's comparable figure of $2,288,000.

Mr. Cohn's report added that the figures are approximate, have been prepared by the company and are subject to final check at the end of the current fiscal year.

Named Ohio Censor Chief

Susannah H. Warfield, assistant film censor in Ohio for 20 years, has been appointed to the newly created position of supervisor of the Ohio division of film censorship. The appointment was announced by Kenneth Ray, state director of education. The position pays $3,500 annually. Ruth Amrine of Columbus succeeds Miss Warfield.

A Career is Born!

Hugo Haas

Outstanding star of Czech stage, screen. Condemned by Nazis for film activities, escaped to America. Broadway roles in "War and Peace", "R.U.R." *First American picture presages new great future!*

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☆ *An RKO-Radio Picture*

STUDIOS TURN TO PSYCHIATRY AS NEW PICTURE THEME

"Lady in Dark" Success Was Starter's Gun for Trend, with Big Films Set

by WILLIAM R. WEAVER
Hollywood Editor

Psychiatry is moving in to take a place alongside shoes and ships and sealing wax and cabbages and kings among the things that pictures are to be made of, and according to present indications it's no small nor minor place that psychiatry is moving in to take.

None of the picture projects listed herewith in evidence of the trend are minor-budget enterprises and most of them are major among the majors. From that circumstance, which implies long shooting schedules and protracted lapse of time before the subjects can be put to the thorough test of box office, it follows in the pattern of Hollywood emulation that the list will be much longer before it gets shorter.

The movement toward use of psychiatric material on the screen appears to date from the success of "Lady in the Dark" with its presentation of a practicing psychiatrist as a character in the story and with his psychoanalysis of the heroine performed in some degree of orthodox detail in view of the audience and in terms which, it turned out, most people could understand well enough for story purposes.

Doubt Existed as to Use Of Theme for Screen

It is no secret that there was doubt in some quarters as to whether the psychiatric side of the stage production of "Lady in the Dark" could be used extensively in the film version without confusing the cinema audience beyond the point of cerebral tolerance. Now, although no one ventures to contend that it was this material instead of Ginger Rogers, Ray Milland and other assets which prospered the picture, the success of the attraction is interpreted as establishing the practicability of utilizing psychiatry, with its long train of complexes, inhibitions, neuroses and what not, as fundamentals of stories for the screen.

In effect, the "Lady in the Dark" success is tantamount to a starter's pistol signalling the opening of a new frontier for producers and writers to cross over and explore beyond. Psychology of a simple kind is old diggings to them, but psychiatry is new ground. The films have presented plenty of psychopathic killers, as recently in "Phantom Lady" and "The Lodger," but they haven't diagrammed and footnoted the workings of their disordered minds in terms of medical science.

Was Solely Magazine and Book Writers' Field

Magazine and book writers have had that unfenced field of exploration to themselves, enjoying it with an enthusiasm and abandon which often has looked a lot like license, ever since Freud, Jung, Adler and the others began telling the world that all its troubles were caused by misplaced libidos, inhibited impulses and suppressed desires. Now the screen writers are to have a go at the material, long rated too complex for their theoretically juvenile public, and it's in the scheme of things for the scriveners to swarm into the new domain hell bent for breakfast.

Far from finding the new field unfenced, however, as the magazine and book writers did, the pioneering scenarists are dashing into a domain bounded on at least two sides—the top and bottom—by retaining walls not likely to be ignored.

On the top, limiting the height to which the uninhibited imagination may soar in its newly opened realm, is the Production Code Administration. The Production Code, it will be discovered by writers who look up the point, has nothing to say about psychiatry, psychoses, fixations, complexes, psycho-analysis, introverts or extroverts, plain or fancy insanity.

Is Not a Successful Way To "Get Around the Code"

But writers who interpret this fact as a swell new way to "get around the Code" are in for enlightenment to the contrary, for the policy of the PCA with respect to this new variety of material is to be the same as that applied to the old, exacting of the psychiatrically motivated wrongdoer the same penalties that would be exacted of him if he weren't nuts. There'll be no Trojan horsing of contraband under Freudian banner.

On the bottom of the newly opened arena of artistic endeavor, limiting by monetary measure the depth to which the writers about psychiatry may penetrate with impunity, is the British Government's policy against permitting the depiction of insanity in pictures exhibited to the English people. The policy is predicated on the belief that such pictures just aren't good for the population to see, and it is implemented by censorial scissors which clip all such material out of a given picture whether the clipping leaves anything still there to be shown or not. Even Hollywood finance doesn't contemplate making million dollar pictures that aren't going to reach the British market.

The extent to which the field of psychiatry is to be probed for pictures is yet to be determined, although the probing is in progress now. "Lady in the Dark" involved no more than a superficial noting of simple truths by intricate methods of observation. It traced, as does one of the forthcoming stories listed, the show-case contention of the professional psychiatrist, genuine or quack, that any and all of a maiden's obsessions, inhibitions, trepidations, bad dreams and chillblains can be banished instanter by resort to exercise of the mating instinct.

The films have been telling that story steadily for years, perhaps most memorably in "It Happened One Night," without going inside the maiden's cranium to show the audience how come she likes the guy. The present idea seems to be that a shot of Claudette Colbert's brain, in the picture named, would have been more entertaining than the shot of her leg which was decided upon instead by the old fashioned people in charge. Psychiatrics believe this.

Treatment of Veterans One Phase of Subject

Yet there's more than sex in psychiatry, although the rest doesn't get much billing, and one of the pictures coming up undertakes to show some of it. That one depicts the manner and means of a psychiatrist's treatment and cure of a war veteran whose time-sense has been put out of sync by the conflict. There will be much of this kind of thing for psychiatrists to do in the next few years and the idea of using motion pictures to show how it is done has some support in precedent. The same British Government which forbids the depiction of insanity on its screen feels differently about this matter. It has put before its people a film setting forth the principles and practice of psychiatry in cases of this kind. The film was made by the film division of the British Ministry of Information and is a documentary.

PSYCHIATRICALS

Among the forthcoming pictures having to do in one way or another with psychiatry are the following:

DARK WATERS — based on a plot to induce insanity through fear.
DOUBLE FURLOUGH — detailing a psychiatrist's treatment of a war-shocked soldier.
HANGOVER SQUARE — explaining a schizophrenic murderer.
HOUSE OF DR. EDWARDES — depicting application of modern mental science.
MAN IN HALF MOON STREET — study of a psychopathic killer.
MINISTRY OF FEAR — former inmate of lunacy institution outwits Nazis.
PICTURE OF DORIAN GRAY — presenting a hero with a Narcissus complex.
SECRETS IN THE DARK — burly steel worker cures rich girl's neursis.
WOMAN IN THE WINDOW — Psychology professor's memory slips.

UA Sets Release Dates On Five Pictures

Release dates for five productions were announced Monday by Carl Leserman, general sales manager of United Artists. Of the five major releases, four are completed and the fifth is in the editing stage. The dates are as follows: "Song of the Open Road," Charles R. Rogers' production, June 2; "The Hairy Ape," Jules Levey production, June 16; "Sensations of 1945," Andrew Stone, July 1; "Summer Storm," Seymour Nebenzal, July 15, and "Abroad with Two Yanks," in the cutting room, Edward Small, August 1. This schedule would be augmented by several Hopalong Cassidy Westerns and the World in Action short subjects, Mr. Leserman said.

Monogram Will Release Five Features in June

Five new films will be released by Monogram in June, according to an announcement by Samuel Broidy, vice-president and general sales manager.

First release, June 3, is "Follow the Leader," East Side Kids comedy-drama. "Sonora Stagecoach," Western drama with Hoot Gibson, will be released June 10. June 17 is the release date of "Return of the Ape Man," starring Bela Lugosi with John Carradine. "Range Law," Western starring Johnny Mack Brown, and "Johnny Doesn't Live Here Any More," released June 24.

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starring
TAMARA TOUMANOVA
GREGORY PECK
AN RKO-RADIO PICTURE
Glenn Vernon
A stage veteran at 20, he scored a major triumph on Broadway and the road, in "Junior Miss," stage hit of 1942. His fine performance in his first motion picture is one of its outstanding sensations!

Move to Protect Newsreel Rights After Invasion

American film companies want the right to distribute newsreels in liberated Europe as soon as they are permitted to resume commercial distribution of entertainment features, Murray Silverstone, president of United Newsreel and foreign manager of Twentieth Century-Fox, explained this week in a cable to the press in London.

The message was sent to clarify an apparent misunderstanding in industry and official circles in London as to the status American newsreels are to occupy in Europe.

A resolution unanimously passed by the five companies who participate in the non-profit production of United Newsreel recently assured the British Ministry of Information that all material in the reel was at the disposal of the British Government, or the American Office of War Information, or Board of Psychological Warfare.

Mr. Silverstone disclosed that a joint Anglo-American newsreel, using much of the United Newsreel material, as well as British film would probably follow the armies into Europe. But when the military authorities or government film agencies return the distribution of commercial entertainment films to private industry American companies want the right to show their own newsreels.

The situation in North Africa, where newsreels continue to be a government monopoly under the French Committee of Liberation, was cited as an instance of the situation newsreel distributors hope to avoid in Europe.

In the meantime, Mr. Silverstone emphasized, cooperation of the closest sort has been pledged to the United Nations by film companies. Projects to produce in London a joint reel for Europe, as well as a supplement to the United Newsreel are now being worked out with the full cooperation of film companies and their British representatives.

Coe Sees American Films Stimulating Markets

"American motion pictures, by their oral-visual expression and dramatic-emotional appeal will quicken the world's ambition to possess and that means possess American things, for American things have the greatest appeal," said Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, addressing the Overseas Press Club, at the Lotos Club in New York last week.

Mr. Coe spoke of post-war problems which must be solved, among them the maintenance of a "sound competitive position for the United States in world markets and preservation of our national rights in the international areas."

With regard to the international market, he said, "Cartels, quotas, sanctions and such devices will be futile in the face of greater awareness on the part of the peoples of the world."

Film Classics Hold First Regional Conference

With George A. Hirliman, president, presiding, Film Classics held its first regional meeting with franchise holders at the Blackstone Hotel in Chicago Thursday of last week. Alfred Crown, assistant to the president, accompanied Mr. Hirliman west.

It was also announced, by Robert Tansey, western film producer, that Film Classics' first production would be a series of eight western pictures starring Eddie Dean, singing star of the Judy Canova radio show.

Mr. Tansey's statement said that he would close the deal with Mr. Hirliman in Hollywood shortly, and that the first picture of the new series would be based on a well known literary property.

Morgan Skating Official

Oscar A. Morgan, Paramount's short subjects sales manager, has been elected president of the Amateur Roller Skating Association.

NAMED TO HEAD UA ADVERTISING

LOUIS POLLOCK has been appointed director of advertising and publicity of United Artists, succeeding Paul N. Lazarus, Jr., who left recently for military service, it was announced Monday in New York by Gradwell L. Sears, vice-president. Mr. Pollock was a former director for Universal's eastern advertising and publicity department. He headed UA's advertising and publicity in Mr. Lazarus' absence. He began his career in the industry in the exhibition field, serving RKO and Balaban and Katz circuits, following an association of many years with Chicago newspapers. In 1933 he left the industry to represent the Mexican Government under President Obregon at the Chicago World's Fair.

Plan Coast Rally To Hit Alliance

A planning committee of eight representatives of Hollywood guilds and unions, claiming to represent 20,000 studio employees, led by the Screen Writers Guild, last week issued a call for an industry-wide meeting June 18 to establish a public relations front and to repudiate the Motion Picture Alliance.

The first purpose of the rally as outlined will be to seek "a simple plan for the continued guild and inter-union activity to further the war effort, and to preserve the basic unity of our industry and to protect its good name."

Other objectives of the rally are said to include the industry's role in the post-war era "as a dominant world influence," and to prevent curtailment of the freedom of the screen.

For the apparent purpose of emphasizing its non-political program, the agenda stipulates that the participating guilds and unions are to be limited to declared purposes. It was charged that the MPA "has spread disunity among guilds and unions by apparently seeking to draw into membership only a few members of organizations and then attempting to turn them against their fellow members." The MPA was further charged with "irresponsible charges. . . ."

Skouras' Daughter Graduates

Daphne Dolores Mercedes Skouras, daughter of Spyros P. Skouras, president of Twentieth Century-Fox, was graduated last week from the Manhattanville College of the Sacred Heart, New York.

IATSE Convene In St. Louis; 1,000 Attend

Approximately 1,000 delegates from locals of the International Alliance of Theatrical Stage Employees convened in St. Louis Monday for the week-long annual meeting of the organization, which comprises the stagehands, projectionists and exchange workers of the country, and may, if pre-convention reports result in convention action, also include film salesmen and theatre managers.

Charter applications for such groups were on hand at the beginning of the week, and at mid-week were still under discussion.

Delegates were greeted Monday, in addresses, by Mayor Aloys Kauffman of St. Louis; former Congressman Reuben Wood of Springfield, Mo., and president of the state's labor federation, and Richard F. Walsh, IATSE president.

The IATSE executive board met in the city for the week preceding the convention, but its decisions were not disclosed at that time.

Meanwhile, in New York, distributors' labor representatives and those of the IATSE this week agreed upon 18 job classifications conveying minimum and maximum wage scales for some 3,000 exchange clerical workers. Regional labor board approvals of the wages and classifications will be sought. The agreement does not cover exchange clerical workers in the New York exchanges of MGM, Twentieth Century-Fox, Columbia and United Artists. Such workers there are represented by the CIO's Screen Office and Professional Employees Guild.

Atkinson Challenges Kelly's Firing of Moore in Chicago

Gene Atkinson, business manager of Chicago's projectionists' Local 110, expressed his disapproval of Mayor Edward Kelly's firing of Edward J. Moore, as city examiner of projectionists and the appointment, in his place, of Samuel Todd, city electrical inspector.

Mr. Atkinson explained he did not like the switch because Mr. Moore was a member of the union and Mr. Todd is not, "and we are demanding that the Mayor give us details which might justify his action."

The Mayor explained he had discharged Mr. Moore "for the good of the service," an explanation which failed to satisfy the union. Meanwhile, Mr. Moore continues as projectionist at the United Artists theatre, which job he has held along with his recent city examiner duties since 1935.

Conciliator Called to Settle SCG Negotiations

The Screen Cartoonists' Guild last week called in the U. S. Conciliation Service, which appointed Commissioner Lou Livingston as conciliator in the negotiations between the SCG and cartoon producers. Negotiations for a new contract were deadlocked when the producers turned down the contract offered by the Guild and offered their own terms, which the Guild declared to be "decidedly less advantageous than the present agreement."

Benson Resigns as Business Agent of IATSE Local

Warner Brothers' head Chicago booker, George Benson, last week resigned as business agent of IATSE film exchange front office employees union Local F-45. A special election will be held June 20 to fill his post and other vacancies.

California Theatre Is Sold

Purchase of the 1,450-seat Sequoia theatre in Redwood City, 25 miles south of San Francisco, is announced by the Palo Alto Theatre Company, subsidiary of Fox West Coast, which has operated the house on a lease for 15 years. The purchase price reportedly was $200,000. The Palo Alto Theatre company also owns the Redwood theatre in the same city.

THE KISS that
gave no heed
to danger . . .
no thought to price . . .
no time to regret . . .

DAY

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OF

LORY

RKO RADIO becomes more than ever "the showmanship company" with its forthcoming presentation of this magnificent new motion picture . . .

SENSATIONALLY DRAMATIC!

. . . and the most invigorating stimulus of new talent the screen has known in years—fortunately introduced in a picture rich warm and human in its own great qualities of thrill, action and emotional fire

A CASEY ROBINSON production

DAYS OF GLORY

Introducing a cast of brilliant NEW personalities.

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TOUMANOVA
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Another Gigantic Showmanship Launching by

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60-CITY PENNSYLVANIA AND WORLD PREMIERE JUNE 8TH

DAYS OF GLORY

Opening Fox Theatre, Phila.; Loew's Penn Theatre, Pittsburgh, and other first runs throughout Pennsylvania; in West Virginia, New Jersey and Delaware . . .

Backed by saturation radio coverage such as never before used!..24 powerful stations, including WCAU, Phila., and WJAS, Pittsburgh, on the air with half- and quarter-hour "live" shows; five-minute shows, one-minute and all other kinds of breaks day and night in advance and current...

Personal appearances of THE WORLD-FAMOUS DON COSSACK CHORUS... personal appearances of stars...smashing newspaper campaigns...dramatic exploitation of every type...to bring the word of a great new attraction to all the millions of this thickly-populated area!

English Unions Seek Wage Increases

O'Brien, Leader of NATKE, Attacks Present Pact in Preliminary Move

by PETER BURNUP
in London

Tom O'Brien, voluble general secretary of the National Association of Theatrical and Kine Employees, staged a remarkable exhibition of bellicosity in the offices of the Cinematograph Exhibitors Association recently.

The NATKE, advantaging the present severe labor shortage, intent on securing as comfortable a position as may be for its members in the post-war setup, this long while, has carried on a sort of guerilla warfare against exhibitors. The barrage came to a climax with Mr. O'Brien's denunciation of the existing wage agreement as a preliminary to the presentation of a demand for considerable over-all increases in pay.

That agreement, in compliance with the Government's insistence that no large scale revision in the nation's basic pay rates should be undertaken for the period of the war, was based on the cost-of-living bonus principle.

Seek Cost-of-Living Bonus

The Government has made a determined effort to peg the prices of staple food-stuffs and the like, has forbidden landlords to increase house rents. As a corollary, it demanded that wages, too, should be stabilized or, at the most, that they should fluctuate only within the boundaries of cost-of-living variations.

Ideally, the equitable course would be to fix wages according to the cost-of-living index figures periodically published by the Ministry of Labour; a plan which, in fact, is adopted in the case of state employees. But it was recognized that in the case of theatre work people periodic pay adjustments were impracticable; so an arbitrary percentage increase was agreed to which, though rough and ready in its design, was claimed by exhibitors to be exceedingly generous.

The increases amounted to 35 per cent on wages up to £2 ($8) per week; 33 1-3 per cent on wages over £2 to £3; 25 per cent on wages of over £3.

CEA to Meet With Group

It is this agreement which O'Brien's association terminated.

The CEA's general council, prepared to meet the employees in any practicable fashion, but firmly determined not to be bludgeoned into uneconomic concessions, deputed its general purposes committee to review the position and to make an early convening with the work people's representatives.

A meeting was held in CEA's Wardour Street offices. From the outset, it was clear that a considerable cleavage of thought existed between the two parties. Mr. O'Brien stated that he sought a revision not only of the cost-of-living bonus but also of basic wages. He was informed by CEA's president, Sidney Clift, that the exhibitors' representatives had no mandate to discuss basic pay rates; that this had been clearly established in the preliminary correspondence.

Notwithstanding this overture to the negotiations, the NATKE delegates stated their demands which, summarized, were:

(1) **Special adjustment bonuses to provide minimum basic wages of not less than £2 per week for all full-time female employees; of not less than £3.10.0 per week for all full-time male employees.**
(2) **A cost-of-living bonus of 50 per cent on all wages up to and including £3 per week.**
(3) **A cost-of-living bonus of 40 per cent on wages exceeding £3 per week.**

The CEA delegates characterized the demands as utterly impracticable; epithets such as "outrageous" enlivened the noisy debate. It is the fact that large numbers of smaller exhibitors, convinced that the peak of the wartime prosperity boom has passed, regard the future with apprehension; declare that any increase in their present overheads will bring disaster.

Concede Small Increases

An adjournment was arranged so that tempers might cool off; Mr. Clift later stating that, for the sake of amity, exhibitors would concede small increases in the scaling of existing cost-of-living bonuses. Mr. O'Brien, for his part, declared that he would withdraw his earlier denunciation of the agreement provided fixed increases of pay were agreed upon.

These sought-for increases are: cleaners, 4s 0d. per week extra; full time female employees, 5s. 0d. per week extra; full time male employees, 7s. 6d. per week extra.

The NATKE leader was told that CEA's delegates could not agree to the increases without further instructions from the parent body and the shindy then broke out again with renewed force. Harsh words were exchanged; Mr. O'Brien excitedly demanded whether he was accused of holding a pistol to the CEA's head? Mr. Clift informed him that, indeed, *was* the suggestion. Loudly protesting his indignation, O'Brien gathered up his papers and marched from the room, announcing that he would have no further parley with the CEA's negotiators.

Matter Rests in Vacuum

So, for the time being at least, the matter rests in a perfect vacuum. Theatre work people are carrying on without any wage agreement. Acerbity has grown in dimensions. Harsh words are still being used on both sides.

But responsible exhibitors don't take Mr. O'Brien's display very seriously. They say that he had to make a demonstration of intractability to appease some of his more hot-headed members; that, presently, a face-saving formula having been devised, he will be back with his delegates in CEA's offices.

At this writing private talks are going on between Mr. O'Brien and the CEA's exceedingly diplomatic secretary, W. R. Fuller. But, certainly, exhibitors at large are in no mood to meet further pistol-packing tactics.

Short Gets 7,000 Bookings

"Danger Area," the two-reel film produced by the British Ministry of Information and released January 1 by MGM, has been sold to 7,000 theatres in less than four months, a record for a war short, according to officials of the British Information Services' film division. MGM also distributed "These Are the Men," another MOI short, which had 9,000 bookings in seven months.

Rank-Skouras Pact Is Hailed Widely in London

London Bureau

Hailed widely as the most considerable advance yet made towards a responsible stability in Britain's industry, the Rank-Skouras agreement promises, nevertheless, to be the occasion of still another of those outbursts of invective in leftist political circles. Tributes to the patient statesmanship exhibited by the two contracting parties through the long-drawn out negotiations are heard in many diverse quarters. London's stock market was especially joyful, declaring that investors welcome the new order in the Gaumont-British fiscal setup. Producers discern a happier post-war future than at one time seemed possible, by virtue of the cooperative production plan; exhibitors a more plentiful flow of product.

But there are critics who affect to discover sinister implications in the financial clauses of the agreement; in particular in the creation of that theatre operation and post-war planning committee on which Laurence Kent will sit and which, it is clearly indicated, he will dominate.

Those harsh words "international cartel" are heard again; there are assertions that this is but a further step in J. Arthur Rank's plans of monopoly.

The House of Commons is excessively preoccupied at the moment with the war, but those vocal, inveterate, left wing opponents of Mr. Rank are set upon raising another row in the House at the earliest opportunity. Their tacticians are, momentarily, searching the forthcoming agenda of the House for a convenient occasion on which to launch another of their attacks.

It is safe to say the Government will have a complete answer to the critics; for the negotiations were initiated with the blessing of Whitehall; were carried on with the complete cognizance of high officials, and the draft of the final statement of agreement was approved by the Chancellor of the Exchequer.

Meanwhile, the distribution in the U. S. of a Rank-financed production, "The Way Ahead," made by Two Cities Films, Ltd., may be handled not by Twentieth Century-Fox, as provided under the new Rank-Skouras deal, or by Eagle-Lion, but by Samuel Goldwyn through RKO Radio.

This complication was indicated in London last Thursday as a possibility, arising from the deal made between Mr. Goldwyn and Two Cities several years ago. The producer acquired an option on the production in order to aid in realizing on his blocked sterling balances in England when currency exports were regulated by the British Treasury. A portion of the Goldwyn blocked sterling was made available to Two Cities in return for the option on American distribution rights to several Two Cities' productions, one of which was "The Way Ahead."

If Mr. Goldwyn exercises his option, the picture in all probability will be distributed here by RKO rather than 20th-Fox or Eagle-Lion.

Back Transit Plan

Unanimous endorsement of attempts by the city of San Francisco to purchase the Market Street Railway System, thus unifying downtown transportation problems, was pledged by the California Theatres Association, headed by B. V. Sturdivant, divisional manager of Fox West Coast Theatres. The exhibitors have been anxious for some time to settle the problems of transportation to the theatre area. Herman Wobber is vice-president of the theatre group, directors being Harry P. Franklin, Roy Cooper, Mike Naify, Clifford Cieseman, Robert McNeil, George Nasser, and Joseph Blumenfeld.

Warners Shift Watmough

Wilfred Watmough, office manager at the Warner exchange in Indianapolis, has been transferred to the Los Angeles exchange in the same capacity.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	GILDERSLEEVE'S GHOST		MARINE RAIDERS		A NIGHT OF ADVENTURE		STEP LIVELY		LOOK TO YOUR CHILDREN	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 6/19	2:30 P.M.	Mon. 6/19	4:15 P.M.	Tues. 6/20	2:30 P.M.	Tues. 6/20	4:15 P.M.	Wed. 6/21	3:00 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 6/19	8:15 P.M.	Mon. 6/19	10:00 P.M.	Tues. 6/20	8:15 P.M.	Tues. 6/20	10:00 P.M.	Wed. 6/21	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 6/19	2:30 P.M.	Mon. 6/19	3:45 P.M.	Tues. 6/20	2:30 P.M.	Tues. 6/20	3:45 P.M.	Wed. 6/21	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Indianapolis	Paramount Proj. Rm.	116 W. Michigan St.	Mon. 6/19	1:00 P.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	1:00 P.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	1:00 P.M.
Kansas City	Paramount Proj. Rm.	1802 Wyandote	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	——	——	Tues. 6/20	2:30 P.M.	Wed. 6/21	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Minneapolis	Fox-Projection Room	1015 Currie Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
New York	RKO Projection Room	630 Ninth Ave.	Mon. 6/19	11:00 A.M.	Mon. 6/19	2:30 P.M. 4:15 P.M.	——	——	Tues. 6/20	2:30 P.M. 4:15 P.M.	Wed. 6/21	2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 6/20	11:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	11:30 A.M.	Wed. 6/21	2:30 P.M.	Thur. 6/22	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	——	——	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Seattle	Jewel Box Proj. Rm.	2318 2nd Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 6/19	9:45 A.M.	Mon. 6/19	11:15 A.M.	Tues. 6/20	9:45 A.M.	Tues. 6/20	11:15 A.M.	Wed. 6/21	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 6/19	10:30 A.M.	Mon. 6/19	2:30 P.M.	Tues. 6/20	10:30 A.M.	Tues. 6/20	2:30 P.M.	Wed. 6/21	10:30 A.M.

British Extras Demand Closed Shop Contract

Organization, Film Artists' Association, Called in on Many Disputes

London Bureau

Britain's extras are the latest body of studio workers who essay to lay down the law to the producers. The crowd people demand, in effect, a closed shop. They have a trade union, the Film Artists' Association, which has been called in repeatedly to settle disputes between some unhappy extra and the studio.

There was a case, for example, in the recent shooting on "A Canterbury Tale" when some 500 crowd artists had been called to Denham for a day's work. Shooting was scheduled to commence at 9 A.M. The crowd stood by. Michael Powell gave the order for the cameras to turn over. Half the crowd remained where they were; they had a grievance, they said, and would not work.

Union officials were hurriedly summoned from London and the differences composed. But shooting did not start until 3 P.M., an additional £750 ($3,000) being added to the film's cost thereby.

Extras Scarce These Days

Extras are scarce these days; so many of them are in the armed forces, or have been "directed" into factory work. Producers admit that with every studio stage available working full bent and in the plethora of pictures waiting to get on the floor, crowd artists have become increasingly restive. And the artists have now flung down a definite gage of challenge.

They held a meeting recently and unanimously adopted a resolution pledging themselves not to work on any production in which non-members of the Association were employed in the crowd or in small speaking parts. The crowd artist's minimum pay is 27s. 0d. (about $5.40) per day, with overtime for any period over and above eight hours in any one day.

That standard pay was won for them, they declare, by their Association's efforts, and is little enough. It irks them, they say, when outsiders who have not contributed a penny to the Association's funds come along and reap the benefit of battle.

The executives of F. A. A. are seeking an early interview with the British Film Producers' Association in order that the matter may be clarified. But leading advocates of the closed-shop principle assert that amiable promises of nicer treatment by the producers will not suffice.

May Call a Strike

They talk of ultimatums; of calling a general strike of all studio hands July 3 if their demands are not conceded. Those same hotheads are industriously canvassing the technicians' shop stewards for support. It seems that B. F. P. A.'s negotiating committee once more will have its hands full.

Someone on J. Arthur Rank's staff has hit upon an ingenious solution of another labor shortage problem. Plasterers are in urgent demand at every studio. Mr. Rank's labor advisers have vainly sought the aid, in this regard, of the Minister of Labor, Ernest Bevin, in Whitehall's new found enthusiasm for British production. Mr. Bevin was sympathetic but could do very little about it. Film making has not been scheduled under the Essential Works Order. Plasterers, therefore, could not be "directed" to the studios.

But, say Mr. Rank's people, what of the thousands of Italian prisoners of war now in this country? They have been officially designated not as enemies but "co-operators"; are working freely on farms and the like. Italians are commonly reputed to be the world's best modellers. Mr. Bevin, it is understood, likes the notion of putting the Italians to work on British pictures; has recommended the War Office to provide a chosen few as an experiment.

It is doubtful, however, what the reactions of the Plasterers' Union will be when news of the experiment reaches them. For, at the moment, the whole matter is regarded as a great secret in the Rank labor department.

Two Cities Takes Breather

Filippo del Giudice's Two Cities teams are taking a short breathing space. They have eight films completed, or near completion; an all-time high in British production. The eight, each to be on view in America before this year's end, are: "Henry V.," "This Happy Breed," "The Way Ahead," "Blithe Spirit," "Mr. Emmanuel," "English Without Tears," "Tawny Pipit," "Don't Take It to Heart." Each is claimed to be a production of distinction.

The exuberant del Giudice is by no means idle; spending long hours with Mr. Rank's Scenario Institute advisers, studying stories and ideas. Lined up as definite projects, he has no fewer than 20 subjects ready, each of which, so he asserts, will be completed by the end of 1945. That is an impressive plan, unprecedented on this side either in peacetime or in war. Cynical outsiders roundly assert that it cannot be accomplished; accuse del Giudice of what the R. A. F. know as line-shooting. But behind Two Cities, consulted at every turn, confirming each individual project, is J. Arthur Rank, whose achievements to date in Britain's industry are also entirely unprecedented.

To Film Countryside

Maybe, some clue as to how it may all be accomplished is to be discerned in the great concern with the open air which the producers are now evincing. "A Canterbury Tale" and "Tawny Pipit," both currently on view in London's West End, are frank avowals of Britain's beauty in summer. Del Giudice confesses to a vast admiration of his rivals—The Archers—"Canterbury Tale," declares that all America has heard from her sons of the wonders of Winchester and Salisbury and Durham and York; aims to put those places on the screen so that American theatre audiences at home may savour them.

America may anticipate from this side a spate of films of the out-of-doors; invasion and that elusive English sun permitting.

Baker Reelected Head Of KRS in England

At the annual meeting in London last week of the Kinematograph Renters' Society, Major Reginald Baker, managing director of Ealing Distribution, Ltd., was reelected president, and Francis Baker of Butcher's Film Service, Ltd., was renamed treasurer.

House Approves Appropriation for OWI Film Branch

Washington Bureau

Retaining the $50,000 limitation on expenditures by the motion picture bureau of the domestic branch but granting an increase which may run as high as $354,000 for the corresponding bureau in the overseas branch, the House last Friday approved an appropriation of $58,625,367 for operation of the Office of War Information during the fiscal year which begins July 1, next.

While the agency was given $5,764,633 less than its Budget Bureau-approved estimate, it is to get $20,542,000 more than it has for the current year.

Cites "Wonderful Cooperation"

Discussing the activities of the overseas branch motion picture bureau at hearings before a House Appropriations sub-committee, Thurman L. Barnard, assistant director of the branch, disclosed that the motion picture industry had contributed films valued at $50,000,000 this year as part of the "very wonderful cooperation" which he said he was receiving from Hollywood.

When the Allied troops went into Italy, Mr. Barnard said, 7,500 reels of the best American pictures, dubbed in Italian, were ready for showing.

Mr. Barnard told the sub-committee that, on the total of $1,640,328 which was asked, the motion picture bureau during the coming fiscal year plan to double the 53 reels of documentaries, 27 reels of acquired films, 52 reels of news and 12 reels of the "Magazine of the Screen" which, he said, were produced this year "on an annual appropriation that is less than the cost of one medium-sized Hollywood feature."

Members of the sub-committee evinced deep interest in the effectiveness of the motion picture work of the overseas branch, and were told by Mr. Barnard that films were a "most powerful propaganda media" and explained that "much of our production is planned to be taken into areas where the only pictures that have been shown for many years are pictures that were inspired and created by the Nazis and Fascists."

Points to British Costs

Against the expenditures of the bureau, he pointed out, there would be an income of about $500,000 this fiscal year from admissions and royalties in England and the Mediterranean area, but he said, "we are trying as rapidly as possible to restore the motion picture business to commercial hands and get out of it ourselves."

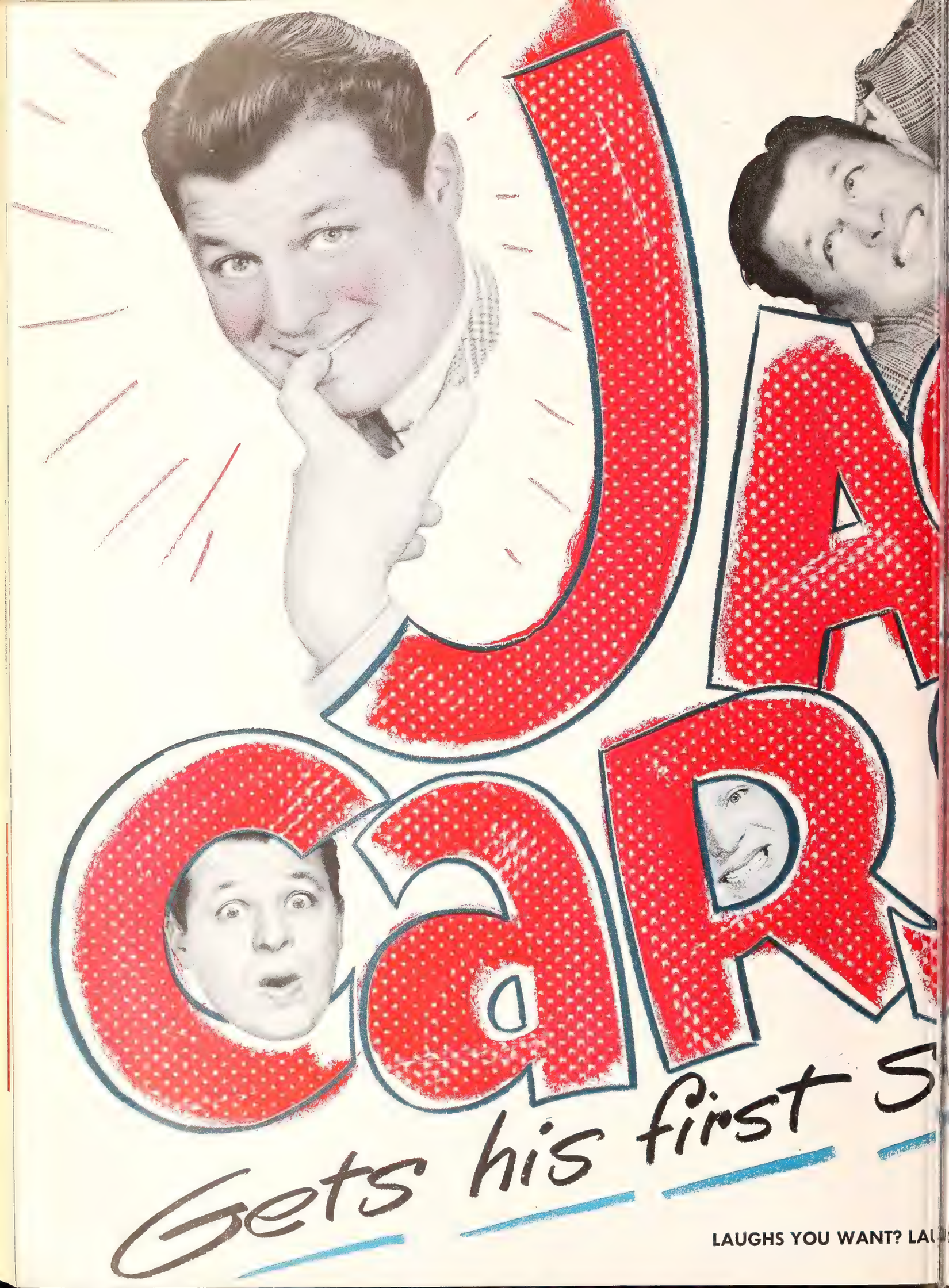
Comparing the operations of OWI with those of the British Ministry of Information, Edward W. Barrett, executive director of the overseas branch, told the sub-committee that the latter, with no cooperation from the industry comparable to that secured here, was spending about $15,000,000 this year for war films for the areas in which OWI would operate.

There was little discussion of the operations of the motion picture bureau of the domestic branch but the Appropriations Committee rejected a petition for an increase of about $4,500 for overtime pay, which would carry the bureau's expenditure that much above the $50,000 limitation imposed by Congress last year, and ruled that the bureau again must live within a $50,000 budget.

Hollywood Dinner Honors Beddington of MOI

Jack Beddington, film director of the British Ministry of Information, in Hollywood on a short visit, was given a testimonial dinner last Friday night by the board of governors of the Academy of Motion Picture Arts and Sciences at Chasen's Beverly Hills restaurant. War films were discussed "off the record." Studio executives, screen writers and producers were among the guests. Walter Wanger, president of the Academy, presided. Mr. Beddington will return to New York shortly where he will remain before departing for England.

He's the new
THREAT
TO THE BLUES....


JACK
GARR
Gets his first S
LAUGHS YOU WANT? LAU

THIS SAYS HE'S EARNED IT!
The Sensational Laugh-Stealer of
STRAWBERRY BLONDE • THE MALE ANIMAL • THE HARD WAY • THANK YOU LUCKY STARS • GENTLEMAN JIM • SHINE ON HARVEST MOON
And On The Air
The fastest-rising comedy-headliner in Radio!
Over 119 CBS Stations every week on his own show!
SKIN
-HA-HA-RRING PICTURE!
GET FROM WARNERS!
HURRY BROTHER MAKE YOUR OWN BID FOR
hurry!!

JACK CARSON

JANE WYMAN ☆ IRENE MANNING ☆ ALAN HALE ☆ GEORGE TOBIAS

MAKE YOUR OWN BED

with
ROBERT SHAYNE
Directed by
PETER GODFREY
Screen Play by Francis Swann
Edmund Joseph • Adapted by
Richard Weil • From a Play by
Harvey J. O'Higgins and
Harriet Ford
Produced by
ALEX GOTTLIEB

FOR YOU IT'S A BED OF ROSES!

Why? 'cause WARNERS made it

Jack L. Warner
Executive Producer

PRINTED IN U. S. A.

THE HOLLYWOOD SCENE

Completed

COLUMBIA
Kansas City Kitty

MONOGRAM
Charlie Chan in Black Magic
Alaska

PRC
Rustlers' Hideout

RKO RADIO
Belle of the Yukon (International)

20TH-FOX
Keys of the Kingdom

UNIVERSAL
See My Lawyer

Started

COLUMBIA
Meet Miss Bobby Socks
Death Walks Alone

MGM
Airship Squadron 4
Music for Millions

MONOGRAM
Marked Trails
I Married a Stranger

REPUBLIC
Sheriff of Sundown
San Fernando Valley

20TH-FOX
Thunderhead

Shooting

COLUMBIA
Ever Since Eve
Cry of the Werewolf (Formerly "Bride of the Vampire")
Tonight and Every Night
Under Western Skies
Battleship Blues

MGM
Son of Lassie
Thin Man Goes Home
Ziegfeld Follies
Lost in a Harem
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
National Velvet

PRC
Seven Doors to Death

PARAMOUNT
Fear
Here Come the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO
Master Race (Golden)
Pumpkin Shell
Farewell My Lovely
Having Wonderful Crime
Tall in the Saddle
None But the Lonely Heart
Heavenly Days
Woman in the Window (International)
Princess and the Pirate (Goldwyn)

REPUBLIC
House of Terror
Cheyenne Wildcat
Atlantic City
Anything for a Laugh

20TH-FOX
Tree Grows in Brooklyn
Laura
Something for the Boys

UA
Dark Waters (Bogeaus)
Story of G. I. Joe (Cowan))
Guest in the House (Stromberg)
Double Furlough (Formerly "With All My Heart") (Vanguard)

UNIVERSAL
Trail to Gunsight
House of Fear
Bowery to Broadway
San Diego I Love You
Babes on Swing Street

WARNERS
Strangers in Our Midst
Roughly Speaking
Objective Burma
Conspirators

PRODUCTION AT 2-YEAR HIGH WITH 57 FILMS SHOOTING

Hollywood Bureau

Production touched a two-year high at the weekend when an over-all check of the studios showed 57 pictures in shooting stage. Seven had been completed and nine new ones undertaken during the week.

Explanations of the spurt vary from plant to plant. Some studios are intent upon piling up backlogs against potentialities which a pessimist could read into the general news about grosses having reached what appears to be their ultimate high in some localities and to have receded some in others. Other studios, already rich in terms of backlog, are keeping their machinery in motion both by way of maintaining the present state of inventory and because machinery not in use tends to rust. All plants appear agreed that conditions for production are about as satisfactory as they are likely to be within the predictable future, wherefore it's a time to make pictures while the sun of favorable circumstance shines.

"Music for Millions" Is Started at MGM

"Music for Millions," an MGM enterprise in that studio's presently preferred category, musicals, is the standout in the list of new properties filming. It is a Joe Pasternak production, directed by his long-time, old-time associate, Henry Koster, with Margaret O'Brien, Jose Iturbi, Jimmy Durante, Donna Reed, Hugh Herbert and many others in the cast. It'll be the third appearance for Mr. Iturbi, recruited from the concert stage for a novelty and now a permanent fixture of MGM musical entertainment.

"Thunderhead," put in production by Twentieth Century-Fox, is about the colt that was born to "My Friend Flicka" in the film of that title and the cast is about the same, Roddy McDowall, Preston Foster and Rita Johnson playing the leads. Robert Bassler is producing the picture, with Louis King directing.

Columbia started "Miss Bobby Socks," a musical capitalizing upon the term that came into the language along with Sinatra. Bob Crosby and his orchestra provide the melodic and swing quotient of the project, which Theodore Richmond is producing with Glenn Tryon directing. The same producer is handling "Death Walks Alone" for the same studio. This one is a shocker, directed by Will Jason, with Rose Hobart, George Macready and Jeanne Bates in the terror-stricken cast.

King Brothers Put Picture Into Work at Monogram

"Airship Squadron 4" is a Samuel Marx production for MGM directed by William Wellman with Wallace Beery supported by James Gleason, Jan Clayton, Selena Boyle and William Johnson.

The King Brothers, miracle men of the minor budget ranks, started "I Married a Stranger" for Monogram release. William Castle is directing Dean Jagger, Neil Hamilton, Kim Hunter, Claire Whitney and Robert Mitchum in this production. J. P. McCarthy is directing "Marked Trails," a Hoot Gibson-Bob Steele Western, for the same distributor.

Republic turned cameras on two Westerns. "San Fernando Valley," from the song hit of the same name, is a Roy Rogers vehicle produced by Edward White and directed by John English. "Sheriff of Sundown," produced by Stephen Auer and directed by Lesley Selander, stars Allan Lane with Linda Stirling opposite.

Last week Metro-Goldwyn-Mayer entered the list of studios turning camera attention to the subject of juvenile delinquency, announcing "Boys Ranch" as "Texas' answer to the problem of juvenile delinquency." It's to be a telling of the story of a boys' ranch established 10 years ago in the Panhandle country, where potential bad boys were trained as cowboys with what is reported to be a completely successful record of reformations.

MGM at Work on Delinquency Film

The project reminds of the same studio's "Boys Town," which returns to mind as perhaps the first and assuredly the best of the juvenile delinquency pictures to come to the screen, preceding the hue and cry for such and quite probably still a more useful subject for the purposes of the present need than any new ones that have been put forward.

MGM is going about the project with thoroughness befitting the importance of the subject. It is sending Robert D. Andrews to Boys Ranch to get the story at first hand, and Mr. Andrews is a man who knows how to get a story. Noted recently as the writer of "Bataan" and other MGM films, he learned first how to be a reporter, taking his schooling in the hard but distinguished Chicago *Daily News* mill under the late Henry Justin Smith, whose hard-driven proteges include such writing men as Ernest Hemingway and Ben Hecht. Time was, back then, when Mr. Andrews ground out 5,000 words a day or Mr. Smith wanted to know why not. After a few years of that, the writer assigned to get the story of Boys Ranch can be depended upon to get all of it.

Disney Cartoon Produced For Auto-Lite Company

Before an audience of 652 southern California distributors, wholesalers and dealers in Auto-Lite products, the Electric Auto-Lite Company last week held a world premiere of its new Technicolor film, "The Right Spark Plug in the Right Place."

The film, which features a unique animated character, Johnny Plug-Chek," was presented at the Walt Disney Studios in Burbank.

"This is the first time that an animated educational training film in Technicolor has been produced by the Walt Disney Studios for the automotive field," said Frank Nealon, spark plug division sales manager of Auto-Lite. Mr. Nealon said that his company planned to release Spanish and French versions of the film.

Warners Aid Promotion Of "Janie" on Coast

The staff of Brock Pemberton, producer of the stage version of "Janie," now at the Biltmore theatre in Hollywood, and Warners, which will release the film version next autumn, are collaborating in mutually beneficial exploitation covering the Pacific tour of the play. The studio is giving the stage group the benefit of facilities, ideas and coverage throughout the coast territory, arranging tieups and promotions of various kinds. A group of Warner studio stars, including the "Janie" film cast, attended the Hollywood opening of the play.

Universal Shifts Trent

Philip Trent, Universal salesman in New Haven, has been transferred to Boston to cover New Hampshire and Vermont territory for Universal. Mr. Trent formerly played in legitimate productions on Broadway, and in 1932 went to Hollywood, where he subsequently appeared in some 40 to 50 pictures. He has been a Universal salesman for the past two years.

Welcome, Hal B.

Paramount

is pleased to announce that the producing firm of Hal B. Wallis Productions, Inc., headed by Hal B. Wallis and Joseph H. Hazen, has become affiliated with Paramount Pictures Inc. The future product of the man who made "Casablanca", "Yankee Doodle Dandy", "This Is The Army", "Watch On The Rhine", "Saratoga Trunk", "Princess O'Rourke" and 105 other famous screen attractions, and who twice won the Thalberg Memorial Award, will augment the remarkable succession of fine pictures which has already won industry dominance for Paramount.

Hal B. Wallis productions will be filmed for the most part at the Paramount studio in Hollywood. The remainder will be produced in England—a co-operative move to help insure world-wide acceptance for British-made pictures.

All Hal B. Wallis productions will be distributed throughout the world by

Paramount

Wallis Productions

Reduce the Waste Involved in Much Direct Mail, Ohio Exhibitor Urges

To the Editor of the Herald:

I would like word to reach every major motion picture company and independents alike of the tremendous amount of paper they are wasting with repeat mailing lists, old mailing lists and piles of other forms of advertising including full page ads that you carry in your trade journal that we read faithfully only to have them come in the mail again, each one taking a large manila envelope and a piece of cardboard.

Never in the history of motion pictures—and I have been in the business over 20 years—have I ever seen so much wasted advertising. Never in the history of the business has the industry sent out so much paper material to exploit pictures.

The motion picture industry is doing a noble, wonderful job toward the war effort. Why should there be one single thing wrong to defeat their great efforts?

We just played a War Activity reel—"Save Paper." In this little reel, it tells the public to even try and do without paper bags in making their purchases, save, save, save paper, and then it shows how the war needs the paper.

One Example Covers All

I am going to cite one example of a big major company that will cover all of them directly and indirectly.

We have four theatres in this town. We have one theatre only playing serials and the only one that has played them for the last 15 years. I have in front of me nine pieces of advertising on serials that came in the mail, with repeated addresses, such as to the manager of the theatre and then to the same address with the name of the manager. Also managers that have not been here in five years, and managers that have been in the war two years.

One mailing piece would have been enough sent direct to our general manager. I have other piles of advertising that I have saved and will give to the waste paper drive where one piece would have served the purpose. We also receive advertising on pictures months after the run.

I don't believe the executives of the big organizations want this kind of misuse of paper the war effort needs.

To all advertising men, did you ever see little children dragging sleds or little wagons from house to house asking for paper. I did this winter when the snow was on the ground and in no industry is paper wasted like the motion picture industry.

I want to help and I am not going to criticize without helping.

Should Check Mailing Lists

Every advertising manager of the producing companies should have a re-check on his mailing list and should cut down the mailing list to a minimum like one piece. That will serve all our four theatres as it all reaches our general manager, at least during war times.

I don't say curtail advertising of this form, but surely tons of paper can be saved instead of wasted if a little effort is put forth instead of distributing pell mell the way its done now. Surely we of the industry don't want any one to say that we have a priority on paper.

I would like to write every producer personally and explain the above but I feel sure you will cover the field and you are free to publish this letter. I believe thousands of exhibitors will agree with me that the amount of paper wasted is not necessary.

—*MILTON W. KORACH, Manager, Morrison Theatre, Alliance, Ohio.*

Lady Yule Board Chairman

G. W. Parish, chairman and managing director of British National Films, Ltd., London, last week resigned as chairman, while retaining his post as managing director. Lady Yule, member of the company, replaced Mr. Parish as chairman.

THE CORPORAL REPORTS ON FILMS FROM DOWN UNDER

To the Editor of the Herald:

Many gallons of water have passed beneath the bridge since the last time I wrote to you. For the first time in a year and a half Warner Brothers have had a release in this city. Two weeks ago a comparatively small house, off the beaten track, opened with "Yankee Doodle Dandy," and since the premiere there have been queues at all sessions. The press called it flag-waving, etc., but the customers go for it. It looks as though the run will be anywhere from six to eight weeks, and the feature to move in upon its completion is "Desperate Journey."

Prices have to be upped somewhat in order to bring admissions to the same level of other city houses for first runs. I imagine Warners and the house management have had one hell of a time with the price fixing commission. The first week's receipts were somewhere in the vicinity of £2,000 and this was better by £800 or £900 than ever taken previously.

Local shekel grabbers are "Springtime in the Rockies" and "Five Graves to Cairo," both of which are in their second week at Hoyts houses. "Random Harvest" has been a consistent draw as it enters its sixth and final week at the local Metro. This feature will be followed by "Salute to the Marines."

Our post theatre here, at APO 923, will soon have its first birthday. At the close of tonight's show, we will have consumed for the boys 4,800,000 feet of celluloid and sprocket holes. The equipment is the same as installed, consisting of Powers 6B heads, Harrington's hand-fed arcs and Ray's co-phone sound heads.

Although our house is always full to capacity, a few members of the audience will not hesitate to mention that they may not like the program or a portion of it. You must concede that it is difficult to book six or seven weekly features and, although it is not the Army way, I've used exploitation, no large campaigns, of course, but nevertheless successful, I've used teasers, slides, daybills and three-sheet quiz contests.

Some of the outstanding features during the last year were: "Captains Courageous," "Magic Bullet," "Jungle Princess," "Mr. Smith Goes to Washington," "Sahara," "You Can't Take It With You," "Story of the Castles," "Gold Is Where You Find It," "Waikiki Wedding," "Tale of Two Cities," "Road to Frisco" ("They Drive By Night"), "Stage Door Canteen," "The Man Who Came to Dinner." These are just a small portion and our audience could fill Gus Eyssell's Music Hall twice over.

Many of these men were boys when some of the above were released and, therefore, they are good bets. A good motion picture is timeless as we have had audience reaction to "The Tale of Two Cities," "Mr. Chips," etc. Needless to say this is most gratifying.

It is almost chow time now and will be followed by show time. Remember as the Army says, "Mail, meals and movies equal morale."

—*CPL. M. L. MORPURGO, "The man down under"*

Cullman and Associates Buy Hammerstein Theatre

The old Hammerstein theatre and 14-story office building on Broadway, near 53rd Street, New York, has been sold by the Manufacturers Trust Company, mortgagee, to Howard S. Cullman Brothers and associates, including Arthur J. Cohen, Mrs. David Levy, Mrs. Walter Hirsch and Leland Hayward. It is understood cash above a mortgage of $400,000 was paid. The theatre has been used by the Columbia Broadcasting System for eight years. The CBS lease expires in two years.

Future of OCR Recreation Unit Still in Doubt

Washington Bureau

The future of the theatre-construction and other programs of the recreation section of the Office of Civilian Requirements appeared this week still to be in doubt, although officials of the division insisted that all difficulties had been solved and that the reported reorganization would not take place.

However, while George W. McMurphey, chief of the section, said he would remain in the organization, as would other members of the office, and that John Eberson, consultant, who on May 19 submitted his resignation and departed forthwith, would be asked to return, there were still reports that a reorganization was in the offing, to be put through after the situation had cooled down.

The difficulties of the recreation section originated both within and outside the War Production Board, of which the OCR is a part.

Embarrassing Situation Cited

Within the WPB, there were charges that the ambitious programs for theatre, bowling alley and other recreational construction were cutting athwart the war programs of the various materials divisions, and that the necessity of rejecting applications instigated and pressed by the recreation division resulting in the receipt of complaints from church, USO and other organizations which created an embarrassing situation.

At the same time, it was charged that OCR officials were "talking too much" to amusements interests throughout the country as to what was to be done in the way of providing additional facilities, and there also were newspaper stories outlining projects of broad scope.

While officials of OCR have refused to discuss any phases of the situation, it is understood that the theatre program also has been under fire, and that the visit of Robert Poole and Hugh Bruen of the Pacific Coast ITO to Assistant Attorney General Tom C. Clark last week to voice objections to proposed construction of six theatres by Fox West Coast Theatres was part of the opposition which has developed to major circuit participation in the plan to provide adequate film facilities for workers in war centers. Also, it was said, independent exhibitors in some areas have protested that there is no need for additional houses.

Study Reorganization

As a result of the piling up of its difficulties, the recreation section has been the subject of extensive discussions by higher OCR and WPB officials reportedly leading to a decision to reorganize the personnel of the office and whittle its program down to a much more conservative stature.

Under this plan, practically all employees of the office were to be shifted and the idea is said to have gone so far that industry interests were approached for suggestions regarding a new chief to succeed Mr. McMurphey, who was reported preparing to quit.

At the end of last week, however, Mr. McMurphey announced that all difficulties had been surmounted and that the programs of the section would go on as originally laid out and under the same administration.

To Dub "Song of Bernadette" In Several Languages

"The Song of Bernardette" is being dubbed in Spanish for distribution in the Latin America countries, it was announced last week by Murray Silverstone, 20th Century-Fox vice-president in charge of foreign distribution. The dubbing is being done in Mexico City by Hollywood technicians with top Spanish artists.

There will also be a Spanish super-imposed version, which will be used for roadshowing in the key cities, he added. The dubbed version wil be the primary medium for general release in the territory.

The company plans to dub the feature in French, German, Italian and other languages.

Time To Play

"The Navy Way"

THE NA

MILLIONS HAVE HEARD ABOUT IT

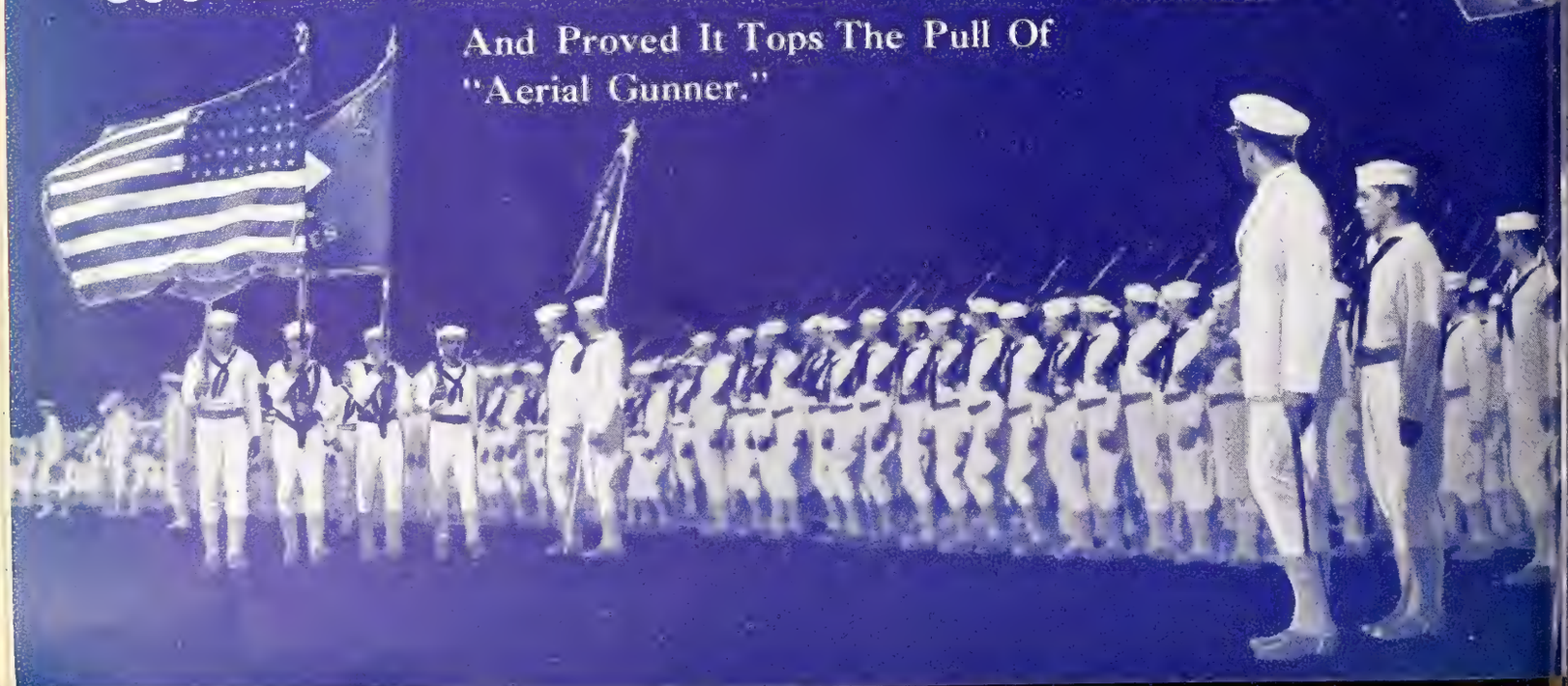
Through One Of The Biggest Radio Tie-Up Campaigns Ever Given A Motion Picture—Featured Exclusively On Such Famous National Network Programs As "Meet Your Navy," "National Barn Dance," "Don McNeil Breakfast Club," "The Quiz Kids" and CBS Special Red Cross Show.

70,000 BLUEJACKETS ARE IN IT

Practically The Entire Personnel Of The Great Lakes Naval Training Station Appears In Gigantic Spectacle Scenes Filmed On The Spot At The Nation's Biggest Boot Camp.

SCORES OF FAMOUS CIRCUITS HAVE PLAYED IT

And Proved It Tops The Pull Of "Aerial Gunner."



WY WAY

It's The *Biggest*
Pine-Thomas Thriller
That Ever Came From
Paramount

It's Timely Now!

The Thrilling Action Story Of How The Navy's Fighting Men Prepare For Their Share In The Big Invasion

Paramount's

THE NAVY WAY

with

ROBERT LOWERY · JEAN PARKER · BILL HENRY · ROSCOE KARNS

Directed by WILLIAM BERKE

Original Screen Play by Maxwell Shane

A PINE-THOMAS Production

CIAA Cuts Budget For Fiscal Year To $18,000,000

With many of its original projects completed or no longer necessary, including the guarantee against losses on its films and the acceleration of distribution in Latin America, the Coordinator of Inter-American Affairs has been able to lop more than $11,000,000 off his budget which, with a further cut of $1,174,000 made by the House last Friday, will reduce his expenditures from $30,735,000 for the current fiscal year to $18,000,000 for the year beginning July 1, next.

The appropriation now is before the Senate Appropriations Committee, where some slight adjustments may be made before the bill is reported out early this month.

Testifying before a House Appropriations subcommittee on the activities of his agency, Coordinator Nelson Rockefeller disclosed that the CIAA was looking to the post-war world and was classifying its projects to segregate those which it is believed should be continued after the war, albeit through private rather than Government channels.

Planning Post-war Work

In this connection, he said, the office is attempting to find a way of carrying on its distribution of 16mm motion pictures in Latin America through private operators, this being one of the information programs which are considered very definitely to be in the post-war category, the fate of which after the war Congress and the President will decide.

As against a current fund of $1,786,140 for motion picture activities during the current fiscal year, the CIAA estimated a need for $1,641,221 for 1945, a drop of approximately $145,000. In reducing the appropriation for the agency, the House did not earmark any specific projects but left it to the Coordinator to decide how the cut should be applied, so that the effect of the curtailed appropriation on film activities cannot yet be determined.

In submitting its estimates for the coming year, the CIAA made no provision whatever for continuance of guarantees to film producers against losses incurred in production requested by the agency, nor for the program to accelerate distribution, for which this year funds of $150,000 and $33,935, respectively, were made available.

It was pointed out that there had been no losses by producers in their cooperation with the office, and none of the $150,000 fund had been expended, while it was believed that distribution had been geared up to a satisfactory point and needed no further financial impetus.

Production Fund Cut

Because of the increase in commercial output, the fund for production and adaptation was reduced from $495,000 to $280,000 but Mr. Rockefeller explained that this activity could not be dropped entirely because there are certain subjects of importance which are not commercially profitable to undertake which must be carried on.

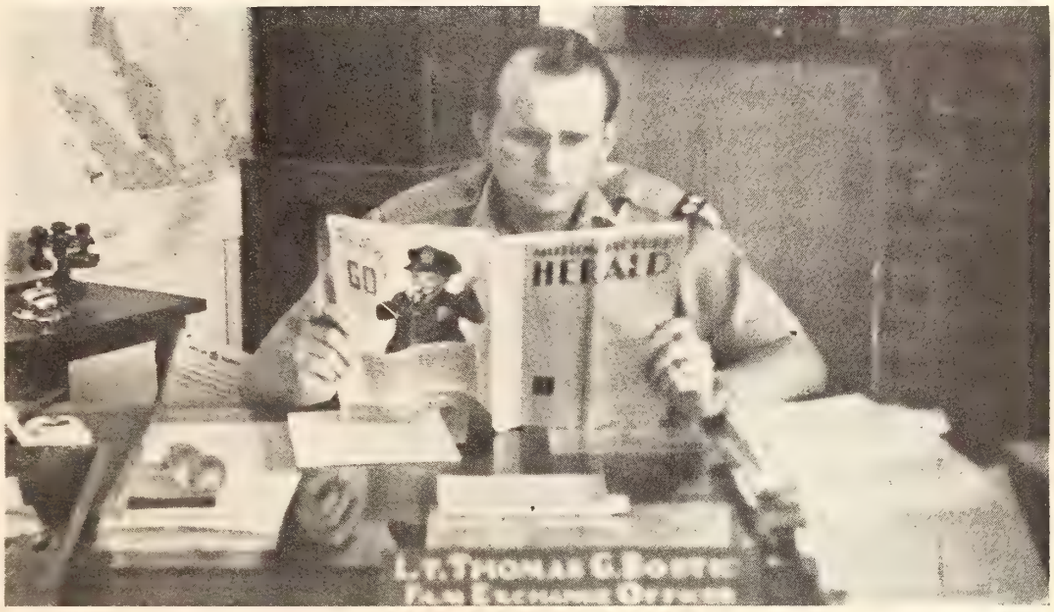
The only increases of importance in film operations were from $406,065 to $450,000 in the fund for prints, reels and containers, and from $240,000 to $475,000 in the money to be expended on hemisphere distribution. The regular contribution of $54,000 for administrative expenses of the Motion Picture Society of the Americas is to be continued in 1945, but the sub-committee was told by Francis Alstock, director of the motion picture division, that it was hoped that eventually the industry would take over full support of the society.

At the request of the sub-committee, the coordinator submitted reports on three of the five corporations which have been set up by the CIAA, but did not include Prencinradio, currently under attack by Senator Hugh Butler of Nebraska.

Monogram Exchange To Move

The Monogram exchange in New Haven has completed plans to move into larger quarters at 114 Meadow Street, with new space for vaults and shipping. Harry LaVyn is manager.

U. S. Army Hurries Herald For Service at the Front



U. S. Army Photo

BY TRAIN and plane and jeep, by sweating pack train and panting jungle runner, delivered by dog team in the snows and dropped by parachute on mountain camps, the motion picture goes to the war.

Exhibition to the armed forces is delivery of the munitions of morale.

Where the pictures go MOTION PICTURE HERALD goes—and goes first, in behalf of the show to come. It travels by dispatch boat, submarine and bomber-express, from Noumea to Iceland, from Tahiti to Malta and all the lands that are between.

This week comes demand for new, special and urgent delivery to the Indian Film Exchange, which is the army's general depot for service to the war fronts in India, Burma and China. Their shows travel by jeep and jungle runner and warplane across the Himalayas. Lieutenant Thomas G. Bostic, officer in charge, writes:

"During the past months the HERALDS *have arrived as many as two months after publication date. It is requested whether any special arrangements can be made to speed the* HERALD *in this direction? The writer would be willing to send a check for first class postage or any handling fees that would make this possible.*

"The HERALD *is invaluable in enabling us to classify and arrange the bookings for feature programs sent out on the various film circuits.*

"The names of the stars and other data is included in the advance notices sent out preceding the films. A request has recently been received from the troops in the forward area, that they be furnished with synopses as far in advance of the screening date as possible to enable the interpreter to translate the story into Chinese. The HERALD *has been very helpful in this connection also. . . ."*

With the assistance of the circulation department of the HERALD, the United States Post Office and the Army, the HERALD will be going through faster to the India Film Exchange—to India, China and Burma.

WHERE THE PICTURES GO THE HERALD GOES—*first!*

R. A. Bovim to Kansas City

Russell A. Bovim, manager of Loew's Ohio, Columbus, O., has been transferred to Loew's Midland, Kansas City. William Elder, present manager of the Kansas City house, has gone to Columbus.

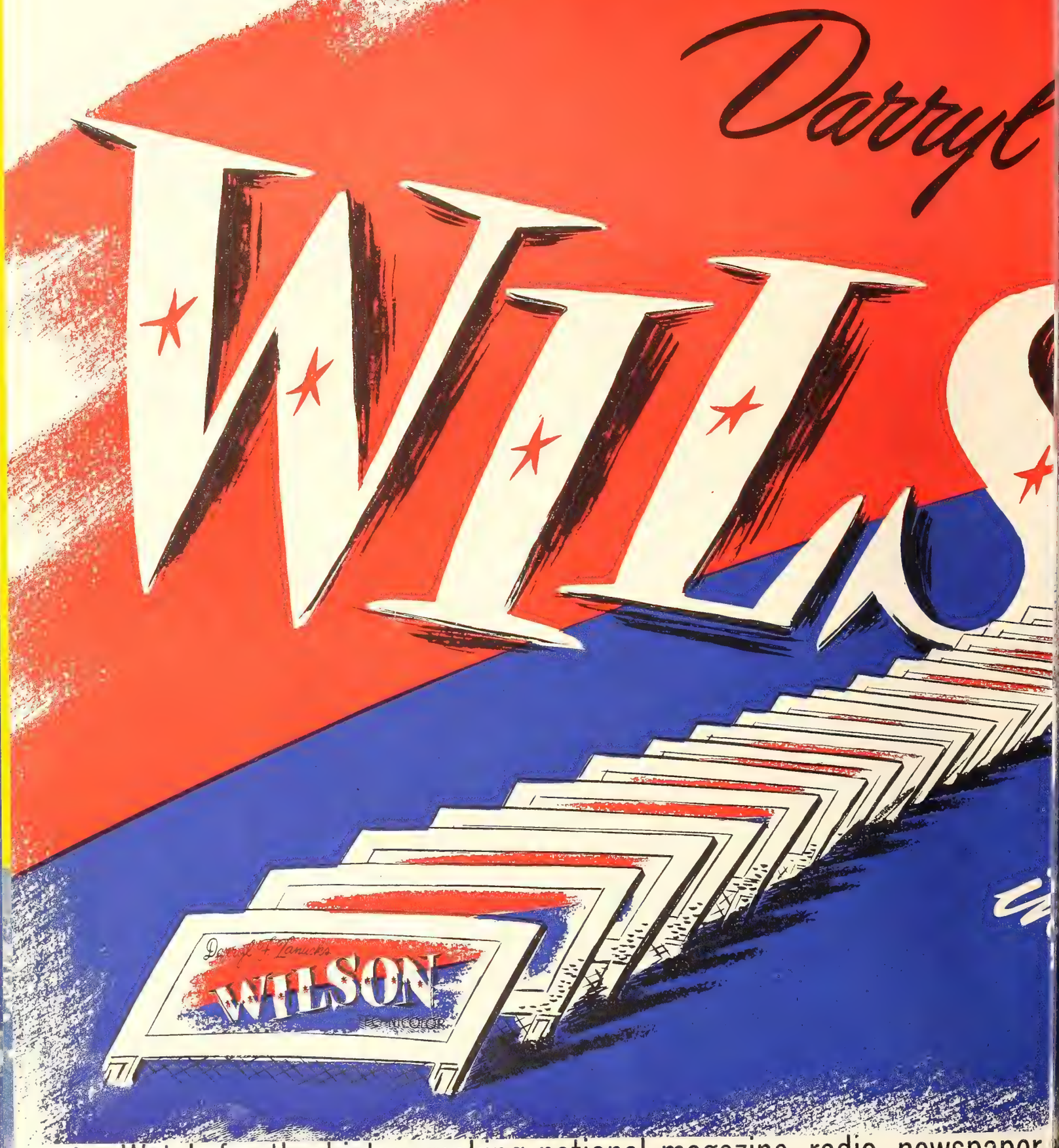
Vaudeville in Hartford

Vaudeville is presented in conjunction with pictures at the Astor theatre, East Hartford, Conn., for the first time in its history on a regular schedule for Fridays and Saturdays.

ON THE

LAUNCHING THE BIGGEST CAMPAIG

EVENT IN 50 YEARS OF M



Watch for the history-making national magazine, radio, newspaper

BOARDS!

N HISTORY—FOR THE MOST IMPORTANT
ON PICTURE ENTERTAINMENT!

Directed by
HENRY KING
Written for the Screen by
Lamar Trotti

ploitation campaign in the great Century-Fox manner!

Watch Community Reaction to Effort, Says Kuykendall

The Motion Picture Theatre Owners of America are advised by Edward Kuykendall, national president of the exhibitor group, to keep their eyes on the impression their own theatres' war service makes on the local community. This is more important than the credit extended to the industry as a whole, the exhibitor leader said in a bulletin urging redoubled effort by all exhibitors in the Fifth War Loan.

The bond drive which starts June 12 will be the most difficult of all campaigns handled by theatres, Mr. Kuykendall predicted. He cited decreased pu.-chasing power in many areas and urged exhibitors to spend extra effort and money to sell bonds to individuals.

"It's not just a question of the little mite any theatre can add to the great big total for the whole industry in these drives. For each exhibitor and for the good will and public relations of each particular theatre, it's far more a question of the lasting impression made on the town or community in which the theare is located," Mr. Kuykendall said.

An appeal to exhibitors to continue their membership in trade organizations, despite the inability to hold conventions or regular meetings in wartime was included in the MPTOA bulletin. Mr. Kuykendall described the organizations as the backbone of exhibitor defense again unfair taxes, legislation or other trade or external difficulties.

Trade shows were attacked as a waste of effort and a distributor attempt to increase prices. Mr. Kuykendall renewed the MPTOA attack on the Consent Decree.

Although the new 20 per cent Federal admission tax had not appeared to hurt business in larger first run theatres it was felt appreciably in smaller situations, Mr. Kuykendall said. He urged small exhibitors to keep careful records and to inform their local organizations of the effect of the new taxes.

This, he said, was essential if higher imposts were to be forestalled at a later date.

Postpones Hochstein's Trial to June 26

Federal Judge William Bondy last week in New York postponed the trial of Harry Hochstein, Chicago morals inspector, until June 26. Hochstein is charged with giving false testimony, when questioned by a special Federal grand jury probing racketeering in the film industry.

Hochstein testified that George E. Browne, ex-president of the IATSE, Willie Bioff and certain members of the old Al Capone mob, who were convicted last December for conspiracy to extort more than $1,000,000 from the film industry, were not present at a house in Riverside, Ill., in 1934.

Hochstein lied, the Government charges, because it was at this house, rented and maintained by Hochstein, that the mobsters planned the elevation of Browne as president of the IATSE in 1934.

Selznick Sues 20th-Fox on Jennifer Jones Contract

The fight over Jennifer Jones' services to 20th Century Fox following "The Song of Bernadette" has resolved itself into a studio legal battle, with the Selznick studio suing 20th-Fox in Superior Court, Los Angeles, seeking declaratory relief on grounds that 20th-Fox had abrogated an agreement. Selznick charged that 20th-Fox failed to keep the terms of an agreement which provided for Selznick's approval of roles offered the star and asked termination of her contract.

Buxbaum Given Party

Harry S. Buxbaum, lieutenant, j.g., was given a farewell party in New York recently, before leaving for Norfolk, Va. He is expected to go overseas shortly. His father, Harry H. Buxbaum, is home office representative for Twentieth Century-Fox.

SHORT PRODUCT PLAYING BROADWAY

Week of May 29

ASTOR
- Reward Unlimited ..... WAC
- Screwball Squirrel ..... MGM
- *Feature: See Here, Private Hargrove* ..... MGM

CAPITOL
- Reward Unlimited ..... WAC
- *Feature: Gaslight* ..... MGM

CRITERION
- Eagle vs. Dragon ..... Universal
- *Feature: The Ghost Catchers* .... Universal

GLOBE
- Tick Tock Tuckered ..... Vitaphone
- *Feature: The Hitler Gang* ..... Paramount

HOLLYWOOD
- Russian Rhapsody ..... Vitaphone
- Winner's Circle ..... Vitaphone
- Reward Unlimited ..... WAC
- *Feature: Mr. Skeffington* ..... Warner Bros.

PARAMOUNT
- Trail Breakers ..... Paramount
- Popular Science, No. 4 ..... Paramount
- Little Lulu Gets the Birdie .... Paramount
- Reward Unlimited ..... WAC
- *Feature: Going My Way* ..... Paramount

RIALTO
- Donald's Gold Mine ..... RKO Radio
- In the Newsreel ..... Paramount
- *Feature: The Scarlet Claw* ..... Universal

ROXY
- My Boy Johnny ..... 20th Cent.-Fox
- Lew Lehr Makes the News .... 20th Cent.-Fox
- *Feature: The Eve of St. Mark* .. 20th Cent.-Fox

STRAND
- Duck Soup to Nuts ..... Vitaphone
- Our Frontier in Italy ..... Vitaphone
- Mexican Sportland ..... Vitaphone
- Reward Unlimited ..... WAC
- *Feature: Make Your Own Bed* . Warner Bros.

Reserve Decision on Plea Of De Lucia for Bail

Motion for bail for Paul De Lucia, one of the Chicago mobsters, recently convicted with six others for conspiracy to extort more than $1,000,000 from the industry, was taken under advisement on one ground by the U. S. Circuit Court of Appeals last week. Decision was reserved. Two other pleas by De Lucia's attorney were rejected by the court. The court ordered additional briefs to be submitted by the Federal prosecutor opposing the motion, Boris Kostelanetz, and De Lucia's attorney, Theodore Rein. Basis of the contention was the fact that Mr. Kostelanetz, in his summations, had called the defendants from Chicago "mobsters," "gangsters," "hoodlums" and similar names. The court reprimanded the prosecutor at the time. Mr. Kostelanetz said that he could prove all charges.

Freeman's Son Weds In Atlanta Ceremony

Jean Miles Perkins of New York and Winston-Salem, N. C., and Lieut. Com. Young Frank Freeman, Jr., were married Wednesday at St. Mark's Methodist Church, Atlanta. Commander Freeman is the only son of Y. Frank Freeman, vice-president in charge of production for Paramount, and president of the Motion Picture Producers Association.

Beatrice Lillie Beneficiary

Beatrice Lillie, star of screen, radio and stage, will receive the entire $600,000 estate of her son, Sir Robert Peel, 22, killed in April while serving with the Royal Navy.

Schine Asks U.S. To File Amended Answers in Suit

The Schine Circuit moved in Federal Court a Buffalo last week to require the Department o Justice to file amended answers in this key circui anti-trust action, in view of recent stipulations dismissing Columbia, United Artists and Universa as co-defendants.

If granted by Judge John Knight this probabl would delay for some time, perhaps until autumn the trial which was scheduled to resume again o Wednesday.

The demand for new particulars and other answers from the Government was made last wee during a pre-trial conference. Schine counsel in cludes Seth Richardson of Washington, Saul E Rogers, Edmund McCarthy and Willard McKa of New York.

In Chicago preliminary interrogations in th anti-trust complaint of William Schoenstadt an Sons were to begin June 1 before Charles A. Mac Donald, chancery master, in the U. S. Distric Court there.

The independent circuit is suing eight majo distributors and the Warner and Balaban and Kat circuits. They charge violation of the Sherman ac and conspiracy to hold the Piccadilly theatre behin long clearances.

In answers filed in Federal District Court a New York Warner Brothers and three circuit an distribution subsidiaries last week denied anti trust allegations of the Rosyl Amusement Cor poration, operating the Cameo theatre, Jersey Cit Warners also sought dismissal of the action on th ground that it was outlawed by the statute of lim tations.

A stipulation was filed at the same time gran ing RKO and Paramount an additional week, t June 1, to complete their answers to the action.

Several Openings Are Scheduled

Thursday RKO's "Tender Comrade" starri Ginger Rogers, had its New York premiere at t Capitol theatre, the first of several premieres sche uled from coast to coast this month.

June 8, RKO's "Days of Glory" will have i world premiere in Philadelphia and 59 other citi in Pennsylvania, West Virginia, New Jersey a Delaware. The openings will climax an extensi pre-opening campaign.

The tri-state premiere of "Home in Indiana" the RKO Palace theatre in Cincinnati June will be a home-coming for June Haver, one-ti Cincinnati girl who has a featured part in the pi ture and will make a personal appearance at t premiere with Jeanne Crain, another of the pri cipals. The picture is being released by Twenti Century-Fox, and James J. Grady, the compan district manager, has invited Governor John Bricker to attend the premiere. Background sh for the film were made in Ohio and Northe Kentucky.

The first general press preview of David Selznick's forthcoming United Artists' relea "Since You Went Away," will be held June at Grauman's Chinese theatre in Hollywood.

Cecil B. DeMille's Technicolor picture, "T Story of Dr. Wassell," had its Washington, D. opening last Friday, at the Earle and the Ambas dor theatres. Several high naval officers were pr ent at both theatres.

Crosley Net $1,423,365

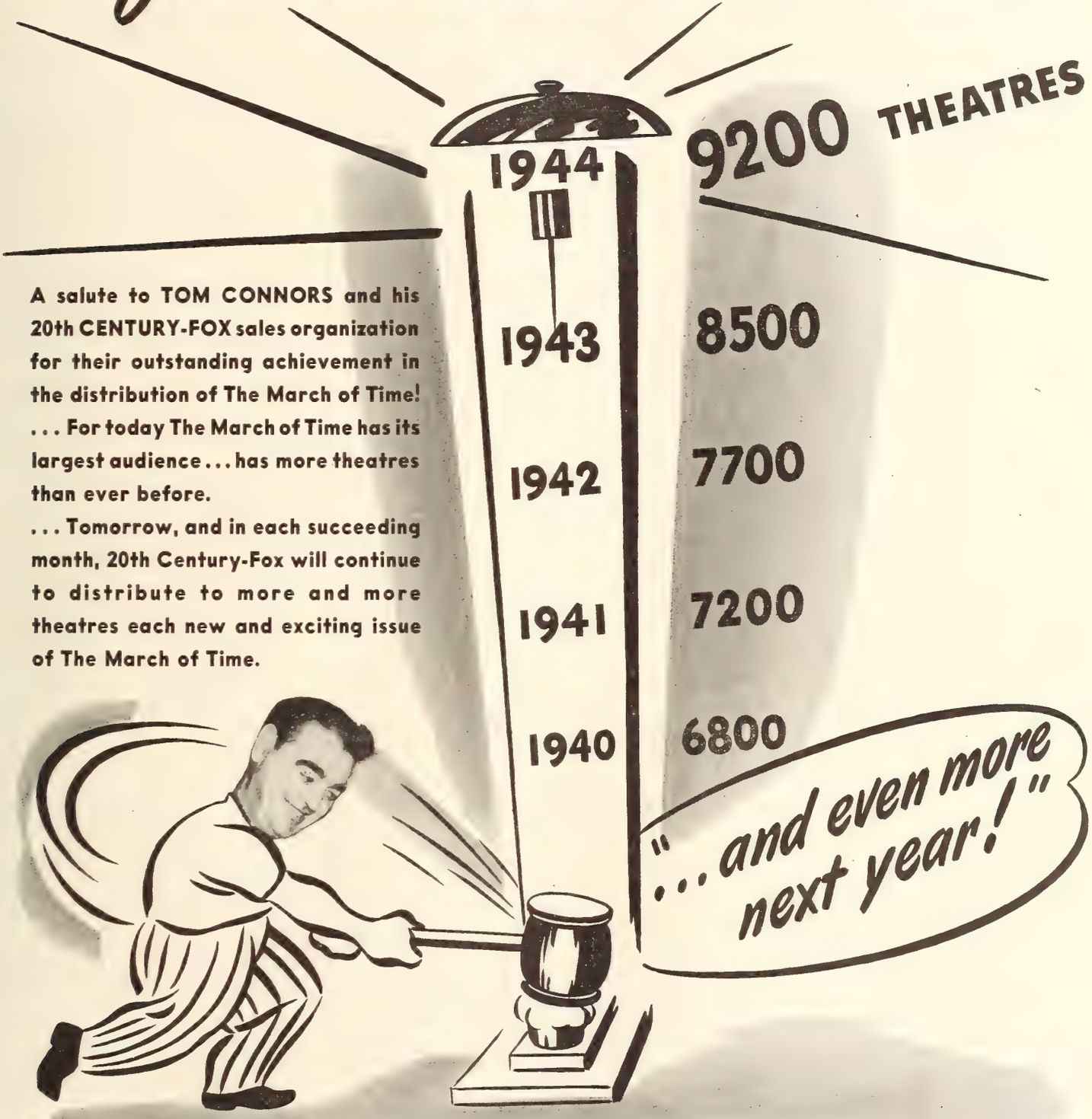
The Crosley Corporation and subsidiaries, op ating WLW, WSAI and short wave stat WLWW, in Cincinnati, and manufacturing e trical devices for the Government, reports income of $1,423,365 for the three months en March 31. This is after provisions for Fed taxes, but is subject to renegotiation.

20th Century-Fox Rings the Bell for MARCH OF TIME!

A salute to TOM CONNORS and his 20th CENTURY-FOX sales organization for their outstanding achievement in the distribution of The March of Time!

. . . For today The March of Time has its largest audience . . . has more theatres than ever before.

. . . Tomorrow, and in each succeeding month, 20th Century-Fox will continue to distribute to more and more theatres each new and exciting issue of The March of Time.



The March of Time

Allied Decides Not To Join United Taxation Forum

Allied States Association has decided not to participate in a proposed united exhibitor forum on taxation. The board of directors meeting last week in Philadelphia voted almost unanimously against the national exhibitor association participating in the proposed taxation round table.

The joint tax committee previously had been approved by the Motion Picture Theatre Owners of America, Pacific Coast Conference of Independent Theatre Owners, affiliated circuits and several regional theatre organizations. The first committee meeting was awaiting appointment of Allied delegates.

In February at Chicago the Allied board appointed a committee headed by Harry H. Lowenstein, of New Jersey, to study the tax plan. This group was understood to have favored participation.

Units May Participate

The Allied decision not to participate as a national unit does not preclude support for the committee from individual state and regional units of the association, Abram Myers, general counsel, pointed out. However, Allied will continue to maintain its own tax program.

It probably will be several months before the other participating groups decide whether or not they will attempt to continue as a "united front" tax group with Allied missing.

The Allied directors reiterated their stand for either a new Consent Decree "with teeth," or divorcement of affiliated theatres from distributors. The directors prepared a petition to Francis Biddle, U. S. Attorney General, asking either speedy settlement of the pending decree negotiations or a return to court.

The directors also named a special committee to examine sources of new product to alleviate what was described at the meeting as an acute film shortage. Members cited figures showing a 20 per cent reduction in the number of releases during the last year and expressed fear of further cuts during the 1944-45 season.

Study Post-war Problems

Martin Smith, of Ohio, Allied president, also was authorized by the directors to appoint a committee to study the post-war position and problems of theatre operators. It will pay particular attention to the problem of making surplus Government film equipment available to the trade and out of the hands of possible non-theatrical competitors.

Committee members include Irving Dollinger, New Jersey, the chairman; Nathan Yamins, New England and William Ainsworth of Wisconsin.

Drop Cuban Admission Tax For "This Is the Army"

A Cuban Presidential decree eliminating admission taxes was issued for Irving Berlin's "This Is the Army", the Warner musical, which had its Cuban premiere at the American theatre in Havana recently. The theatre management also donated its share of the opening night receipts to U. S. Army Emergency Relief Fund, beneficiary of the profits from the production. An elaborate advance campaign preceded the premiere.

Dorfmann Buys Story

G. P. Putnam's Sons, publishers of "Mr. G. Strings Along," novel by Robert Wilder, have sold the screen rights to Edmund L. Dorfmann, independent New York producer. Mr. Dorfmann is reported to have backing for a high budget production to be released through a major company.

Klinger Joins Film Center

Walter Klinger, business manager of Metro-Goldwyn-Mayer's short subject department for the past 10 years, has resigned to join the Princeton Film Center, as production manager.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 77—Fire and explosion wreck Bombay harbor. . . . Merrill's Marauders in Burma. . . . Newsreel cameramen ready to cover invasion. . . . Red Cross mercy ship sails. . . . Fashions in weddings. . . . Newsette. . . . Glider-borne troops.

MOVIETONE NEWS—Vol. 26, No. 78.—Allied armies push on Rome. . . . Eisenhower talks for 5th War Loan. . . . Jap attack on Surabaya. . . . 120mm anti-aircraft guns. . . . WACs arrive in Australia. . . . Summer fashions. . . . Opening St. Louis zoo.

NEWS OF THE DAY—Vol. 15, No. 275—D Day pattern, glider attack. . . . U. S. combat cameramen set to film invasion battles. . . . Great fire in Bombay port guts Allied munitions fleet. . . . Husband and wife rivals in race for governor. . . . Film patrons hailed for Red Cross Drive. . . . Canada hits beef quota. . . . Cue magic for servicemen.

NEWS OF THE DAY—Vol 15, No. 276.—Allied drive cracks Nazi Gustav line. . . . Secret Dutch films reveal war drama. . . . Highest shooting stratosphere guns tested by U. S. Army. . . . Yanks greet WACs in Australia. . . . General Eisenhower in war bond appeal.

PARAMOUNT NEWS—No. 78—Dragon gets heap big medicine. . . . Your money speeds mercy ship. . . . Glider troops, invasion key men. . . . Beef news for Canada. . . . Disaster in Bombay.

PARAMOUNT NEWS—No. 79.—First Wacs Reach Australia. . . . West trains "air foremen." . . . New York "digs out" treasures. . . . Victory before Rome.

RKO PATHE NEWS—Vol. 15, No. 80—U. S. cameramen set for invasion. . . . Merrill's men at Myitkina, Burma. . . . Gliders star in maneuvers. . . . Film audiences helped Red Cross. . . . 100th anniversary of telegraph. . . . 348 dead in Bombay fire.

RKO PATHE NEWS—Vol. 15, No. 81.—Dutch fire Surabaya naval base. . . . King honors English Home Guard. . . . Army shows stratosphere gun. . . . First WACS arrive in Australia. . . . Allies win Cassino.

UNIVERSAL NEWSREEL—Vol. 17, No. 297—America's soldiers from the skies. . . . Terrible Bombay fire. . . . Heroes with the camera. . . . No beefing about beef. . . . "Mercy ship" Mangalore. . . . American pageant. . . . Telegraph centennial. . . . Yeshiva honors Chief Justice. . . . Little cutup.

UNIVERSAL NEWSREEL—Vol. 17, No. 298.—Sweeping to victory in Italy. . . . V discs for G.I.'s. . . . Ruins in Berlin. . . . Stratosphere super-guns. . . . WACS in Australia. . . . Amazing Amazons.

ALL AMERICAN NEWS—Vol. 2, No. 84.—Throngs witness "I Am an American Day." . . . Freedman nurses ready for services. . . . C.I.O. red caps have convention. . . . Negro girls now WAC nurses. . . West African editors visit England. . . . 99th Squadron commended for achievements.

Jersey Allied Sets Jubilee June 20

The Allied Theatre Owners of New Jersey will hold their 25th, or Silver Jubilee, anniversary at the Hotel Chelsea in Atlantic City, June 20, 21 and 22.

The three days of sessions, including the Eastern Regional Conference of independent exhibitors, also will commemorate the industry's golden anniversary.

All the Allied units will be represented. Among those planning to attend are national leaders and the executives of distributing companies.

The first of the three days will be New Jersey Day, June 21 will be National Allied Day and the third and final day will be Sales Managers Day and the second business session.

Besides the business sessions there have been scheduled special events including a Cabaret Night and a golf tournament. On the evening of June 22 at 8 P.M. there will be a banquet in the Wedgewood Room of the hotel.

Gruenberg in Navy

Leonard S. Gruenberg, Denver district manager for RKO Radio, has been commissioned a lieutenant, junior grade, in the Navy and will leave June 15 for the University of Arizona, at Tucson, to take his indoctrination course.

Three Theatres Win Clearance Arbitrations

Clearance reductions were won through arbitration in the New York, Boston and Buffalo tribunals this week by three exhibitors.

The Ampere theatre, 442-seat house near East Orange, N. J., won two clearance slashes in the 53rd New York case in an award by Lionel S. Popkin, arbitrator. Mr. Popkin found that the Ampere was located in its own community and in such slight competition with the Ormont and Beacon theatres that present clearances of seven days were unreasonable.

He cut the margin of the Beacon to one day and eliminated all clearances granted the Ormont. A stipulation prior to hearings maintained the clearances of the Royal and Broadmoor theatres in Bloomfield and cut the seven-day margin held by the Central in Newark. RKO, Paramount, Warners, MGM and 20th Century-Fox were defendants. Costs were divided. William Gold, New York attorney, represented the complainant.

In Boston E. M. Loew won a victory over the five distributors in the 31st case filed by his Winchester theatre in Winchester, Mass. Charles S. Bolster, arbitrator, eliminated the 14-day clearances of the Capitol in Arlington and University in Cambridge and cut the two-week margin of the Strand in Woburn to seven days. He also eliminated clearance held by the Granda and Strand theatres, Medford, on pictures which play either in Medford or in Woburn.

Costs were divided equally.

Basil Brothers Circuit in Buffalo won a victory against the five distributors and the Schine, Dipson and Buffalo theatres for the Varsity theatre at 3615 Bailey Avenue, Buffalo. It was the city's 25th case.

George M. Spelvin, arbitrator, found that the "variant clearances of from four to 10 days in favor of the Granada theatre is vague and uncertain and with respect to its maximum of 10 days is unreasonable." Accordingly, he set a maximum of five days for the Schine Granada, holding that the margin would be fair to the complainant, the Granada and intervening Amherst theatre.

This week Basil Brothers also filed an appeal from the award reported May 13 in favor of their Apollo theatre. In this 22nd Buffalo case Roland H. Tills, arbitrator, cut the clearance of Shea's Elmwood from 14 to seven days.

The clearance action of the Groton theatre will be heard in the New Haven arbitration tribunal June 19. A. A. Ribicoff, Hartford attorney, is arbitrator of the action filed by Miriam Hess.

Legion of Decency Approves Six of Eight Films

The National Legion of Decency last week reviewed eight pictures. "Boss of Boomtown" and "Yellow Rose of Texas" were placed in Class A as Unobjectionable for General Patronage. Four films, "Orders from Tokyo," "Rebellious Daughters," "Waterfront" and "Stars on Parade," were classified Unobjectionable for Adults. Finding them Objectionable in Part, two films, "Gildersleeve's Ghost" and "Johnny Doesn't Live Here Any More," were placed in Class B.

Report Record Book Tieup

Grosset & Dunlap, publishers of the film edition of "The Adventures of Mark Twain," reports that more window displays have been arranged in connection with the tieup involving the book and the Warner film than for any other book in the past 15 years, according to Warners. A prize contest for the best window display is being conducted by the publishers.

Kaufman with Donahue & Coe

Donahue & Coe, Inc., advertising agency, has named Robert F. Kaufmann to its motion picture radio department as commercial script writer.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20.

Columbia

COVER GIRL: Rita Hayworth, Gene Kelly—Here's the utstanding Technicolor musical of the year. It has everying: girls, songs, dancing, comedians and beauty.— L. Niles, Niles Theatre, Anamosa, Ia.

FIGHTING BUCKAROO, THE: Charles Starrett, Kay arris—Starrett is rapidly becoming an outstanding Westn star.—C. L. Niles, Niles Theatre, Anamosa, Ia.

NINE GIRLS: Ann Harding, Evelyn Keyes—If you ay this feature use it on a double bill. It does not have uch entertainment value. Played Tuesday, May 2.— R. Crist, Crist Theatre, Loveland, O. Small town nd rural patronage.

NO PLACE FOR A LADY: William Gargan, Margaret indsay—This is strictly propaganda entertainment, hich did below average business. I should have double lled this feature. Played Sunday, May 7.—Harland ankin, Plaza Theatre, Tilbury, Ont., Canada.

NONE SHALL ESCAPE: Marsha Hunt, Alexander nox—This is not the song and dance kind, but it is ood entertainment even if it is a war picture. We d fine business. Played Friday, Saturday, May 5, 6.— R. Crist, Crist Theatre, Loveland, O. Small town nd rural patronage.

PARDON MY GUN: Charles Starrett—I double billed is feature with "Henry Aldrich Haunts a House" and e did O.K. Played Friday, Saturday, May 12, 13.— arland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

BROADWAY RHYTHM: George Murphy, Ginny immms—This feature is more suitable for small towns an either "A Guy Named Joe" or "Madame Curie." he Technicolor helped this feature some. Played Sunday, Monday, May 14, 15.—F. R. Crist, Crist Theatre, Loveand, O. Small town and rural patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball -Here is fun and music. Red Skelton rises to new high this picture. Zero Mostel, as the swami, is the payff in comedy. Gene Kelly, in the dual role, sings and ances excellently. The entire picture is in Technicolor, nd the scenes of the French Court are beautiful. Here's fine movie. Played Saturday, Sunday, April 22, 23.— W. Bates, Auditorium, State Prison, Raiford, Fla. rison patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne This is a very much over estimated picture of two arts; the first part slow and the second part is very r-fetched. My audience liked it and we did good busiess, so there is nothing for me to kick about but the ding scale. Played Sunday, Monday, May 7, 8.—F. R. rist, Crist Theatre, Loveland, O. Small town and rural tronage.

MADAME CURIE: Greer Garson, Walter Pidgeon— he customers were conspicuous by their absence and I d several walkouts. This was the biggest disappointent we have had in months. Played Tuesday-Thursday, ay 16-18.—H. Goldson, Plaza Theatre, Chicago, Ill.

MADAME CURIE: Greer Garson, Walter Pidgeon— is feature didn't have much entertainment value for y community. It was a box office disappointment. ayed Friday, Saturday, May 5, 6.—Rudolph Covi, Covi eatre, Herminie, Pa. Small town and rural patronage.

MAN FROM DOWN UNDER, THE: Charles Laughn, Binnie Barnes—This was well liked by the few who me, but business was way off. Played Tuesday, May 9. B. Stout, Ritz Theatre, Nocona, Tex. Small town d rural patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann therford—This feature was meant for Skelton's fans y and it is too much hokum for the average show pper. We did below normal business. Played Sun-, Monday, May 14, 15.—H. Goldson, Plaza Theatre, icago, Ill.

Monogram

LADY, LET'S DANCE: Belita, James Ellison—This ture was a great surprise to me. I had a fair crowd they appeared to enjoy it. Belita gives an excellent formance. Played Sunday, May 14.—F. A. Falle, F-S, .A.F. Theatre, Jarvis, Ont., Canada.

LADY, LET'S DANCE: Belita, James Ellison—Belita everything, including beautiful legs. She's a great room dancer and as a skater has no equal. You can this right. Give it your best time and get behind nd make some money for yourself.—C. L. Niles, Niles atre, Anamosa, Ia.

SILVER SKATES: Kenny Baker, Patricia Morison, Belita, Frick and Frack—This entertaining picture contains some of the most elaborate and best staged skating routines ever filmed. This featured the beautiful figure skater, Belita, and the comic figure skaters, Frick and Frack. The musical background and Kenny Baker's singing are excellent. Played Wednesday, April 19.— J. A. Reynolds, N. J. State Prison, Trenton, N. J. Frison patronage.

Paramount

CITY THAT STOPPED HITLER: Russian Documentary—Don't play this feature. Played Friday, Saturday, May 12, 13.—H. Goldson, Plaza Theatre, Chicago, Ill.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charles Smith—I double billed this feature with "Pardon My Gun" on Friday and Saturday and we did extra matinee business. Played May 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MIRACLE OF MORGAN'S CREEK, THE: Betty Hutton, Eddie Bracken—This picture is tops. We packed our house on Friday night and everyone really enjoyed this show. Book this one quick. Played May 12.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard, Veronica Lake, Sonny Tufts—This is the story of Bataan's heroines. It's a job to be proud of as it is a smash hit and a brilliant film. Kudos goes to Mark Sandrich for one of the most outstanding cinemas. It was a feast for our fans here—it all sums up to this: a perfectly glorious picture. Played Saturday, Sunday, April 29, 30.—A. W. Bates, Auditorium State Prison, Raiford, Fla. Frison patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Veronica Lake, Paulette Goddard—The women were especially strong for this feature. However, all my patrons enjoyed the show except for some high school children who prefer musicals. This type of picture is very rare nowadays, so people appreciate it whenever we can get them. Played Tuesday-Sunday, May 2-7.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

SUBMARINE ALERT: Richard Arlen, Wendy Barrie— This is an excellent "B" picture.—C. L. Niles, Niles Theatre, Anamosa, Ia.

UNINVITED, THE: Ray Milland, Ruth Hussey, Gail Russell—My customers seemed to like this type of picture for a change. It is a story of the supernatural with plenty of chills. The new star, Gail Russell, made quite a hit with my patrons and should do well in the future. We did above average business.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

RKO Radio

ACTION IN ARABIA: George Sanders, Virginia Bruce —This is strictly a class "B" picture and it only drew a fair crowd. Played Friday, May 5.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

FALCON AND THE CO-EDS, THE: Tom Conway, —Jean Brooks—Here's another useless and superfluous film that I received several complaints about. We would rather shelve any more similar ones. Played Friday, Saturday, May 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—Here's a very enjoyable picture, highlighted by the work of the two principals. We did fair business and I received many favorable comments concerning this feature. Played Wednesday, Thursday, May 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LADY TAKES A CHANCE, A: John Wayne, Jean Arthur—This feature was excellent for my type of patronage. We did above average business. Played Wednesday, Thursday, May 10, 11.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

MAGNIFICENT AMBERSONS, THE: Joseph Cotten, Dolores Costello—This was a box office flop, as everybody must know. I had several walkouts. Played Wednesday, April 26.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

TARZAN'S DESERT MYSTERY: Johnny Weissmuller—This series has never disappointed me or my patrons and they are always sure-fire hits in this community. Played Sunday, Monday, May 21, 22.—H. Goldson, Plaza Theatre, Chicago, Ill.

WINGS AND THE WOMAN: Anna Neagle—The few who came walked out before this feature was over. This is one of the worst films ever made. Played Wednesday, May 3.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Republic

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—Here's an excellent picture, with plenty of excitement and thrills. It's a war picture, but an exceptionally good one. Played Wednesday, May 10.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—This feature is as good as the best and I did not have to play it on Sunday. Played Friday, Saturday, April 28, 29.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

OUTLAWS OF SANTE FE: Don Barry, Wally Vernon—This is a routine Western drama, which pleased the kids and plowboys on Friday and Saturday. Played May 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TROCADERO: Rosemary Lane, Johnny Downs—This small musical show did less than average business. It was not big enough for a Sunday night. Played Sunday, Monday, May 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TROCADERO: Rosemary Lane, Johnny Downs—This is one of the poorest pictures ever shown in our theatre. It opened up with a small crowd and ended up with almost an empty house. Played Wednesday, May 17.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

Twentieth Century-Fox

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara —Here's a beautiful picture, well acted and staged in Technicolor. Sabatini in his best vein when he wrote this story. It's about the rakish pirate ship of Tom Leach, terror of the Spanish Main. Played Saturday, Sunday, May 13, 14.—A. W. Bates, Auditorium State Prison, Raiford, Fla. Prison patronage.

CLAUDIA: Dorothy McGuire, Robert Young—This is one of those true-to-life, down-to-earth, pictures that will please those who like and understand this sort of thing. On the other hand, those who don't go for this sort of stuff will really put up a "holler!" Played Tuesday-Friday, May 9-12.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

DANCING MASTERS, THE: Laurel and Hardy—This feature was very much enjoyed by all the children present and it brought no complaints from the adults. Laurel and Hardy have become an American institution. Played Friday, Saturday, May 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FOUR JILLS IN A JEEP: Kay Francis, Carole Landis, Martha Raye, Mitzi Mayfair—This feature was a disappointment to most of my patrons. Martha Raye turns in a very creditable performance, but there is something lacking all the way through. Played Sunday, May 7.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—This feature did very well in my community. I was glad to see Alice Faye again and I guess our patrons liked it, too. Played Monday, Tuesday, May 8, 9.— Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Here's grade "A" entertainment. We did good business and all my patrons went away happy. Played Wednesday, Thursday, May 3, 4.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

(*Continued on page* 60)

HELD-OVER TO

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PARAMOUNT LOS ANGELES
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PARAMOUNT • SAN FRANCISCO
PARAMOUNT • OAKLAND
COSTA AND FOX • RICHMOND

BIG BUSINESS..!

Man from Frisco

MICHAEL O'SHEA • ANNE SHIRLEY

GENE LOCKHART

DAN DURYEA • STEPHANIE BACHELOR • RAY WALKER • TOMMY BOND

and a cast of 20,000

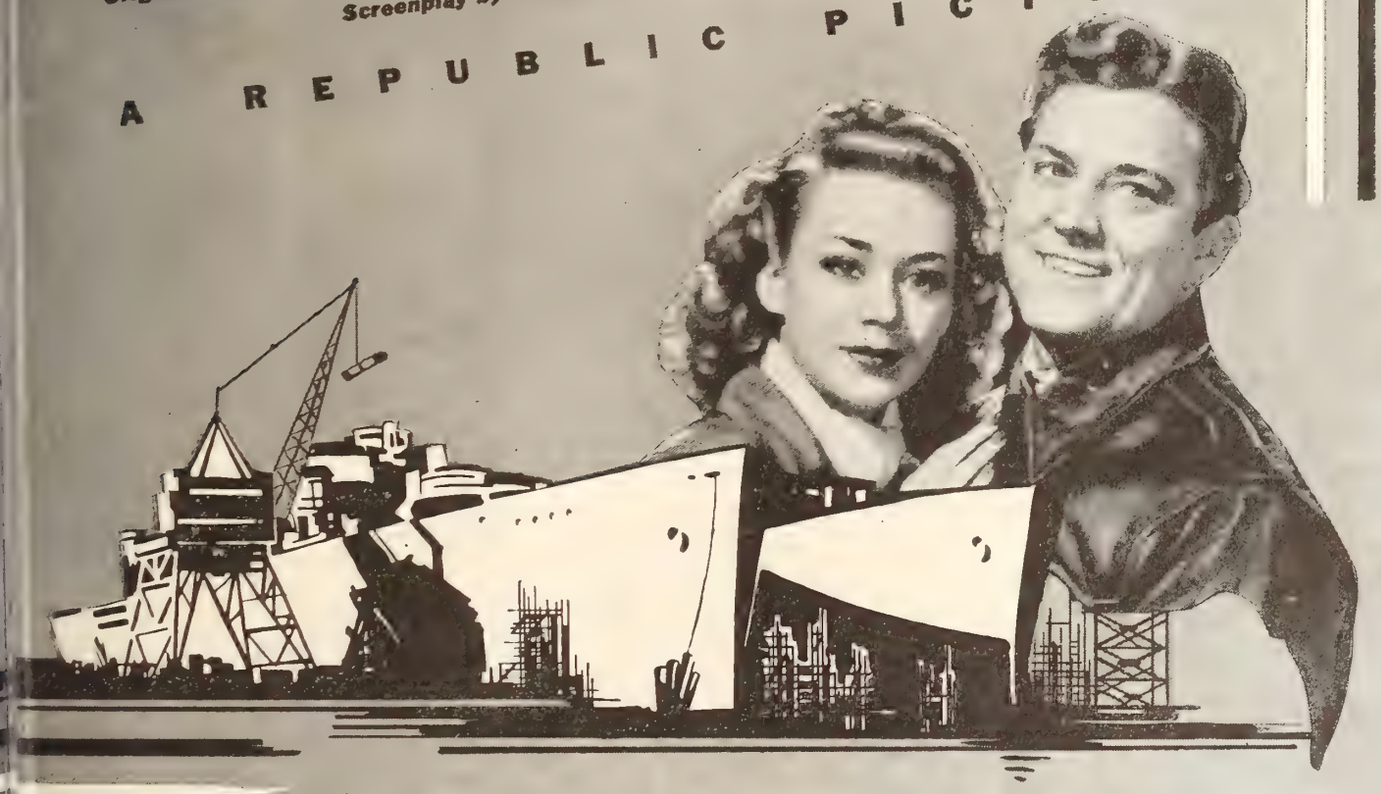
•

ROBERT FLOREY—DIRECTOR

Original Story and Adaptation: GEORGE WORTHING YATES • GEORGE CARLETON BROWN

Screenplay by ETHEL HILL • ARNOLD MANOFF

A REPUBLIC PICTURE



(Continued from page 57)

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—If a war picture is good, it still draws the fans. This feature did just that. Played Sunday, Monday, May 7, 8.—Rudolph Covi, Covi Theatre, Herminie Pa. Small town and rural patronage.

JANE EYRE: Orson Welles, Joan Fontaine—So this is the wonder lad of Hollywood! Our audiences have another name for him and this fusty old relic pleased no one as far as I could learn. Welles' technique is reminiscent of the days of Shakespeare. He could have been Hamlet, but it would have been mostly HAM. I believe my audience would prefer Mickey Mouse. He ranted and raved and that is just all he did. The picture photographed so dark you could not follow the action.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

JANE EYRE: Orson Welles, Joan Fontaine—This well-made drama is too heavy for a small town. We did very poor business. Played Wednesday, Thursday, May 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LODGER, THE: Laird Cregar, Merle Oberon, George Sanders—This is just the kind of picture that is an answer to an exhibitor's prayers. Here's good acting, good story and good photography, but the sound track was just a trifle noisy at times. Cregar is outstanding in the role of "Jack the Ripper," and all the supporting roles were well acted. Played Thursday, Friday, May 18, 19.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

PURPLE HEART, THE: Dana Andrews, Richard Conte—Here's a swell picture which I played to a good house, and I had nothing but favorable remarks from my patrons. Played Monday, May 15.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

SULLIVANS, THE: Thomas Mitchell, Anne Baxter—Here's a super picture, well acted and not overdone as many expected it to be. You can't go wrong in booking this feature and it should really draw the crowds. Played Monday, May 1.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—All hail to the Irish! Here's a swell audience picture with comedy and heartache. Thomas Mitchell and the five boys give an excellent performance.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—This feature is plenty sweet and plenty good, but it's not up to par with the two preceding pictures in which Miss Grable was recently starred. However, we did good business and I have no complaints. Played Sunday, Monday, May 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

United Artists

BRIDGE OF SAN LUIS REY, THE: Akim Tamiroff, Lynn Bari—Pass this feature up if you can, as it is not a small town picture. I had several walkouts, and to think UA sold it on percentage. Played Sunday-Monday, April 30-May 1.—F. R. Crist, Crist Theatre, Loveland, O., Small town and rural patronage.

FALSE COLORS: William Boyd—I double billed this feature with "Victory Through Air Power." This is just another horse opera that only the kids can enjoy. Played Monday, Tuesday, May 15, 16.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

HI DIDDLE DIDDLE: Adolphe Menjou, Martha Scott—This crazy comedy got by on Pal Night, but one night was enough. Played Tuesday, May 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—This picture was expected to be one of our hits for the month of May, but it was definitely our biggest flop. Our patrons just didn't go for it and half had walked out before the end of the picture. Played Monday, May 8.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—I hereby issue a warning to all small town exhibitors to steer clear of this picture unless your patronage is very much air minded. This picture is designed only for those who have read the book by Seversky or who have a high I.Q. In spite of heavy ballyhoo, we didn't break even. Played Monday, Tuesday, May 15, 16.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

Universal

ALWAYS A BRIDESMAID: Andrews Sisters—Here's an entertaining feature which pleased my fans on a double bill. Played Wednesday, Thursday, May 3, 4.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

CHIP OFF THE OLD BLOCK: Donald O'Connor, Peggy Ryan—This O'Connor boy draws as good as Mickey Rooney. Don't be afraid to give this feature your best playing time. Played Friday, Saturday, May 12, 13.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Helm—Here's a nice little picture which seemed to please all my patrons. We did above average business at our midnight show. Played Saturday, May 6.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—This feature is in beautiful Technicolor and the acting is swell, but it is definitely not a small town picture. We did below average business. Played Tuesday, May 2.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

SO'S YOUR UNCLE: Donald Woods, Elyse Knox—Universal is good at producing pictures of this sort. All my patrons liked this feature and they said that although it's a bit screwy in parts, the picture as a whole is very entertaining. There are many laughs all through this feature and Billie Burke is still the same old funny character. It's worth playing. Played Saturday, Sunday, May 13, 14.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

TOP MAN: Donald O'Connor, Peggy Ryan—All my patrons seemed to enjoy this feature, and especially the younger ones. We did about average business. Played Sunday, Monday, May 7, 8.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Anne Gwynne—Here's a timely picture, which did nice midweek business. Played Wednesday, Thursday, May 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Brothers

CRIME SCHOOL: Humphrey Bogart, Dead End Kids—This is the fourth reissue we have played and they sure do business. This feature is no exception. The majority of these reissues are outgrossing the late war pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MISSION TO MOSCOW: Walter Huston, Ann Harding—This is a production for larger communities where patrons are interested in world politics. We did terrible at the box office as word-of-mouth killed my Saturday business. Also, we had several walkouts. Flayed Saturday, May 13.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart—This reissue did a lot better than some of the new pictures they are turning out these days. We did average Sunday-Monday business. Played April 30-May 1.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—This is a very good picture, topped off by having the last 15 minutes in Technicolor. However, I played this feature to only an average crowd. Played Wednesday, May 3.—F. A. Falle, F-S, R.C.A.F. Theatre, Jarvis, Ont., Canada.

THANK YOUR LUCKY STARS: Warner Stars Revue—"Thank Your Lucky Stars" is a flop for rural community entertainment and, in the high bracket class, it's just a waste of time. If you don't want to lose your patronage, don't play this feature. Played Saturday, May 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—Lights, music, curtain! That's a fitting overture to Warner Brothers' all-star musical. This is another Hollywood response to the cry for more music and laughter. "Thank Your Lucky Stars" offers some of the best screen music and lyrics of the year. We are very happy to have played this picture. Played Saturday, Sunday, May 6, 7.—A. W. Bates, Auditorium State Prison, Raiford, Fla. Prison patronage.

Short Features

Metro-Goldwyn-Mayer

BABY PUSS: Technicolor Cartoon—This is a very entertaining cartoon.—Rudolph Covi, Covi Theatre, Herminie, Pa.

DOG HOUSE: Pete Smith Specialty—This is an excellent short.—Sgt. William E. Goewey, Overseas Camp Theatre.

SCENIC OREGON: Fitzpatrick Traveltalk—Here's an excellent and very beautiful short.—Rudolph Covi, Covi Theatre, Herminie, Pa.

STORM: Passing Parade—Here's a very good short from John Nesbitt. The photography is excellent, and this short is well worth seeing.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

STRANGE INNERTUBE: Technicolor Cartoon—Here's a fine cartoon that received many laughs from both young and old.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

THAT'S WHY I LEFT YOU: Passing Parade—Here's an excellent passing parade short which lasts 10 minutes. There is little need to worry when you play any of John Nesbitt's shorts. — Sgt. William E. Goewey, Overseas Camp Theatre.

WHAT'S BUZZIN' BUZZARD: Technicolor Cartoon—This cartoon from MGM was better than average.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Paramount

RATION FOR THE DURATION: Popeye the Sailor—Popeye still makes a hit with everybody. Young and old alike enjoyed this modernized, wartime version of Jack and the Beanstalk. Here's as good a Popeye cartoon as anyone could ask for.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

RKO Radio

FLICKER FLASHBACK NO. 8—This was my first and last of this series.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

MOUNTAIN ANGLERS: Sportscope—This is a dandy one-reeler, but it didn't take the place of a cartoon. Many of my patrons didn't even wait to see it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

MUSIC WILL TELL: Headliner Revival—Here's a headliner revival which is terrible.—Sgt. William E. Goewey, Overseas Camp Theatre.

OLD ARMY GAME, THE: Walt Disney Cartoon—This is a good cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Twentieth Century-Fox

BUTCHER OF SEVILLE: Terrytoon—This short is above the average of the usual Fox offers.—H. Goldson, Plaza Theatre, Chicago, Ill.

CHAMPION OF JUSTICE, THE: Terrytoon—This is a fine color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAY IN JUNE, A: Terrytoon—Here's a great Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOG SENSE: Sport Review—This is an average sports reel, which tells you all about the training of hunting dogs. This short will be enjoyed by all dog lovers.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

FUN FOR ALL: Sports Review—This is a good sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HELICOPTER, THE: Terrytoon—Here's a fairly good cartoon.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

MAILMAN OF SNAKE RIVER: Movietone Adventure—This is an interesting adventure reel.—E. M. Freiburger Paramount Theatre, Dewey, Okla.

MUSCLE MAULERS: Lew Lehr—This short is part o the "Dribble Puss Parade" series. Here's a good comedy if you want a lot of laughs. As in all of his shorts, only the funny side is taken of any subject—in this case wrestling.—Andrew Mayeshiba, Technical Dept., Hear Mountain, Wyo.

WOMEN IN BLUE: America Speaks—Here's an excellent war short that will hold your patrons' interest.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Universal

DESIGNED BY FANNIE HURST: Person-Oddity—Here's a usual short from this series. It depicts Fanni Hurst and her unusual collections of religious articles.—Andrew Mayeshiba, Technical Dept., Heart Mountain Wyo.

FELLOW ON A FURLOUGH: Musical—Here's a grea two-reel musical.—E. M. Freiburger, Paramount Theatre Dewey, Okla.

FOSTER'S CANARY COLLEGE: Person-Oddity—Thi is an excellent one-reeler from the Oddity series.—E. M Freiburger, Paramount Theatre, Dewey, Okla.

JIVIN' JAM SESSION: Musical—When it comes t musicals, Universal can't be beat. This short is very en tertaining and well worth playing. The songs are no well known, but the acts are good.—Andrew Mayeshiba Technical Dept., Heart Mountain, Wyo.

SWEET JAM: Name-Band Musical—Here's a fine shor with several tuneful melodies in it.—Rudolph Covi, Cov Theatre, Herminie, Pa.

SWEET JAM: Musical—Jan Garber's orchestra fur nishes a fine musical background to an excellent variet show, which includes the Delta Rhythm Boys and an ex crutiatingly funny burlesque on "tripping" the light fan tastic.—J. A. Reynolds, N. J. State Prison, Trenton, N. J

Vitaphone

BAH BAH BLACKSHEEP: Sport Parade — Warne shorts are generally good.—Harland Rankin, Plaza Thea tre, Tilbury, Ont., Canada.

MY LITTLE BUCKAROO: Blue Ribbon Merrie Melod —Here's a nice cartoon for those who like them.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STARS ON HORSEBACK: Hollywood Novelty—Here' a different and interesting short.—Harland Rankin, Plaz Theatre, Tilbury, Ont., Canada.

War Activities Committee

FOOD AND MAGIC: War Short—This is a very in teresting war short that holds interest. — Charles A Brooks, Ritz Theatre, Marshfield, Mo.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

With an Eye to the Future

One of the most important aspects of the Round Table through the past years has been its endeavor to encourage and develop promotional and cooperative advertising among the membership.

Every member and most of the industry's leaders have acknowledged this fact through both the spoken word and in writing, on numerous occasions.

In these trying days, when the average theatreman is being hampered by help shortages, vandals, restrictions in newspaper advertising, and what-have-you, it is heartening to note the increased effort which is being made in certain quarters in furtherance of cooperative advertising.

Especially prominent in this respect are the Loew theatremen throughout the country, with hardly a week going by that we do not receive some evidence substantiated by tear sheets.

Nor are they alone in their endeavors. This past week we received no less than five promotions from Charels B. Taylor, advertising director for Shea theatres in Buffalo, N. Y., each involving large merchant ads which devoted space to illustrations from current films, tie-in copy and theatre credits.

What is important is the fact that this form of advertising appears on newspaper pages set apart from the regular theatre advertising, thereby enhancing its value by attracting the attention of shoppers.

Even more important, these ingenious showmen are paving the way for closer cooperation between the theatre and the merchant for the future—and educating the businessman in the value and prestige which Hollywood glamour can provide for his merchandise.

△ △ △

It's In The Heart

When the results of any competition are announced, it undoubtedly follows that there are a number of disappointed contestants.

The honoring of The Honored Hundred has had an aftermath of disappointment among some of the managers who are not wholly in agreement with the final selections. But everybody can't win.

During the last drive, in one of the upstate New York cities the manager of a small subsequent run theatre worked himself into a near state of exhaustion. His campaign, directed to the Quigley Committee for the War Showmanship Citation, bore evidence of a most impressive effort.

Instead of one Free Movie Day, two were held; instead of one Bond Rally, eight were arranged. Everything suggested in the press book, by the trade papers, and a few original ideas, went into this showman's all-out effort to sell War Bonds, particularly to the small buyers.

To his credit Bond sales were tenfold the number accounted for during the Third War Loan.

Even though no rewards are being offered during the Fifth War Loan Drive, this manager is determined to better his showing, and as long ago as five weeks he fired what may well be the first shot in the national campaign by sending cards to all patrons who bought Bonds at the theatre in the past—simply as a reminder—and again soliciting their purchases.

Perhaps it is no more than hundreds of others have done, but this particular manager labors under the handicap of having an artificial leg, a fact which many of his close friends do not know. His name is omitted, to help keep his guarded secret and to save him from personal embarrassment.

During the Fifth War Loan Drive the industry's full resources will be needed to maintain the fine record of achievement in the war effort to date.

There is, of course, sufficient inspiration afforded by those who are fighting on the battlefield, but we think that the zeal and spirit displayed by one physically handicapped manager can serve as exemplary incentive to any who might be tempted to permit personal vexation to cloud the present prospectus.

His reward is in his own heart.

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They Also Serve

In connection with the industry's WAC Recruiting Drive, campaigns received from Round Tablers for consideration in the annual Quigley Award for War Showmanship have been manifold.

While the result of the nationwide drive has not yet been made known, the local effort in Bridgeport, Conn., must certainly be gratifying to Matt Saunders, manager of the Loew Poli theatre there, and his assistant, Michael Stranger.

These two, exerting every facility at their command, put on a campaign which resulted in a total of 26 recruits being enrolled by WAC recruiting officers on the theatre premises.

Details of the campaign, which reached us too late for publication in this issue, will be made available to the membership next week.

Both Mr. Saunders and his energetic young assistant have, by their noteworthy achievement, earned a Citation and the rank of Honorary Sergeant, as well as setting a mark for others to shoot at in future drives of a similar nature.

—CHESTER FRIEDMAN

THE UNUSUAL IN DISPLAYS

To promote the 50th Anniversary of motion pictures, George E. Planck, Marion, Ohio, exhibitor, displayed this novel lobby board at the Palace theatre and ran short subjects released back in 1903 as part of the celebration.

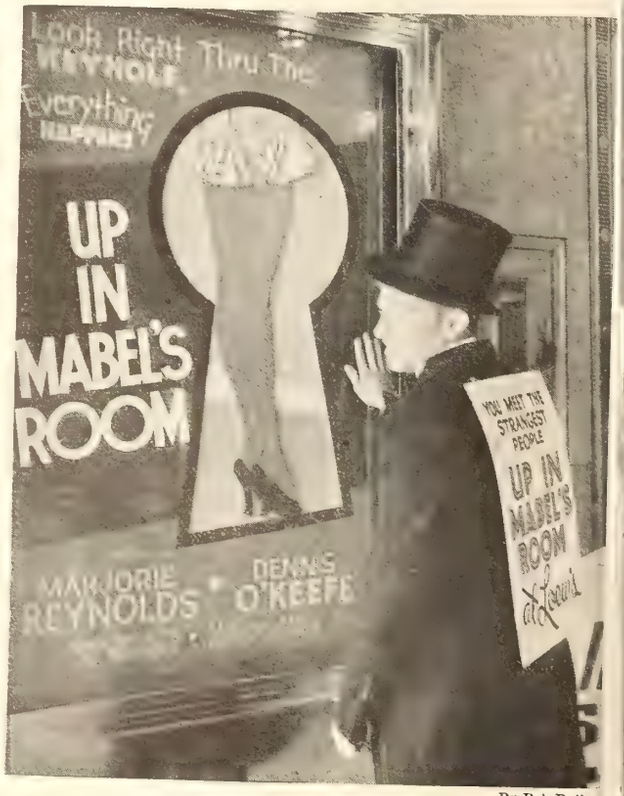
By R. Shankland

From Scotland, manager James M. Archer, of the La Scala cinema, forwards this neat lobby device used to exploit "Sky's the Limit." Borrowed curtains formed the background. Archer reports excellent business as a reward for his effort.

Bill Eagen's campaign for "Crazy House" at the Princess, Sioux City, Iowa, included special displays in front of theatre, above; window and radio promotions and trash can sniping.

Gravelle Pictorial News

Louis A. Schaefer, manager of the Palace theatre, Pittsfield, Mass., constructed this front for "Buffalo Bill" from lithos. Title letters on overhead board are two inches thick.



By Bob Bailey

This attractive lobby setpiece and street ballyhoo helped manager Homer McCallom publicize "Up in Mabel's Room" at Loew's, Houston, Texas.

Valance, flag and street banner were employed by publicist Red King to plug engagement of "Follow the Boys" at Keith's Memorial, Boston.

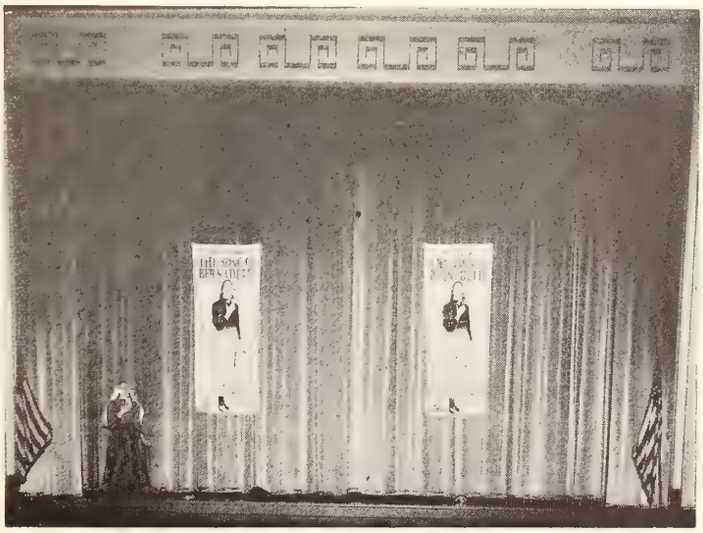
Sam Gilman's lobby display for "Private Hargrove" at Loew's, Harrisburg, Pa., attracted unusual attention by virtue of novel animation. The legs of soldier at right were kept constantly shaking by mechanized contrivance.

Right, Russ Bovim's novel street ballyhoo attracted plenty of attention to "Mabel's Room" during current engagement at the Midland, Kansas City.

Left, Elliot Johnson, Malco theatre, Memphis, made "The Miracle" occasion for "Laugh Week," and did right well with the picture.

This striking window display was arranged by Harry D. Stearn, district manager for Schine's, to plug "With the Marines at Tarawa" at the Manring, Middlesboro, Ky.

Carl Rogers, manager of the Esquire, Toledo, presented a "living trailer" to publicize "Song of Bernadette." While regular trailer was run, usherette in costume was focus of soft spot at side of screen. Rogers reports that device was effective and drew many fine comments from patrons.



Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showing

GASLIGHT

One of the finest promotional campaigns ever undertaken was successfully put over to exploit "Gaslight" at Loew's, Richmond, Va., by manager Jack Foxe. Augmenting his regular advertising campaign, Foxe arranged for an unusual number of co-op ads, circulars, mailing pieces and free radio time.

Richmond Public Utilities paid for a quarter page ad which featured illustration from one of the regular ad mats adapted to this purpose. The utility company, which is local sponsor for the Billie Burke Saturday morning program over a national network, cut into the broadcast twice, giving the announcer opportunity to plug the picture, theatre and playdates. At the administration offices, the company devoted an entire window to a huge display plugging the attraction and all invoices mailed to Richmond residents during the month had a one-line imprint reading, "See 'Gaslight' at Loew's, etc."

The Sunlight Laundry paid costs and distributed 4,000 heralds, using a large scene cut from the picture, and tie-in copy.

Merchants Distribute Heralds

Corley's, a local music house, mailed 1,500 postal cards to customers using a scene cut and plug for the picture and Ostergren's, a large jewelry concern, enclosed 2,000 special heralds on the attraction along with their regular invoices. The concern, likewise, paid costs.

Foxe made arrangements for Joseph Cotten, one of the stars of the picture, to forward a wire addressed to Virginia citizens with picture comment which was blown up and displayed in the lobby.

Radio exploitation included a review on opening day over WRNL by Edith Lindeman, *Times-Dispatch* drama critic, six gratis spot announcements over WMBG, and a Question and Answer Contest conducted by Harvey Hudson over WRVA.

Special displays by the theatre's art staff brightened up the lobby in advance and were used with the current engagement out front. An authentic street gaslight was borrowed from the utility company which was built into another attractive display.

Newspaper advertising started well in advance with a special teaser campaign. Foxe connected in the *Times-Dispatch* and the *News-Leader* with midweek and Sunday art layouts and special stories concerning Joseph Cotton, the local boy who made good.

Fisher Uses Gas Lamp on Street

An old-fashioned gas street lamp made its first appearance in Cleveland in 25 years, on Euclid Avenue, lining up a string of "lookers" in front of Loew's State theatre, where it was erected by special consent of city officials, at the instigation of publicity director Ed Fisher. Because no such street light has been used in a quarter of a century, Fisher had to assemble it from antique collectors. The standard was found out in Garfield Park, while the light head was owned privately.

FOUR JILLS IN A JEEP

With music tieups as the basis of his advertising campaign Dick Feldman, manager of the Keith theatre, premiered "Four Jills in a Jeep" in Syracuse, N. Y., to exceptional business.

All record stores and music shops in the city displayed recordings of Dick Haymes and Tommy Dorsey, song hits from the picture in windows and on counters, with proper theatre credits. Juke boxes around town were sniped with plugs for the picture and prominent mention of numbers heard in the film.

Don Beckner and his orchestra, which was currently playing in the Persian Room of the Hotel Syracuse and Don Gonzales' Band appearing in the Travel Room of Hotel Onondaga featured music hits from the attraction and plugged the picture nightly.

Radio Plugs on Local Stations

"Campus Clambake" and "Sandman's Serenade," both daily programs on Station WOLF featured song hits from the picture and Jim Parsons' daily morning broadcast over WSYR played Haymes and Dorsey records with plugs.

Book shops and libraries used window displays of the Random House publication as well as photos and other material on the film. Rifkin's, one of the city's largest stores, used an illustration of Betty Grable in their regular ad which coincided with the picture's opening, tieing the star in for her guest appearance with theatre mention and playdates.

Advance ad on "Eve of St. Mark" for New York premiere at the Roxy theatre stresses emotional romance depicted and plays down war background.

New York ads for "Mr. Skeffington" started with teaser campaign, built up to large display ads, as above, demonstrating effective use of white space and simplicity of design.

Landers Holds Round Table For "Address Unknown"

Manager George Landers, E. M. Loew's, Hartford, Conn., arranged for a special radio discussion on the mail situation in regards to soldiers' improperly addressed and civilian mail that post office officials have had to stamp "Address Unknown," on radio station WTHT on May 15 from 8:15 to 8:30 to publicize his current film, "Address Unknown." Chief speakers on the program were J. W. Donahue, superintendent of mails in the Greater Hartford area; and J. E. Barry, contact representative of U. S. Mails from Washington, D. C. Full picture and theatre credits were given.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

YOU CAN'T RATION LOVE (Paramount): Music stores can be approached for windows on the published music from this picture. Plant music around town with orchestra leaders, snipe juke boxes with recordings of the song, "Louise," which is heard in the film, and try for a radio tieup, with free guest tickets offered to those identifying song hits heard in the picture.

Music covers on the following numbers may be obtained from Paramount Music Corp., 1619 Broadway, New York: "Ooh-Ah-Oh," "How Did It Happen," "Love Is This," and "Louise."

Title can be used for a display card in stores servicing rationed goods with copy, "'You Can't Ration Love' . . . BUT—there is a shortage of leather and you must have points, etc." This type of copy can also be used for co-op ads, urging people to refrain from buying black market goods.

Make up a Love Ration Book which can be distributed as a herald or novelty giveaway. Employ a street ballyhoo with girl bannered with appropriate tiein copy. Newspaper promotion can take the form of a Letter Contest, with prizes offered to girls submitting best essay on "How I Would Act If Dates Were Rationed." This idea can also be worked in to an inquiring photographer stunt.

SONG OF THE OPEN ROAD (United Artists): The presence of Edgar Bergen in the cast gives you opportunity to invite local ventriloquists to compete in a stage contest, with prizes offered to winners. Similarly the picture features the Hollywood Canteen Kids, an amateur band composed of youngsters who are all under 18 years of age. You might get local youth organizations or some prominent merchant to sponsor a Band Night for youngsters with talent, inviting school bands, the Legion band, church bands, etc., to participate.

Still another popular form of stage divertisement suggested is a "Song of the Road Jitterbug Contest," with special promoted prizes offered to winners. Contact dance halls or Army camps, etc., for contestants.

Music tieups are again offered. Sammy Kaye and his orchestra are seen and heard in the picture. Published songs include "Too Much in Love," "Delightfully Dangerous," "Rollin' Down the Road," "Here It Is Monday" and "Fun in the Sun." Barton Music Co. is the publisher.

THE EVE OF ST. MARK (Twentieth Century-Fox): Showmen should take their cure for advertising this from the excellent display ads which are appealing and in good taste. Emphasis has been placed on Romance with exceptionally good catchlines.

Cash in on the popularity of Maxwell Anderson, playwright, and author of the novel, with book shop and library displays of all his works. Contact cultural, dramatic and literary groups and tell them of your booking. Sponsor an essay contest with the English and Dramatic departments of local schools. Bookmarks are always a pertinent reminder of playdates for this type attraction.

On the exploitation side, you might promote a Blind Date Party for Servicemen with lovelies from your local U.S.O. or Canteen, with winners feted at dinner and as guests to see the picture.

A unique newspaper contest might be promoted, with readers asked to submit photos of Servicemen and their sweethearts, with prizes offered to the best looking couple.

King Ties Cugat Appearance To WAC Anniversary

Tieup display window landed by "Red" King for the personal appearance of Xavier Cugat at the RKO Boston theatre, Boston.

In connection with the personal appearance of Xavier Cugat at the RKO Boston theatre, in Boston, "Red" King effected a tieup with R. H. White Company department store whereby the maestro autographed record albums and did lightning caricatures of customers. The store came through with a window display and newspaper ad. Cugat records were used at all radio stations two weeks in advance and played with theatre plug. Lobby displays were featured ahead with trailers on screen.

Two thousand juke box stickers with theatre copy were distributed to all boxes ahead; 150 two-sheets were used in subway and elevated stations and 10,000 vignettes on Cugat were distributed in theatres and music stores. Advance breaks were landed in radio columns and on his broadcast from the stage of the theatre. Radio interviews with Cugat were had on Stations WEEI, WBZ and WCOP, while he was also featured on a special Sunday program at WNAC, called "Thanks to America." Personal appearances were also made at the Buddies Club on the Boston Common, where he did caricatures of the servicemen and also appeared at Filene's Department Store at the WAC second anniversary dinner, with ads in this connection carrying Cugat's name and theatre credit. All suburban papers were serviced with readers, etc.

Arranges Special Matinee For "Crime School"

For his double bill of "Crime School" and "Girls on Probation," D. M. Dillenbeck at the Rialto theatre, in Bushnell, Ill., obtained the cooperaion of the local schools superintendent and arranged for a special matinee. All students had to have a ticket in their possession to be excused from classes. The program was advertised two weeks in advance.

The public address system was used to sell the show, heralds were distributed and banners used to herald the date.

Leddy Publishes Letter From Spencer Tracy

Knowing that his boss, Victor McCormick attended Marquette University and was a classmate of Spencer Tracy, in advance of his date on "A Guy Named Joe," Russ Leddy at the Orpheum theatre, Green Bay, Wis., contacted the MGM studio, sending along a copy of the *Green Bay Press Gazette*. The result was a letter from Tracy to McCormick recalling college days, together with a photo of the star reading the *Gazette*.

The photo and the letter was used for a giant ad in the local dailies a few days in advance of the picture's opening. Leddy also rigged up a banner carrying title, cast and playdates, which was strung across the street in front of the theatre.

24-Sheet in Lobby Attracts For "Buffalo Bill"

Two weeks in advance of his date on "Buffalo Bill" at the Pioneer theatre, in Lamar, Colorado, George Hodge posted a 24-sheet in the lobby which attracted considerable attention, since it was the first time as large a display had been used in the theatre.

The children were given Indian Head bands with feathers carrying the title letters across the band; 2,000 comic type heralds were distributed in the trade territory and the newspaper advertising was increased for the engagement.

Leach's Teaser Herald

As a teaser herald for "Lost Angel" at the Stanley theatre, in Chester, Penna., W. Leach distributed nine by twelve sheets on which were printed a photo of Margaret O'Brien. Copy at the top read "Lost. Margaret O'Brien, nickname 'Angel.' If found, please call State theatre, Chester, Pa."

Zeyen Hosts Mothers

Manager Eddie Zeyen of the Zaring Theatre in Indianapolis last Sunday had as house guests mothers past the age of 50 in honor of Mother's Day. The custom of permitting mothers to see the show free has been a Mother's Day custom at the Zaring for 18 years.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War Effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

ANTONIO BALDUCCI
Regent, Syracuse, N. Y.

JOSEPH BOYLE
Poli, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

DOROTHY BROWN
Kayton, Franklin, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

ROSCOE DRISSEL
State, Norfolk, Va.

JACK FOXE
Loew's, Richmond, Va.

ARNOLD GATES
Stillman, Cleveland, Ohio

EDGAR GOTH
St. George, Staten Island

C. B. KING
Ritz, McGehee, Ark.

JAMES KING
Keith Memorial, Boston

GEORGE KRASKA
Loew's State, Boston

RITA MORTON
RKO Albee, Providence, R. I.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JESSIE PULCIPHER
Palace, Washington, D. C.

JOSEPH SAMARTANO
Palace, Meriden, Conn.

GERARD A. SAVOIE
Paramount, Brattleboro, Vt.

MICHAEL STRANGER
Poli, Bridgeport, Conn.

DOUGLAS N. TAUSSIG
Bardavon, Poughkeepsie, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

FRED TREBILCOCK
Shea's, Toronto, Ont., Can.

Managers Efforts In WAC Drive Diversified

A conglomerate pattern of activities has marked the showman's cooperation in the WAC recruiting campaign as evidenced in reports submitted by Round Table members to the Quigley War Showmanship Committee.

A WAC Recruiting Pageant, in five acts and called "Women at War" was the stage event arranged at the Fabian St. George theatre, in Staten Island, by Irving L. Liner, S. I., general manager for Fabian and Edgar Goth, director of advertising and publicity.

Staged by women of the Conference House Committee as a feature of the two-week drive, a specially prepared script was recited by Herman Ordeman, borough engineer and member of the Staten Island Civilian WAC Recruiting Committee. Members of the cast were garbed in authentic costume of the periods illustrated, depicting scenes of America's women in war from the birth of the nation, through its struggle of independence and its years of expansion to the present.

Tableaux Depict Historic Scenes

Betsy Ross held her newly designed flag before the audience as the commentator told of her service in the opening days of the Revolution. She was followed by Molly Pitcher carrying the water bucket with which she served men at Monmouth. As the commentator told of the fighting spirit of Molly Stark at Bennington, this historic character took her place on stage. The final scene illustrated America's present women at war and women in the audience were urged to come forward and meet the nation's demand to release fighting men for more active service.

As a finale, all members of the cast reassembled on the stage as the audience stood to the singing of "The Star Spangled Banner."

As part of their campaign at the Loew theatres, in Baltimore, William K. Saxton and Gertrude Bunchez gave a farewell luncheon to 13 local girls who had enlisted in the WACs and were leaving for their basic training at Fort Oglethorpe, Ga.

The luncheon which was given the Saturday afternoon of the night the girls were leaving was preceded by the presentation of gardenia corsages to each at the WAC recruiting booth on one of the main streets. The event was covered by the dailies with art and stories.

Matt Saunders and Michael Stranger at Loew's Poli, in Bridgeport, Conn., made much over Mayor Jasper McLevy's proclamation of WAC week, with stories and art running in the dailies.

Special ceremonies were held on the stage, one of the highlights being a special WAC drop carrying posters of girls in various branches of war work.

Booths Get Special Attention

Among those who had effective recruiting booths in their lobbies were Rita Morton at the RKO Albee, in Providence. In this connection, the base of the booth which was painted red, white and blue bore copy reading "WAC Information." The booth was manned at all times by attractive WACs.

"Red" King's booth at the RKO Boston, in Boston featured a giant disc atop the booth with a silhouette of the WAC insignia, God of War. The booth was also flanked by posters.

On the opening day of the WAC drive, in Toledo, Ohio, Ted Teschner at Loew's Valentine received a nice break in the Toledo *Blade*, which featured a two-column cut of his booth together with a story.

In Nashville, Tenn., Tommy Delbridge arranged to have WACs in constant attendance at his booth with a returned hero on hand to address audiences.

For the recruiting booths at the Loew theatres, in Washington, D. C., Jessie Pulcipher sends along evidence of one of their booths, the base of which featured copy reading: "Information Here. Choose your own kind of work. 239 jobs to choose from. The Women's Army Corps Needs You."

In McGehee, Ark., C. B. King at the Ritz theatre, landed a story in the paper well in advance of his drive calling attention to the fact that a special program of demonstrations was planned for his house.

Honored Hundred Show How to Sell War Bonds

Promotions which stimulated Bond sales during the Fourth War Loan Drive and aided theatremen in attaining prominence by being named the industry's Honored Hundred rostrum, are deserving of special attention from Round Tablers who are desirous of rolling up record sales in the impending Fifth War Loan Drive.

Ewald A. Stein, champion Bond seller from Wickenburg, Ariz., where he manages the Out Wickenburg Way theatre, produced phenomenal results by organizing local townspeople into three Commando groups, who aided in the selling campaign.

Organizes Commando Groups And Uses Blitz Tactics

Several "Blitz" days were devoted to combing the entire community soliciting sales from the citizens. The male Commandos were pitted against the women's group with the losing contingent pledged to plan, prepare and serve a dinner to the group selling the greatest number of Bonds.

The children Commandos were assigned to selling Bonds and Stamps to buy jeeps, which afforded additional interest in their efforts.

Stein's experiences have proven a fact which most of the Honored Hundred have established; that quantity sale of Bonds cannot be accomplished from the recesses of a swivel chair, the manager must go out and, with the cooperation of outside groups, provide stimulation and interest in this enterprise.

A Champion Bond Contest staged in conjunction with the public schools brought a record number of Bond sales to the Orpheum theatre, in Franklin, Pa., and special honor to the manager, Mrs. Dorothy M. Brown.

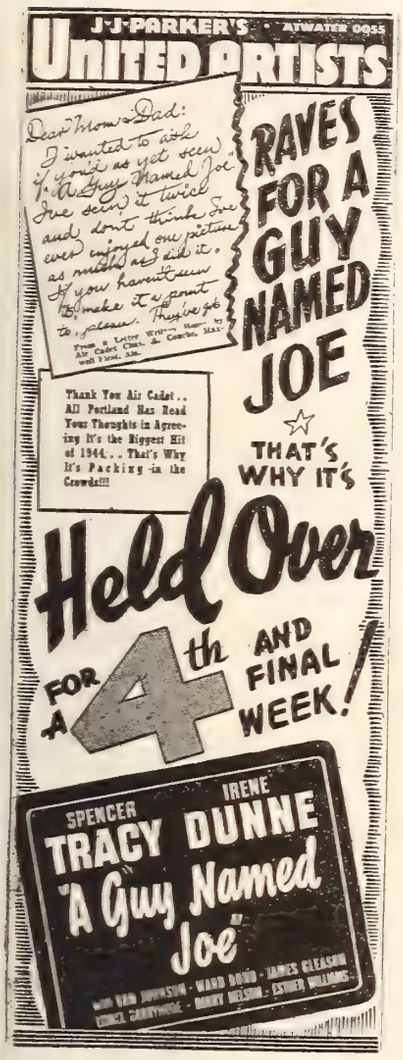
The contest covered a two-week period. The champion Bond salesman in each class received a free admission ticket and the champion of all the schools was presented a one-year pass. Every student who sold a Bond was admitted at a special junior premiere at which "Henry Aldrich, Boy Scout," was screened. Two regular Bond premieres were sellouts.

Merchants, Manufacturers Aid Denniston

In addition to being an issuing agent and selling Bonds in his theatre, J. E. Denniston of the Monroe theatre, in Monroe, Mich., acted as county chairman and city chairman for the drive. Since, as Mr. Denniston points out, it is impossible for a theatre owner or manager to do all the footwork himself, he believes it most important to build an organization that will function under his guidance. Through cooperation from the newspapers, coupled with the theatre lobby display and trailers and shorts on the screen, merchant window display and posters throughout the manufacturing plants, a powerful selling campaign was instituted which resulted in hundreds of extra Bond sales at the theatre booth.

One of the features of Arthur J. Keenan's campaign at the Merrimack theatre, in Lowell, Mass., was a Bond-selling contest which was conducted in the public and parochial schools and for which Mr. Keenan obtained the sponsorship of the American Legion. All the work of collecting and issuing the Bonds was done by the theatre. Sixty schools were contacted on a daily basis, picking up money, checks and Stamp books and returning Bonds the following day.

ADS WITH SALES APPEAL



Here's an unusual holdover ad created by Jack Matlack, of J. J. Parker theatres, in Portland, to plug the fourth week's engagement of "A Guy Named Joe".

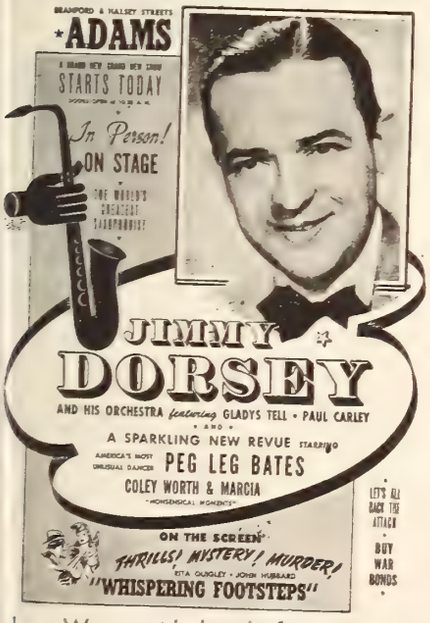
THE HAND THAT HELD THE FLASHLIGHT
...now holds a gun!

823 ushers, usherettes, cashiers, projectionists and managers of Famous Players staffs are now on Active Service . . . 823 more reasons why we who are carrying on at home are buying extra bonds to help win the victory and speed their return . . .

PUT VICTORY FIRST · BUY VICTORY BONDS
Famous Players Theatres
HEAD OFFICE: 1200 ROYAL BANK BUILDING, TORONTO

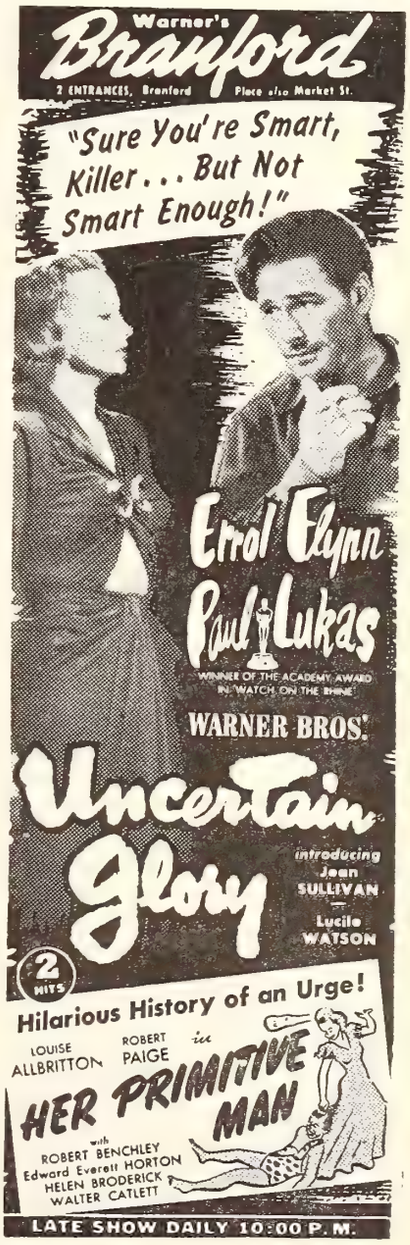
This clever institutional ad, plugging Victory Bond sales for Famous Players Canadian theatres, was the brainchild of James R. Nairn, circuit advertising and publicity head. Jack Barker did the pen work.

Original display ads were used to exploit "The Miracle" by United Detroit Theatres. Alice Gorham, advertising director, gets the credit for this smart layout.



Jay Wren, ad head for Paramount Adams, Newark, penned this eye-catcher before leaving for service in the Navy.

Left, Bob Paskow, Warner ad head in Newark, and artist Ben Adler worked out this dramatic ad which has been reduced from two columns. Action illustrations, supported with strong selling copy, was the theme. At right is a one column reproduction which was also created by the pair. Second feature was cleverly interwoven to stress comedy diversion.



SHOWMEN PERSONALS

In New Posts: Harry Ganz, Tioga theatre, Philadelphia, Pa. Ray Monroe, Warner's Oxford; Sam Cooperman, Harrowgate; Morris Dovberg, Liberty-Tacony; James E. Floyd, Senate; Jack Feldman, Frolic, all above theatres in Philadelphia. James McAllister, RKO Brunswick, Trenton, N. J. Virginia Warren, Yonahlossee theatre, Blowing Rock, N. C.

Ed Weingarden, Columbia, Flint, Mich. Jake Young, Kallet, Pulaski, N. Y. Eric Mathews, Tri-States publicity chief, Omaha, Neb. Edna Hodges, Drive-In, Rochester, N. Y.

Assistant Managers: Harry Greib, Warner's Earle, Philadelphia. Julia McDonald, Warner's Capitol, Philadelphia.

In the Service: Harold Conrad, Orpheum, Wilkes Barre, Pa.

Happy Birthday: Hubert Schrodt, Will J. Glaser, W. L. Snapp, Gene Michael, Marvin F. Huban, Borge Iversen, James A. O'Kelly, Ira Eschay, Carl Beals, Ben Griefer, Rupert N. Koblegard, Jr., Jack Nelson, Martin Weinstein, A. H. Roberson, Arthur C. Bowden, Lee Cole, N. J. Banks, George E. Mooney, Joe Hewitt, Murray Bracker, James F. Delaney, A. R. Hiland, E. V. Gassaway, Irving Lambert, Dick H. Detwiler, Samuel F. Cunningham, Elwood E. Blanc, Joe Klein, C. T. Spencer, Samuel Leffler, George Stoves, Harold L. Teel, Harold B. Pearl, Albert Pollock, Don T. Palmer, Sidney Miller, Frederick C. Radtke, Mark E. Berheimer, O. Beer, Paul L. Field, Paul A. Kleinerman, Marshall A. Edwards, William Sherman, Roy Geise, R. V. De Gruy, Elmore H. Rhines, Harry T. Briggs, Jack A. Farr, W. Dean Lewis.

Boys' Organizations Aid On "Buffalo Bill"

To plug "Buffalo Bill," Lou Cohen, Loew's Poli, Hartford, Conn., landed exploitation stunts, newspaper feature stores and art work in both the *Hartford Times* and *Hartford Courant.*

He contacted Boy Scout and Boys Club organizations in the city for Indian relics, which he used in the lobby and for window displays, awarding the boys guest tickets. Honiss, one of the oldest Sea Food houses in the country, lent Brown their collection of authentic pictures of William Cody taken on his various visits to Hartford and these were used for downtown window displays. A man dressed as "Buffalo Bill" paraded the streets, with appropriate theatre copy. About 100 newspaper boys and carriers wore Indian headdresses to herald "Buffalo Bill" on their routes.

Cohen also arranged with a local stamp and coin dealer for a window display contest featuring a large bowl filled with Indian head pennies and sign, "Guess How Many Indian Head Pennies in This Bowl." Guest tickets were awarded to the winners.

In the local press, Cohen featured beauty co-op ads, feature stories by historian Billie S. Garvie, and an invitation to the first 25 full-blooded Indians to be the guests of the management. Also, a contest was planted for high school students, giving guest tickets to those naming the most Indian tribes in the country. It was a highly successful campaign.

"Jam Session" Proves Successful for Brown

In conjunction with the showing of "Jam Session," which featured numerous bands, at the Loew Poli-Bijou theatre, in New Haven, William Brown made a tieup with the Sargent Manufacturing Company, which employs 1200 people in defense work. A "Jam Session" was held during their lunch hour in the plant's cafe. This was held three days before the opening of the picture. A four-piece band and a girl tap dancer entertained the plant with music and dancing for an hour.

Frog Jumping Contest Held for "Mark Twain"

When Sonny McDonald, manager, Warner theatre, Milwaukee, Wis., booked "The Adventures of Mark Twain" he decided to put on a frog jumping contest to exploit the show. The theatre sponsored the contest, a statewide affair. Not only Milwaukee, but other towns in the state had boys from the Boy's clubs in their cities compete; Appleton, Racine, Madison and Sheboygan were represented.

Operator of the Milwaukee County frog making the longest jump also copped the finals in the state contest. The winning jump was six feet four inches and the operator was Art Fehrmann.

There were 21 entries in the Milwaukee area, with three jumps each permitted, with one tickle per jump; the USO was the scene.

Prizes for the winner's were $10-$5—for the first and second. With a month's supply of passes for the winning handler's family.

Asks Readers to Write To "A Guy Named Joe"

Garnering extra publicity for his date on "A Guy Named Joe" at Schine's Manring, in Middlesboro, Ky., Harry Stearn landed a box on the front page of the local daily reading: "Write to 'A Guy Named Joe'. If you know a boy in the service whose name is Joe, send his name to the *Daily News* or the Manring Theatre. His name and address will be published so that other's may write to him." This was followed up by a list of Joes submitted by readers, with a plug for the picture, cast and playdates.

By Staff Photographer

W. F. Shelton, manager of the Lewisburg theatre, Lewisburg, N. C., recent vacationist in New York, is pictured visiting the Round Table office.

Ackery Stages Dinah Shore Vocal Contest

After the generous reception accorded his Frank Sinatra contest held recently by Ivan Ackery at the Orpheum, in Vancouver, the feminine contingent was so loud in its request for a similar stunt, that Ivan staged a Dinah Shore contest.

The next step was to find a sponsor and in this connection, Ackery promoted the Kelly Piano Company, which went after it in a big way with advertising in the newspapers and on the radio. The public showed so much interest in the contest, that the *Vancouver Sun* put up a special prize of $50 and a Dinah Shore gown for the winner and went to town in publicity with cuts and readers.

Four weeks ahead Kelly's ran big ads in the *Sun* and *Province* announcing the contest and applying for contestants of which over 500 were had. The girls were tried out every morning in the theatre and the best were selected for auditions. The air auditions ran every night at 6.45 to 7.00 p.m. over Station CJOR for two weeks before the finals at the theatre. Seven prominent citizens acted as judges on the air; two were selected each evening from the auditions.

The week the contest started at the theatre, Ivan presented a different prominent local band with four of the girls who won on the air. The winner each evening was selected by audience applause and eligible for the finals. Saturday afternoon was made a high school affair, with five different contestants from various schools throughout the city. This made competition and the singers went after their own school students for support.

The winners were repeated on Friday after the finals and the theatre was packed, with thousands turned away, so that the same show was repeated the following Friday evening to excellent business. So much interest was evinced in the winners, that Ackery took them all around Vancouver to the circuit's suburban houses.

Numerous Windows Promoted For "Song of Bernadette"

When "Bernadette" opened at the Schine Palace theatre, in Watertown, N. Y., Dorothy Brooks Kopper went to work on the various merchants to sell them on window displays. Among those landed was an entire window in a women's apparel shop featuring an 11 by 14 of the Norman Rockwell painting of Bernadette with display card for playdates, etc. Woolworth's arranged a prominent corner window plugging scarfs centered around the drawing; book shop featured 25 copies of the book and a local florist also came through with a neat display.

Announcements were made at churches and schools recommending the important message in the picture and urging all to see it; display cards were posted one week in advance on the bulletin boards of schools, defense plants, Y's, American Legion, etc., and 30,000 heralds were distributed.

Hock Lands Publicity

In advance of his date on "Up in Mabel's Room" at the Rowland theatre, in Wilkinsburg, Penna., Bill Hock promoted numerous readers and plenty of art work in the local dailies. In addition, he also landed a three-column cooperative ad from one of the leading local jewelers.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1944.

SYMOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Section of Product Digest. See last column of Release Chart for Index.

FOUR JILLS IN A JEEP (20th-Fox)

Final Reports:

Total Gross Tabulated	$506,400
Comparative Average Gross	491,100
Over-all Performance	103.1%

BALTIMORE—New, 1st week . . . 136.0%
BALTIMORE—New, 2nd week . . . 101.9%
BUFFALO—Buffalo . . . 95.7%
(DB) Bermuda Mystery (20th-Fox)
CLEVELAND—RKO Palace . . . 86.3%
(SA) Vaudeville
DENVER—Denver . . . 120.0%
(DB) Bermuda Mystery (20th-Fox)
DENVER—Esquire . . . 153.1%
(DB) Bermuda Mystery (20th-Fox)
INDIANA—Indiana . . . 82.0%
(DB) Tampico (20th-Fox)
KANSAS CITY—Esquire . . . 98.4%
KANSAS CITY—Uptown . . . 75.0%
LOS ANGELES—Carthay Circle . . . 83.6%
(DB) Tampico (20th-Fox)
LOS ANGELES—Chinese . . . 94.7%
(DB) Tampico (20th-Fox)
LOS NGELES—Loew's State . . . 120.8%
(DB) Tampico (20th-Fox)
LOS ANGELES—Uptown . . . 118.5%
(DB) Tampico (20th-Fox)
MILWAUKEE—Wisconsin . . . 114.5%
MINNEAPOLIS—Orpheum . . . 64.7%
NEW YORK—Roxy, 1st week . . . 113.0%
(SA) Harry Richman, De Marcos, Dave Apollon
NEW YORK—Roxy, 2nd week . . . 96.2%
(SA) Harry Richman, De Marcos, Dave Apollon
OMAHA—Orpheum . . . 79.1%
(DB) Three Russian Girls (UA)
PHILADELPHIA—Fox . . . 99.0%
PROVIDENCE—Fay's . . . 102.9%
(DB) The Monster Maker (PRC)
SAN FRANCISCO—Fox . . . 114.0%
(DB) Tampico (20th-Fox)
ST. LOUIS—Fox . . . 85.5%
(DB) Escape to Danger (RKO)
WASHINGTON—Capitol . . . 102.8%
(SA) Vaudeville

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BROADWAY RHYTHM (MGM)

Final Reports:

Total Gross Tabulated	$752,400
Comparative Average Gross	749,800
Over-all Performance	100.3%

BALTIMORE—Century . . . 97.7%
BOSTON—Orpheum, 1st week . . . 107.3%
BOSTON—Orpheum, 2nd week . . . 101.7%
BOSTON—State, 1st week . . . 70.0%
BOSTON—State, 2nd week . . . 61.5%
BUFFALO—Buffalo . . . 90.4%
BUFFALO—Hippodrome, MO 1st week . . . 92.1%
CHICAGO—United Artists, 1st week . . . 119.1%
CHICAGO—United Artists, 2nd week . . . 112.1%
CINCINNATI—RKO Palace . . . 108.9%
CINCINNATI—RKO Shubert, MO 1st week . . . 120.3%
CLEVELAND—Loew's State . . . 94.7%
CLEVELAND—Loew's Stillman, MO 1st week . . . 100.0%
CLEVELAND—Loew's Ohio, MO 2nd week . . . 100.0%
INDIANAPOLIS—Loew's . . . 113.8%
(DB) Main Street Today (MGM)
KANSAS CITY—Midland . . . 89.5%
LOS ANGELES—Carthay Circle . . . 93.7%
(DB) Rosie the Riveter (Rep.)
LOS ANGELES—Chinese . . . 100.0%
(DB) Rosie the Riveter (Rep.)
LOS ANGELES—Loew's State . . . 128.6%
(DB) Rosie the Riveter (Rep.)
LOS ANGELES—Uptown . . . 101.9%
(DB) Rosie the Riveter (Rep.)
MINNEAPOLIS—Radio City . . . 88.2%
NEW YORK—Capitol, 1st week . . . 121.6%
(SA) Ginny Simms, Mitzie Mayfair, Arthur Lake
NEW YORK—Capitol, 2nd week . . . 96.0%
(SA) Ginny Simms, Mitzie Mayfair, Arthur Lake
NEW YORK—Capitol, 3rd week . . . 87.2%
(SA) Ginny Simms, Mitzie Mayfair, Arthur Lake
OMAHA—Paramount . . . 73.9%
PHILADELPHIA—Stanley, 1st week . . . 133.5%
PHILADELPHIA—Stanley, 2nd week . . . 86.0%
PHILADELPHIA—Stanley, 3rd week . . . 71.0%
PHILADELPHIA—Keith's, MO 1st week . . . 95.0%
PROVIDENCE—Loew's State . . . 113.0%
PROVIDENCE—Carlton, MO 1st week . . . 100.0%
SAN FRANCISCO—Paramount . . . 99.4%
(DB) Tunisian Victory (MGM-MOI)
SAN FRANCISCO—Paramount, 2nd week . . . 98.1%
(DB) Tunisian Victory (MGM-MOI)
SEATTLE—Paramount . . . 87.7%
SEATTLE—Music Box, MO 1st week . . . 98.4%
ST. LOUIS—Loew's State, 1st week . . . 105.8%
ST. LOUIS—Loew's State, 2nd week . . . 76.8%
ST. LOUIS—Loew's Orpheum, MO 1st week . . . 133.8%
TORONTO—Loew's . . . 105.8%
WASHINGTON—Capitol . . . 118.1%
(SA) Vaudeville

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ADDRESS UNKNOWN (Col.)

First Reports:

Total Gross Tabulated	$132,100
Comparative Average Gross	123,000
Over-all Performance	107.4%

BALTIMORE—Hippodrome . . . 101.6%
(SA) Vaudeville
BOSTON—Translux . . . 123.0%
(DB) The Racket Man (Col.)
BUFFALO—Lafayette . . . 132.8%
(DB) Footlight Glamour (Col.)
LOS ANGELES—Egyptian . . . 91.2%
(DB) Jam Session (Col.)
LOS ANGELES—Los Angeles . . . 108.7%
(DB) Jam Session (Col.)
LOS ANGELES—Ritz . . . 102.2%
(DB) Jam Session (Col.)
PROVIDENCE—Strand . . . 78.1%
(DB) Sailor's Holiday (Col.)
SAN FRANCISCO—Esquire, 1st week . . . 131.1%
(DB) The Black Parachute (Col.)
SAN FRANCISCO—Esquire, 2nd week . . . 113.0%
(DB) The Black Parachute (Col.)
SAN FRANCISCO—Tivoli, 1st week . . . 109.0%
(DB) The Black Parachute (Col.)
SAN FRANCISCO—Tivoli, 2nd week . . . 95.0%
(DB) The Black Parachute (Col.)

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THE HEAVENLY BODY (MGM)

Final Reports:

Total Gross Tabulated	$519,400
Comparative Average Gross	523,600
Over-all Performance	99.2%

BALTIMORE—Century . . . 106.3%
BUFFALO—Hippodrome . . . 113.4%
(DB) Tunisian Victory (MGM-MOI)
CHICAGO—Chicago . . . 100.9%
(DB) Vaudeville
INDIANAPOLIS—Loew's . . . 105.6%
(DB) Hey, Rookie (Col.)
KANSAS CITY—Midland . . . 87.0%
(DB) The Memphis Belle (Para.-WAC)
LOS ANGELES—Carthay Circle . . . 91.0%
(DB) The Cross of Lorraine (MGM)
LOS ANGELES—Chinese . . . 109.6%
(DB) The Cross of Lorraine (MGM)
LOS ANGELES—Loew's State . . . 124.4%
(DB) The Cross of Lorraine (MGM)
LOS ANGELES—Uptown . . . 109.5%
(DB) The Cross of Lorraine (MGM)
MILWAUKEE—Wisconsin . . . 99.3%
(DB) Timber Queen (20th-Fox)
MILWAUKEE—Strand, MO 1st week . . . 145.1%
(DB) Four Jills in a Jeep (20th-Fox)
NEW YORK—Capitol, 1st week . . . 112.0%
(SA) Jimmy Durante, Bonita Granville, others
NEW YORK—Capitol, 2nd week . . . 88.0%
(SA) Jimmy Durante, Bonita Granville, others
NEW YORK—Capitol, 3rd week . . . 88.0%
(SA) Jimmy Durante, Bonita Granville, others
OMAHA—Paramount . . . 80.0%
PHILADELPHIA—Aldine . . . 78.0%
PROVIDENCE—Loew's State . . . 90.4%
(DB) The Memphis Belle (Para.-WAC)
SAN FRANCISCO—Fox . . . 97.9%
(DB) Swing Fever (MGM)
SAN FRANCISCO—St. Francis, MO 1st week . . . 113.6%
(DB) Swing Fever (MGM)
ST. LOUIS—State . . . 80.5%
(DB) The Girl in the Case (Col.)
ST. LOUIS—Orpheum, MO 1st week . . . 98.5%
(DB) The Girl in the Case (Col.)
TORONTO—Loew's . . . 113.3%
(DB) Swing Fever (MGM)
WASHINGTON—Capitol . . . 112.1%
(SA) Vaudeville
WASHINGTON—Columbia, MO 1st week . . . 97.5%

•

GASLIGHT (MGM)

First Reports:

Total Gross Tabulated	$355,100
Comparative Average Gross	331,100
Over-all Performance	107.2%

BALTIMORE—Century . . . 128.5%
CINCINNATI—RKO Capitol, 1st week . . . 97.9%
CINCINNATI—RKO Capitol, 2nd week . . . 82.4%
CLEVELAND—Loew's State . . . 109.3%
KANSAS CITY—Midland . . . 86.7%
NEW YORK—Capitol, 1st week . . . 127.8%
(SA) Phil Spitalny's All Girl Orchestra
NEW YORK—Capitol, 2nd week . . . 97.5%
(SA) Phil Spitalny's All Girl Orchestra
NEW YORK—Capitol, 3rd week . . . 95.0%
(SA) Phil Spitalny's All Girl Orchestra
PITTSBURGH—Penn . . . 96.8%
PROVIDENCE—Loew's State, 1st week . . . 168.5%
PROVIDENCE—Loew's State, 2nd week . . . 67.4%
WASHINGTON—Loew's Palace . . . 115.0%

•

WOMEN IN BONDAGE (Mono.)

First Reports:

Total Gross Tabulated	$69,100
Comparative Average Gross	61,000
Over-all Performance	113.2%

DENVER—Paramount . . . 127.5%
(DB) Rosie the Riveter (Rep.)
DENVER—Rialto, MO 1st week . . . 158.1%
(DB) Rosie the Riveter (Rep.)
INDIANAPOLIS—Lyric . . . 115.5%
(DB) The Sultan's Daughter (Mono.)
KANSAS CITY—Tower . . . 107.8%
(DB) Minesweeper (Para)
PHILADELPHIA—Stanton, 1st week . . . 114.5%
PHILADELPHIA—Stanton, 2nd week . . . 86.3%
ST. LOUIS—Shubert . . . 100.0%
(DB) The Miracle of Morgan's Creek (Para.)

•

LADIES COURAGEOUS (Univ.)

Intermediate Reports:

Total Gross Tabulated	$159,600
Comparative Average Gross	175,300
Over-all Performance	91.0%

BALTIMORE—Keith's . . . 118.6%
CINCINNATI—RKO Palace . . . 68.0%
CLEVELAND—RKO Palace . . . 78.7%
(SA) Tommy Tucker's Orch, Mitzie Green
INDIANAPOLIS—Circle . . . 76.2%
(DB) Trocadero (Rep.)
KANSAS CITY—Esquire . . . 90.9%
KANSAS CITY—Uptown . . . 69.4%
LOS ANGELES—Egyptian . . . 109.4%
(DB) Her Primitive Man (Univ.)
LOS ANGELES—Los Angeles . . . 110.7%
(DB) Her Primitive Man (Univ.)
LOS ANGELES—Ritz . . . 118.1%
(DB) Her Primitive Man (Univ.)
NEW YORK—Criterion . . . 65.7%
PITTSBURGH—Fulton . . . 86.4%
SAN FRANCISCO—Orpheum . . . 93.9%
(DB) Hi Good-Lookin' (Univ.)
SAN FRANCISCO—Orpheum . . . 93.9%
(DB) Hi Good-Lookin' (Univ.)
SEATTLE—Music Hall . . . 100.0%
(DB) Her Primitive Man (Univ.)
ST. LOUIS—Missouri . . . 121.2%
(DB) Rosie the Riveter (Rep.)

"Bell Tolls" Strong In Foreign Cities

"For Whom the Bell Tolls," Paramount film, is reported by the company to be doing unusual business in four cities in England, Manchester, Newcastle, Cardiff and Leicester. Carl P. York has advised John W. Hicks, vice-president in charge of foreign activity, that the film, now in its fourth week in Stockholm, will continue indefinitely. Its Latin American runs will begin June 1 at the Lux Cinema, Panama City. The company also reports excellent business in Sydney, Australia, for "Miracle of Morgan's Creek," "Dixie," "So Proudly We Hail" and "Riding High."

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OBITUARIES

Darrell Ware, Paramount Screen Writer, Dies

Darrell Ware, for the past two years a screen writer at Paramount teaming with Karl Tunberg, died of a heart attack at his home in West Los Angeles last Friday. At 38, Mr. Ware was one of Hollywood's top writers and his death came just a week before he was going to make his debut as a producer for Paramount with Mr. Tunberg. Their picture was to have been "Kitty," starring Paulette Goddard and Ray Milland. Mr. Ware wrote the radio script "First Nighter" for Don Ameche, and when the actor went with Twentieth Century-Fox he took Mr. Ware with him.

Harold B. Wright, Popular Novelist and Preacher

Harold Bell Wright, the prolific and popular novelist whose books sold in the millions, and many of which were adapted to the screen, died on Wednesday of last week in La Jolla, Cal., at the age of 72. Mr. Wright was long a preacher in the Ozark Mountains of Missouri, and even after becoming a novelist always maintained that he was essentially not a novelist but a preacher. More than 2,000,000 copies of his two best known books, "The Shepherd of the Hills" and "The Winning of Barbara Worth," were sold. He is survived by his widow and three sons.

Mrs. Wally Hupel

Mrs. Wally Hupel, 76, who as Ida Howell, comedienne, performed on various stages in the United States, Canada, the British Isles and France, in the 1880's and '90's, died May 19 at the Port Orchard (Washington) Hospital. She was born in Bedford, Ind., in 1868.

Court of Appeals Sustains Recovery Suit Dismissal

The Court of Appeals of the New York State Supreme Court in Albany last week unanimously affirmed lower court decisions dismissing the action brought by Paramount stockholders to recover more than $100,000 paid by company officials to William Bioff and George Browne, former IATSE officials, who were convicted of extorting more than $1,000,000 from the motion picture industry.

The action was brought by a group of Paramount stockholders more than a year ago on the basis of testimony of Paramount officials concerning the payments to Browne and Bioff in the course of their trial.

The decision of the State's highest court settles the law in the case and serves as a precedent for similar stockholders' recovery actions brought against Warners and Loew's on the basis of sums extorted by Browne and Bioff from officials of those companies.

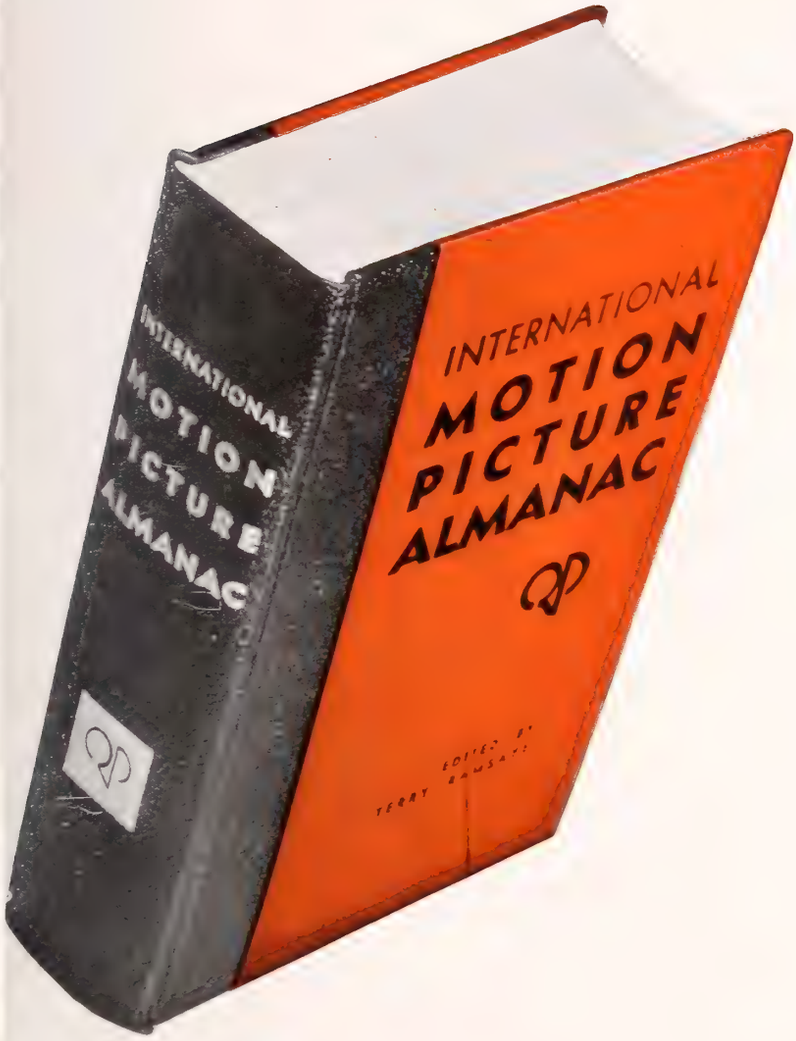
Cincinnati Theatres Cut Child Admissions

Exhibitors in the Cincinnati area will reduce children's admissions from 12 cents including all tax, to 10 cents including the three per cent state tax, as a result of the recent Bureau of Internal Revenue ruling that amounts involving fractions of a cent now may be shown on tickets. The revised admissions will be indicated as 9.7 cents, plus .3 cent state tax. The ruling also affects 40-cent admissions on which Federal tax previously was figured at seven cents. This now actually becomes six cents, since the established admission will be below 32.5 cents, it is pointed out by the Greater Cincinnati Independent Exhibitors Association.

Name Club Delegates

The Cincinnati Variety Club has elected Harry David, general manager of Northio Theatres, Inc. and William Onie, Monogram manager, as delegates to the national convention in New York Arthur Frudenfeld, RKO division manager, and H. J. Wessel, owner of the Film Service Company have been chosen as alternates.

SO THAT HE WHO RUNS MAY READ!



The International Motion Picture Almanac is designed for speedy reference — to provide authentic, up-to-the minute finger-tip information on any and every phase of the motion picture business.

Look at any issue of the Almanac and you will not only find it well thumbed from use but always within easy reach of its owner, for the Almanac is a treasure trove of statistical industry information that is exhaustive in its scope and unimpeachable in its authority.

The new 1944-45 International Motion Picture Almanac is now in preparation and in keeping with these changing times it will present a greater compilation of facts and figures than ever before — everything with which to check the past and chart the future.

Edited by TERRY RAMSAYE

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REVIEWS

(In Product Digest)

Hail the Conquering Hero
Attack
Henry Aldrich's Little Secret
The Great Moment
The Mask of Dimitrios
I Love a Soldier
Christmas Holiday
Call of the Rockies
They Met in Moscow
The Queen and the Cardinal
Take It Big
Good-night Sweetheart
The Saint That Forged a Country

(In News Section)

The Black Parachute

FILMS and the INVASION

Industry follows the troops to the beachheads, and drives on the home front with Loan Campaign

TELEVISION

RKO moves to lead the field with new subsidiary to produce films and shows for the medium

PRODUCT

Plans for 1944-45 emphasize trend to fewer and bigger films; Columbia announces 44 features, 10 westerns and four musicals

VOL. 155, NO. 11 JUNE 10, 1944

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M-G-M's

THE WHITE CLIFFS OF HOLDOVER

"See what I mean?"

THIRD WEEK TOPS FIRST TWO! CHALLENGES LONG-RUN RECORDS OF "RANDOM HARVEST" and "MRS. MINIVER"

FIGHTING SHOWMEN! JOIN THE FIGHTING 5th WAR LOAN!

Jack Carson
HA, HA, HE'S A BIG STAR!
bringing joy in June in WARNERS'
MAKE YOUR OWN BED
JACK CARSON · JANE WYMAN · IRENE MANNING
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Directed by PETER GODFREY
Produced by ALEX GOTTLIEB
Screen Play by Francis Swann & Edmund Joseph
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Jack L. Warner, Executive Producer
RELEASE STARTS WITH A ROAR--NEARLY 200 DATES THIS WEEK!

YOU'VE HAD MANY BIG

Bettie

BUT MISTER THERE'S ONLY ONE

"MR. SKE

It's Wonderful Bette's Wonder-Grosser

Paris

SUCCESSES . . .

"FINGTON"

WARNERS

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With CLAUDE RAINS · WALTER ABEL · RICHARD WARING · GEO. COULOURIS · MARJORIE RIORDAN

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JACK L. WARNER, Executive Producer

Produced by JULIUS J. & PHILIP G. EPSTEIN

*"It's the cashier, Sir—
she's sending up distress signals!"*

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 155, No. 11

June 10, 1944

THE INVASION

THE Allied invasion of Europe, swiftly in sequel to the liberation of Rome, was all that mattered in our world in the tense days of the mid-week. The part of the motion picture in the war and the invasion and its plans for its performance at the front and in the area of occupation, after months of preparation, have attention in our news pages. An expression from Mr. Will H. Hays, in behalf of the industry, made in the early hours of the great advance, is presented here:

¶ HISTORY may find this to be the greatest week in the annals of the United States. The great invasion, the great drive of liberation, is carrying back, to the homeland of the arts, the civilizing forces and cultures which, transplanted here, have found their richest nurture in this America. Great among them is the motion picture, our own chief medium of the arts, which has come to be so large and vital an instrument in the life of America both in peace and in war.

¶ We are aware of and participant in those special plans by which the motion picture is to share in the advance across Europe, serving first the morale and entertainment necessities of the fighting men, serving next the causes and interests of the peoples liberated behind the fighting front.

¶ It is with poignant and sympathetic emotions that we consider that we are moving today to the redemption of that great nation of France which has enriched the motion picture tradition with such names of attainment as Louis Lumiere, Charles Pathe and Leon Gaumont. And so we are happy, too, that the forces of freedom are reaching that Italy which was so early to contribute of its splendors and pageantry to the art of the screen before the First World War darkened its stages.

¶ The motion picture functions up to the front in the turmoil of battle. Among the arts, and as the medium of the good life for the Common Man, it is the front.

—WILL H. HAYS

The motion picture, meanwhile, let us record, is now engaged in the errands and promotions of the Fifth War Loan Drive, as it has been in the loan drives that have gone before—as it will be in those to come.

■ ■ ■

"HELLO SUCKER!"

A CURIOUS apathy appears to affect the voices of this industry and its legislative friends in the current situation where there is before the Congress an apparently favoured movement to reduce the night club tax, but none in behalf of the motion picture.

The current night club tax is 30 percent, the picture admission tax is 20 percent. One is the amusement of the flambouyant spenders, the playboys and their girls, and the dashing expense accounters of war-blown industry. The other, the motion picture, is the abiding, serving institution of entertainment of the whole people, the American family, and of all classes. If 30 percent is too much for the night clubs, then 20 percent for the picture theatre is an extortion.

All tax making is controlled by propinquity. The assessors inevitably take the easiest way. The vice-luxuries, like whiskey and tobacco, tend to get first attention. The night club, or gin-and-jambouree, is in the category. It is not an institution of the American family. It does not contribute to the commonweal as a medium of culture, or social communication—not anyway in the approved directions. It purveys cuties-in-scanties, tom-tom music and the fevers of headaches-tomorrow. So its taxes should be reduced!

The while, the motion picture, approved, lauded, applauded by the press, the pulpit and the pundits of education, social welfare, religion, and officially appreciated by Government functionaries of high status for its contributions to social causes in general and the war cause in the immediate particular, can have its price to the people marked up by a fifth. Why? Because the illuminated box office is a shining mark. There is no other practical reason.

The tax on the theatre of the Common Man and his great folk-art of the picture is of the same order as a tax on salt, on bread.

The motion picture, in all its enterprises and through all of its personalities, pays all the other taxes there are—and then, through its customers a special tax—because they seem to take it.

There is a school of thought among some showmen which holds that "because it is the war and because the customers are making a lot of money they can pay it and they don't care, so we don't." They are in the easy money zones, areas as transient as the glow of war-booms. Others, not so located, are finding that the tax is cutting the box office, which means that the people are not being served. Some of them see that the taxes taken on so lightly will cling and cling in days to come, when the excitements of war have faded and it is payday for bonds, and deficit financing.

■ ■ ■

RKO INTO TELEVISION

THE first positive response and concrete motion picture reaction to the approach of television has come in the announcement of RKO Television Corporation by N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation.

The official statement, to be found in the news pages, will reveal that the approach is being made with a declaration of policy aimed to protect, insofar as may be, the interest of the motion picture and the exhibitor.

"Motion picture exhibitors are the customers and the only customers of the major distributing companies," Mr. Rathvon observes. "Exhibitor interests come first and must be protected in every way possible, but this cannot be done by ignoring this new medium of entertainment. To turn our backs upon television would be a disservice to the exhibitor."

It is made clear that, for now at least, the RKO enterprise views television as something to be supported by sponsors advertising to people in their homes. The design is to direct "television . . . into fields that would be far removed from feature pictures created for the theatre". *—Terry Ramsaye*

THIS WEEK IN THE NEWS

Back from the Wars

MAJOR Clark Gable, U. S. Army Air Force, is shortly to be placed on the inactive list and is expected to return to film stardom with Metro-Goldwyn-Mayer. Major Gable, who received his majority only last week, has had a career of combat and photography since he enlisted as a private August 13, 1942, eight months after his wife, Carole Lombard, was killed in an airplane crash while on a Bond selling tour.

While in the Army, Major Gable filmed bombing missions over Europe, supervised training films and now has a month's work remaining on editing an aerial gunnery film at the First Motion Picture Unit, Culver City. He holds the Air Medal.

At the Metro studio this week it was said no plans had been made for Major Gable's first picture after his return. His last was "Somewhere I'll Find You," made in 1942 and released after he had entered the Army. He has been among the First Ten Money Making Stars in the MOTION PICTURE HERALD-*Fame* poll every year since its inception in 1932.

Arithmetic

COST will prohibit extensive use of film for television, according to Worthington C. Miner, manager of television for the Columbia Broadcasting System.

Taking out his pencil at a luncheon of the Television Press Club in New York, Mr. Miner, who used to be a stage director, estimated that the 5,400 feet of raw stock required for an hour's television show would cost $941. Multiplying that by 10 hours, his estimate of the length of the television day, Mr. Miner came up with a daily cost of $9,410 for the film alone. Where, he asked, would television find the sponsors to pay this bill, of $3,285,000 a year.

Hollywood would find it physically impossible to make enough film for television unless it expanded the production plant six-fold. That would be some overhead, he commented.

Films probably will be used extensively in the early stages of television, Mr. Miner continued, but they will be largely 16mm prints of existing material, not specially produced pictures. They should be licensed to television stations at about $75 per print, he said.

Want a Camera?

DISPOSAL of surplus military photographic equipment "in the future" is already under discussion by representatives of the photo equipment industry and Government officials, it is learned in Washington.

According to procurement officers who will have charge of this disposal very little photographic equipment has been declared surplus as yet. But they anticipate that in the future, perhaps before the war ends, considerable quantities of such apparatus will no longer be needed for military operations.

Every effort will be made to avoid "dumping" of goods, which would disrupt the commercial industry. The Government will seek to dispose of stocks at a price which will ease the tax burden, while at the same time protecting camera commerce. A Treasury official has assured the industry, however, that there will be no arbitrary decisions on disposal of still and motion picture equipment. The advice of industry agencies will be sought as far in advance of distribution as possible.

MOTION picture moves up with troops on invasion fronts Page 13

OFFICIAL Government film replaces news pictures of invasion Page 14

RKO takes rail position in race for lead in television Page 15

EXPECT 11 companies to offer total of 411 films next season Page 16

COLUMBIA to retain large block sales policy, meeting told Page 21

MAY adjourn Schine anti-trust action for two months Page 22

MOMAND trust case in Oklahoma City may be dismissed Page 22

D-DAY sparks Fighting Fifth War Loan drive, opening Monday Page 27

PRODUCERS give once over—light, to the Hereafter in new films Page 30

RANK pushes plans for joint production in England in Skouras deal Page 36

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Release Chart by Companies Page 1936

The Release Chart Page 1938

Presold

BOND sales in Bridgeton, N. J., will go over the top of the town's quota on the first day of the Fifth War Loan as the result of an idea by Dan C. Neagley, manager of the Criterion theatre there. The quota is $1,650,000.

Mr. Neagley, who was one of New Jersey's two members of the "Honored Hundred" during the Fourth War Loan, asked Bridgeton's bond committee to dinner. Why, he asked, shouldn't the town pre-sell its war bonds? The committee of 40 civic leaders went to work and this week Mayor Bertram Aitken, drive chairman, reported that the number of promises made it a cinch the quota would be reached on the first day.

But Bridgeton's bond drive won't begin and end on June 12. Mr. Neagley and the committee plan a full schedule of activities which they hope will spur sales to a figure several times the official quota.

Warner Honor

A NEW Liberty ship, still on the ways of a California shipyard, will be named Benjamin Warner, to honor the father of Harry, Jack and Albert Warner, heads of Warner Bros. Pictures, Inc. The U. S. Maritime Commission is expected to announce the christening and set a launching date some time this week.

Buck Passed

WHEN the industry in Chicago met J. L. Beddington, director of the film division of the British Ministry of Information, recently, Ed DeVry, chief of the camera company, was asked to make the introductions. He passed the chore on to Tom Hodge, of the MOI office in Chicago who, in turn, passed the introducing on to Tom Baird, film representative of the British Ministry in New York.

Mr. Baird recalled a summons to the chief's office, when Mr. Beddington opened proceedings with "What the hell have you got to say for yourself?"

"Now, sir," said Mr. Baird, turning to his boss at the speaker's table. "What the hell have *you* got to say for yourself?" Mr. Beddington had quite a bit to say of the role the exchange of films had played in Anglo-American relations.

3-Way Plug

TIEUPS arranged in New York this week among Twentieth Century-Fox, the 66 theatres of the Skouras Circuit and radio station WJZ will promote for a year, by radio and film, all Twentieth-Fox pictures exhibited by the circuit.

The radio station will promote the film company's pictures as they are released through the metropolitan Skouras theatres. They will be mentioned over the station three times daily, seven days a week.

In turn Twentieth-Fox will make and Skouras will exhibit once a month three sets of one-minute trailers. Each will bring six of the network's featured programs to the attention of the patrons of the Skouras theatres.

Manpower Rations

NO EXCEPTIONS are to be granted industry from the War Manpower Commission plan, effective July 1, requiring that all labor be hired through the United States Employment Service, WMC officials told motion picture representatives in Washington Wednesday.

Regional WMC officials will decide on the basis of labor shortages or surplus of labor how stringently the order of Paul V. McNutt is to be applied in their territories. The new plan for channeling labor into industries where it is most needed has been set up on a strictly local basis, the WMC explained. Application by film companies for exemptions must be filed with regional offices. Waivers are being sought particularly with respect to the employment of theatre managers, it was reported.

The order specifies that after July 1 no employer may hire any male over 17 years of age without a reference from the USES. Rationing of employees to a specified percentage of past payroll is provided.

Against War-Time

CLOCKS would be moved back an hour if Congress approved measures calling for the abandonment of War Time, which were introduced Monday by Senator Kenneth S. Wherry. The Nebraska Senator introduced both a bill and a resolution. The bill, if passed, would face probable veto by President Roosevelt. But Congressional leaders said that the original authorization of national daylight saving makes it possible for War Time to be repealed either by the President or Congressional resolution.

Washington observers saw little chance of passage before Congress recessed at the end of June. But if the invasion were successful normal time might be authorized before the end of the year.

Last month the House Committee on Interstate and Foreign Commerce held hearings on War Time repeal, but took no action. Government officials argued strongly against it. The motion picture industry was represented by Julian Brylawski, Warner circuit head in Washington and a vice-president of the Motion Picture Theatre Owners of America. It is possible that the House and Senate will agree to present the measure to Congress in the form of a joint resolution.

Try-outs

WARNER BROS. have been trying out their French in theatres in Quebec, it was learned this week. The company has dubbed 18 major releases in French in preparation for the invasion, and is working on at least half a dozen more, exclusive of the pictures with superimposed titles which it has made available to the Office of War Information.

Test bookings were scheduled in Montreal and Quebec recently. So successful were the showings in the Canadian province that the company plans to release all of its French language versions there. They will play months after general release, however. Bookings are reported from small provincial towns as well as from such key houses as the Capitol in Quebec.

The titles which Warners have in readiness for the day when they can resume business in France include:

All This and Heaven Too, Sea Hawk, They Drive by Night, Strawberry Blonde, The Great Lie, Sea Wolf, Always in My Heart, Virginia City, 'Til We Meet Again, Maltese Falcon, Sergeant York, Elizabeth and Essex, Yankee Doodle Dandy, Man Who Came to Dinner, Air Force, Constant Nymph, and Princess O'Rourke.

Quota Default

London Bureau

TWO American companies, unnamed, have failed to fulfill their British quota commitments, the British Board of Trade announced Tuesday in London. The defaults are for the year ended March 31. The Films Council will consider the circumstances and prosecution and penalties are possible.

The 1938 Quota Act, amended in 1942, allows an American distributor to fulfill national requirements by acquiring annually one British film of a prescribed length and cost if it will also acquire a given amount of British film for American distribution.

The Board also announced that British footage registered during the year totaled 460,280. The previous year it was 438,557. The past year's footage comprised 70 films, compared to 62 the previous year.

Wrong Pin Up

FIFTH War Loan campaign officials in Los Angeles had a surprise this week when they opened a shipment of lapel buttons. They found a number of "Roosevelt for Fourth Term" pins and others endorsing the CIO among their Bond buttons. A manufacturer in Rochester, N. Y., explained that some girl in the packing room must have reached into the wrong bin.

Protection

PORTENTOUS concern for home made product has crept into the film circles of Mexico. Hollywood's plan to dub pictures in Spanish for consumption below the Rio Grande has been met by the National Cinematographic Workers union with the statement that everything possible will be done to prevent the exhibition of such films in Mexico. Pedro Vargas, who heads the organization, put it in a few words, saying the stand has been taken to prevent all possible competition to Mexican pictures. There is also a plan afoot and being placed in motion by the authors' union to enforce membership in the union at a fee of $600 for foreigners who would write or adapt for Mexican films. As Mexican production grows up, its unions become less receptive to the use of personnel from across the border.

Put Up Or.....

THE World Theatre, New York, home for many years of foreign and other esoteric product, is protesting this week against a situation now plaguing many of the city's businesses: the raising of rentals to double and triple last year's amount. Gilbert Josephson, who took over operation eight years ago with $1,400 of soldiers' bonus money and $1,000 belonging to his wife, said Wednesday that the firm of Maje and Goldwurm, who bought the building recently, are asking him $18,000 a year for the house. Last year he paid $9,100.

Mr. Josephson's case is being fought by New York Mayor Fiorello LaGuardia's Committee on Protection of Small Businessmens' Rents, and by the Independent Theatre Owners Association, of which he is a member. He says he will vacate July 12, but this will be difficult because he owns all the theatre equipment.

The theatre, now playing Spanish language films, has been operated by Walter Reade, Gaumont British, Irving Shapiro and Martin Lewis. Previously, it was a legitimate theatre, the Hopkins.

Balcony Routine

SERGEANT John Vita of the U. S. Signal Corps was in the news following the fall of Rome. He climbed the balcony of Palazzo Venezia in Rome, from which the Sawdust Caesar of the current century was given to explosive verbosity, and did a take-off on Mussolini. The sergeant was once an artist for Twentieth Century-Fox's Terrytoon Technicolor cartoons, and Paul Terry, president of Terrytoons, recalls that his onetime employee was constantly mimicking both Mussolini and his pal Hitler the while he was employed for five years at the New Rochelle studios. Mr. Terry has expressed the hope that the sergeant will soon be doing his Hitler act in Berlin.

Wider Field

MARSHALL FIELD, who is many times a millionaire, and publishes the *Chicago Sun* and New York's *PM*, is expanding into radio. The Crosley Corporation in Cincinnati announced Monday that it had sold station WSAI to Mr. Field. Crosley, which also operates WLW, had been ordered to sell one of its stations under the Federal Communications Commission rule on multiple ownership in the same city. The sale is subject to FCC approval of Mr. Field as a licensee. Mr. Field also has been reported in the market for other radio stations, and the Marshall Field department store in Chicago, in which he is still a large stockholder, has been watching television.

Date Girls

THERE are now 100 per cent more women bookers in Warner exchanges than two years ago, the company announced Wednesday. The New York exchange has three; Pittsburgh, four; altogether, 29.

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THIS WEEK the Camera reports:

HIS MAJESTY the King of Egypt attends the opening of RKO's "Forever and a Day" at the Diana, Cairo. King Farouk is in the center, front, with uniform, gloves and mustache. With him are, on his immediate right, Gregory Georgoussy, RKO Near East manager, and Spiro Raissi, circuit owner. Also peering at the camera are the chief of the royal cabinet, the first chamberlain, the chief of staff and other royal householders.

By Staff Photographer

PRODUCER Walt Disney, as he announced in New York last week his intention to produce 18 color shorts and release a color feature, "Three Caballeros". Government work during the coming year will take only 70 per cent of his plant's capacity instead of the present 97 per cent.

By Staff Photographer

ANDREW STONE, producer for United Artists, right, and Seymour Poe, Eastern representative, whom he is placing in charge of a New York story department. The announcement was made in an interview last week in New York, from which Mr. Stone departed later in a Twentieth Century locomotive cab. He will make a railroading picture and he arranged for the trip to get background for it.

By Staff Photographer

REPORT. Francis Harley, second from right, 20th-Fox's British managing director, reported on British business conditions at a New York luncheon to the trade press last week. See page 14. Above, with him, are Terry Ramsaye, Murray Silverstone, 20th-Fox vice-president in charge of foreign sales, and Martin Quigley.

IN LONDON, at a recent opening, J. Arthur Rank, British film magnate, greets Lady Anne Howard, daughter of the Duke and Duchess of Norfolk. The young lady appears a bit shy, despite Mr. Rank's obvious effort to please.

IN MEXICO CITY, Mary Pickford was a luncheon guest of producer Dudley Murphy. Left to right, Pedro Armendariz, Dolores Del Rio, Mr. Murphy, Miss Pickford, and her husband, Lt. Charles "Buddy" Rogers.

By Staff Photographer

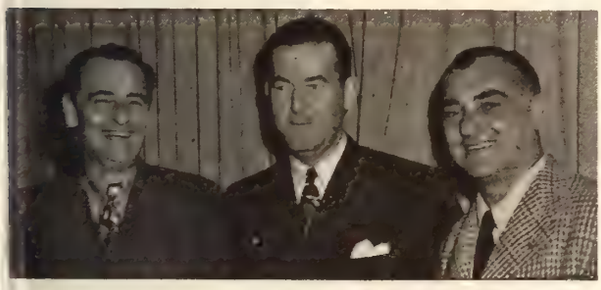
STARTING GUN. Charles C. Moscowitz, Robert O'Donnell and Major Allen V. Martini pose at the Central Park meeting which rallied 1,000 New York showmen in support of the Fifth War Loan.

By Staff Photographer

IN NEW YORK, at the showmen's rally for the Fifth War Loan, a "Fighting Fifth" breakfast at Central Park's Tavern-on-the-Green. Above, on the double dais: top, Malcolm Kingsberg, Barney Balaban, Ray Beall, Spyros Skouras, Leonard Goldenson, John Friedl, Charles C. Moscowitz, Robert O'Donnell, Claude Lee, Major Allen V. Martini, Richard Kennedy; below are Harry Brandt, James Sauter, Lucy Monroe, Oscar Doob, Walter Brown, Leon Bamberger and Arthur Mayer.

IN DALLAS, at the Fifth War Loan rally in the Hotel Adolphus: E. V. Richards, Louisiana WAC chairman; A. R. Lehman, Mississippi WAC chairman; Ralph Talbot, Oklahoma WAC; James O. Cherry, Texas Variety chief barker, and Henry Reeve, president of the Texas Theatre Owners, Inc.

A HOLLYWOOD WELCOME was given last week to Jack Beddington, British Ministry of Information film division chief, at the Warner studio, where he was guest of Jack L. Warner. In this picture are, left to right: Alex Evelove, studio publicity director; James Allen; S. C. Einfeld, director of advertising and publicity; Martin Jurow, assistant to Steve Trilling; William Jacobs, producer; Louis Edelman, producer; Henry Blanke, producer; Jules Epstein and Philip Epstein, producers; T. C. Wright, general studio manager; Robert Buckner, producer; Delmar Daves, director; Alex Gottlieb, producer; Jerry Wald, producer; Mr. Beddington; Edmund Goulding, director; Mr. Warner, executive producer; Jack Chertok, producer; Jesse Lasky, producer; Steve Trilling, executive assistant to Mr. Warner; Robert Florey, director; James Geller, story editor; Irving Rapper, director; Jean Negulesco, director; James Kerns, director, and Wolfgang Reinhardt, producer.



DEMOCRATS. William Perlberg, right, California elector, and Bryan Foy, alternate, flank Democratic national chairman Bob Hannegan on the 20th-Fox lot.

WILBUR B. ENGLAND, left, RKO circuit personnel director, has been named to the WAC, and made treasurer of its New York exchange division. He has been with the company since 1932.

NOW A HEARST war correspondent, writer and producer, Mark Hellinger, third from left in picture at right, is seen in the Marshall Islands, where he flew on a mission against Wake Island.

IN MEXICO, after closing advance exploitation arrangements for "Three Caballeros", Roy Disney poses with Mexican personalities. Rear, Edmundo Santos, Dora Luz, Mr. Disney, Carmen Molina, Max Gomez; seated, Mrs. Clarence De Lima, Mrs. Alejandro Buelna, Mrs. C. Molina, and Mrs. Adela Mendoza. Miss Luz and Miss Molina appear in the film.

AT CHARLESTON, West Virginia, showmen plan Fifth War Loan participation: left to right, William Thalheimer, Harris Dudelson, Milton S. Levine, First Lieutenant David Campbell, Joseph Feldman and M. A. Silver. Lieutenant Campbell addressed the exhibitors at the meeting.

DON BARRY, left, is greeted at the Hollywood Republic studio by George Sherman, his producer. Mr. Barry entertained troops in the South Pacific for five months and was so popular that General Douglas MacArthur has promised him he may appear on the first show staged in Manila. It is General MacArthur's avowed intention to be in the Philippine capital before long.

What they say

ABOUT ADMISSION TAXES

The exploring cameraman finds diverse exhibitor opinion, controlled by each special situation.

The Question: A Senate-House committee has cut the cabaret tax from 30 to 20 per cent, after night clubs complained that the high tax was putting them out of business. Do you think theatres are being discriminated against? Has the added tax cut your gross?

JACK FIELDS, Cameo, Jersey City: ***"I don't think so—the amount of money in theatres is so small it doesn't make any difference. I have no complaints from customers. Since the war started, business anyway has been bad, regardless of tax. My area has had 7,000 boys taken into the Army, and we have a lot of night war work around us."***

JOSEPH ROSENZWEIG, Empress, Bronx: ***"I don't know whether business is poor or it's the tax. However, I can say that the taxes haven't done us any good. By adding the additional tax, you are so close in your price to the first run chain houses that for the slight difference, and for the run, the patron would rather go to those houses."***

HASKELL BLOCK, Lyric, Newark: ***"In my own case, the tax has meant an increase of only two cents. I do not think the small theatre owner has been hurt by the added tax. I think the cabaret tax was too great a jump. The theatre tax was only doubled; the cabaret tax should have been doubled. It was the cabarets which were discriminated against."***

FRANCIS WOLLEN, New Universal, New York City: ***"I don't believe so. As far as the tax goes, 10 per cent is a lot of difference for the cabarets. I believe the 20 per cent in theatres is too much; 10 per cent would be about right. High taxes have decreased my business 35 per cent, and it won't be back to normal for several months."***

CINEMA MOVES WITH INVASION FRONTS

THE motion picture industry is now putting into effect long laid plans for the support of invasion armies, and in the liberated territories in the wake of our advance. The signal came with last Tuesday's D-Day, and by week's end the field commanders had reported that "operations were proceeding satisfactorily according to schedule."

The industry, cooperating with the OWI, prepared to follow the armies closely, as they have in North Africa, Sicily and Italy, with Hollywood feature pictures, dubbed in the languages of the liberated countries and selected to build the morale of war-torn peoples.

American and British newsreel companies, operating through their long-established pool, had cameramen in the front lines on the beachheads of Normandy. The coverage was expected to be the most complete and the fastest yet given any operation of the war.

On the home front the industry's Fifth War Loan committee accelerated its plans for the Fighting Fifth campaign, as theatres, home offices, exchanges and studios marked the momentous hours.

Box office reports Tuesday night generally reflected a slump, happily reported by managers, as patrons stayed home to listen to radio news flashes. But there were scattered upturns and an indication that the release of pre-invasion tension might be followed by a weekend upturn.

ROBERT BLAIR
Movietone News

JOHN BROCKHORST
News of the Day

FRANK PURNELL
Universal

INVASION newsreel pictures will come from the cameras of these correspondents for the newsreel pool. Shown during training in Britain, they are now with Allied armies on the beachheads in France, and will advance inland with the troops whose gruelling task they will record, that the nation may know what the struggle involves.

NEIL SULLIVAN
Pathe News

JACK LEIB
News of the Day

Circuit houses and key independents interrupted programs for important bulletins from Allied headquarters. Many added special trailers announcing D Day and urging renewed effort on the Bond and home fronts. Programs were halted in theatres between features while audiences rose for a minute of silent prayer and then joined in the singing of the "Star Spangled Banner." Others were ready with special trailers announcing the invasion and adding a medley of hymns and patriotic songs for audiences to sing.

Newsreels were to distribute on Thursday a two-reel film, "Eve of Battle," produced jointly by the U. S. Army and British Ministry of Information describing the Allied preparations for the invasion. It replaced the regular weekend newsreel release. (See following page)

OWI Overseas Unit Ready with Plans

The Office of War Information's overseas motion picture unit, headed by Robert Riskin, was ready at midweek with plans to move more than 90 pictures into France as soon as military operations permitted. Plans for film distribution were worked out on the basis of experience in Italy and Africa.

Of the pictures, 40 were Hollywood features, prepared in advance. The others include special OWI films and the recently completed "Salute to France."

Distribution is being directed from London by Laudy Lawrence and Lacy Kastner and a staff of 14 former film distribution workers. Joseph Seidelman, head of Universal's foreign department, and Al Daff and Fortunat Baronat of his department left for Hollywood Friday to arrange for additional foreign language dubbing for the OWI.

Thousands of theatres stopped projectors Tuesday evening at 10 P.M. as President Roosevelt addressed the nation. Through theatre sound systems audiences heard the President ask the nation to join in prayer for victory.

Loew circuit managers placed into operation a special memorial plan prepared in advance. A two-minute trailer, prepared by the Metro studio, had been distributed to all Loew circuit headquarters and was rushed to theatres. It showed a church interior while the sound track asked audiences to join in prayer for swift victory and the safety of invading soldiers. A choir, singing the Lord's Prayer, closed the reel.

It will be exhibited through the week in all Loew theatres.

Many theatres held special bond rallies at evening performances on Tuesday night with women from the American Women's Voluntary Service and other organizations assisting at Bond booths. Theatre staffs and Bond salesmen distributed pledges to the audiences between shows.

Theatres Use Lobby Bulletin Boards

Theatres with tie-ups with radio stations put up lobby bulletins for news flashes, and for important announcements from London and Washington they interrupted programs. Other houses placed radios in lobbies and lounges.

In New York the Paramount theatre interrupted each program for a one-minute prayer followed by the National Anthem and a medley of patriotic songs illustrated by a special trailer. The Roxy had a special invasion announcement, featuring Lowell Thomas, commentator for Movietone News, and audiences were asked to join in a prayer.

Newsreel theatres carried news bulletins from radio and press tickers over their lobby and sidewalk loudspeakers. In New York the Embassy circuit reopened their Times Square, Newark and 42nd Street houses at 2 A.M. to carry news broadcasts over sound systems. An invasion prayer by the Reverend Norman Vincent Peale, pastor of the Marble Collegiate Church, and the "Star Spangled Banner" were carried on special trailers at the news theatres.

Home Offices Close Early

Home offices for several companies closed early Monday afternoon to permit employees to attend church services or the New York City rally led by Mayor LaGuardia in Madison Square. Among the companies closing early were United Artists, RKO, Warner Brothers, Universal, Columbia and MGM.

Barney Balaban, president of Paramount, summoned all employees of the home office together at noon on Tuesday. William Novak, exchange employee, led a brief prayer, and Adolph Zukor, chairman of the board, spoke on the import of the day and urged the staff to do their part by redoubled effort in the Bond drive.

Twentieth Century-Fox employees received War Bond applications from A. W. Smith, home office chairman, urging them to sign on D-Day. Many theatres and other Bond issuing agents cooperating with theatres stamped Bonds bought on Tuesday with special D-Day notations.

Los Angeles managers reported that Invasion Day business dropped 40 per cent.

Official Film Replaces News Of Invasion

"Eve of Battle," a special preview of invasion preparations jointly produced by U. S. and British Army film units was substituted for the week-end newsreel release by all five newsreel companies this week in response to requests from the Office of War Information that the subject be given widest and quickest distribution possible.

Newsreels had completed their regular Monday editions when the invasion word was received at New York. Staffs returned to cutting rooms to prepare invasion specials on Tuesday morning. But these were cancelled when the reels and the War Activities Committee agreed to distribute the special film.

Newsreels Get Pictures

As soon as actual invasion pictures are received, however, all reels probably will release specials as quickly as they can be edited. Claude Collins, WAC newsreel representative in Washington, said it was possible that under plans worked out in advance the first news pictures would be in Washington Thursday or Friday. Pool pictures will go directly to the newsreel companies and Army pictures will be released as quickly as they can be cleared.

Initial pictures of the landings, sea and air bombardment and takeoff were expected to have been processed in London by Wednesday night. They will be censored there by the joint Allied review board, then flown to Washington for release. About 15,000 feet are expected initially.

If newsreels distribute an Invasion Special it was reported that the Army would grant a special priority for immediate Air Express shipment throughout the nation.

The Army picture was submitted to the industry by representatives of OWI's domestic motion picture bureau at a special meeting of newsreel heads on Tuesday afternoon.

After debate as to whether the reel should be distributed separately through customary WAC channels or released in lieu of the Thursday newsreel it was agreed to send prints out as quickly as possible by regular newsreel Air Express distribution.

The meeting was attended by Walther Brown, aide to Francis Harmon, executive vice chairman of the WAC, Walton Ament, of Pathe, chairman of the newsreel war pool and Lieutenant Colonel Gordon F. Swarthout, acting chief of the Army bureau of public relations, and Taylor Mills, OWI.

Army Film Rushed to U. S.

Colonel Swarthout explained that the 1,750 foot Army picture contained exclusive pictures of the invasion preparations and a message from General Eisenhower to the home front. It was rushed to Washington from London last week. The film emphasizes that the invasion is a cooperative effort by all United Nations, with Americans, British, Canadians, Poles, Frenchmen and other members of the Allied armies fighting together under unified command.

In London it was disclosed that "Eve of Battle" would be distributed to all British theatres for the Ministry of Information by United Artists. Regular commercial rentals will be charged there.

To Resume Straight Films

The 3,300-seat RKO Albee, in Cincinnati, which has been playing a combination policy, will drop stage shows and continue with straight films, June 17, following the engagement of Ted Lewis and his company. Simultaneously with the switch, the RKO Grand, currently playing first runs, will play moveover weeks of Albee pictures.

Ferro in New York

E. N. Ferro, Universal manager for Panama, Central America and Ecuador, arrived in New York last week for home office conferences.

Industry Thanked for Manpower Aid

In a letter to Walter T. Brown, associate coordinator of the War Activities Committee, David E. Strom of the Connecticut War Council expressed to the industry the thanks of both Governor Raymond E. Baldwin and the Connecticut Victory Manpower Committee for "an outstanding example of the way the motion picture industry is cooperating in the nation's effort to solve the many problems caused by the war."

Because of a serious shortage of war workers in the state, the Council asked the New Haven exchange of Universal Pictures Corporation to distribute a trailer urging women especially to enter essential war work. The trailer, which Universal distributed at cost, was found so effective by exhibitors that all newsreel companies agreed to attach the short to reels released throughout the state. In this way the film received maximum distribution and was further supplemented by the assistance of the New Haven division of the WAC, under the chairmanship of I. J. Hoffman and Public Relations chairman Lou Brown.

In addition to the letter of thanks to Mr. Brown, all newsreel companies, members of the War Activities Committee, and exhibitors received formal acknowledgment for their cooperation from Governor Baldwin.

British Grosses At Record Point Says Harley

"Big pictures are taking in so much money in Great Britain, that I say without fear of contradiction that these are times that cannot be expected in that country for many years."

Thus, Francis Harley, Twentieth Century-Fox managing director in Great Britain, summed up the situation there, at a luncheon Friday last in the Hotel Plaza, New York, where he was host and the trade press were the guests.

The inordinate success of films Mr. Harley attributed to lack of amusement competition; but, after the war, he warned, the money would flow to other amusements, and this, he added, was a situation the American studios should ponder.

Noting the "enormous" responsibility American film distributors bore, he added the British Government always had cooperated in allowing film imports to bring the public "the best," and he noted that films were "the only unrationed commodity."

He paid tribute to British production under difficulties. He also praised the industry for its efforts to keep up soldier morale by free film distribution and repair of machines and programs. Of newsreel plans for Europe, he said he endorsed the present policy, meaning cooperation with the British, and he added, "We believe we have a right to keep in close contact; we are looking forward to the day when we will have our European newsreel business back. We believe the United Newsreel will have a wonderful effect on that business."

Seek Zoning Change

Peter Perakos, co-owner of the Quittner and Perakos circuit in Connecticut, has petitioned the zoning board in West Hartford, Conn., to change the J. Frederick Talcott estate on the northeast corner of South Quaker Lane and New Britain Ave., West Hartford, from residence to business classification for the purpose of erecting a theatre.

Alley and Sobel Join NBC

Paul Alley, script and foreign editor for MGM's News of the Day, has joined the television staff of the National Broadcasting Company. He will have charge of all film used on WNBT. Mr. Alley recently has been on the United Newsreel staff. Edward Sobel, a stage director and former RKO studio staff member, has returned to NBC to direct studio television programs.

Universal Holds Sales Meeting; May Have 55

Universal will launch its 1944-45 program with more completed films than at any point in its history, William A. Scully, general sales manager told delegates to the company's sales conference at the Ambassador Hotel in Los Angeles, this week. The meeting, which began Monday, will end Tuesday, June 13.

Although the company did not announce its product schedule for next season this week, it was indicated by Mr. Scully in February that Universal would produce 55 features, 81 shorts, four serials, 104 newsreels. At that time he said the company would offer to exhibitors, two features sold separately; that eight Technicolor films would be scheduled, five more than were made this season, and that no British productions were contemplated.

On Monday, he gave detailed information regarding completed pictures earmarked for the new season, including: "Gypsy Wildcat," "The Merry Monahans," "Patrick the Great," "The Climax," "The Devil's Brood," "San Diego, I Love You," "See My Lawyer," "The Pearl of Death," "The House of Fear," "Dead Man's Eyes," "Moonlight and Cactus," "Babes on Swing Street," "Murder in the Blue Room," "Reckless Age" and "The Singing Sheriff."

Productions now in work and expected to be completed shortly are "Bowery to Broadway," "Be It Ever So Humble," "Raiders of Ghost City," the Western serial; "Riders of the Santa Fe," Western. Those about to start shooting include "Can't Help Singing," "My Baby Loves Music," "Queen of the Nile" and "The Frozen Ghost."

Nate J. Blumberg, president of Universal, announced on the opening day of the sales meeting that the company would continue the practice of sales drives for the force throughout the new season and he reported that Universal had obtained this year the largest number of accounts in its history.

District manager winners of the W. A. Scully anniversary sales drive were announced. They were: C. J. Feldman, Los Angeles, first prize; H. D. Graham, Atlanta, second and Dave Miller Cleveland, third. In addition to J. Cheever Cowdin chairman of the board; Mr. Blumberg and Mr. Scully, home office executives attending the meetings are E. T. Gomersall, Fred Meyers, A. J. O'Keefe, F. J. A. McCarthy, Maurice Bergman, Adolph Schimel, F. T. Murray, J. J. Jordan, A. J. Sharick, E. L. McEvoy, M. M. Gottlieb, D. A. Levy, J. E. Garrison, John J. Scully, P. F. Rosian, S. E. Applegate, Dave Miller, C. J. Fedlman, H. D. Graham and Alf Perry. Cliff Work, in charge of production, and John Joseph, advertising and publicity director, also participated in the conferences.

United Artists Branch Heads Meet in Chicago

United Artists branch managers from Chicago, Minneapolis, Indianapolis and Milwaukee exchanges, met in Chicago last weekend with J. J. Younger, Western division manager in the city from New York, to discuss forthcoming product. A similar meeting was to be held this Friday in Kansas City.

Paramount Increases Dividend

The board of directors of Paramount Pictures Inc., last week increased the dividend rate on the common stock by the declaration of a regular quarterly dividend of 50 cents per share, payable September 30, 1944, to stockholders of record September 8, 1944. This represents an increase from $1.60 to $2 per share annually.

Trotta at Son's Graduation

Vincent Trotta, art director of National Screen Service, New York, last Saturday in Memphis attended the graduation of his son, Elliott Trotta, 17, from the U. S. Navy Aviation Training Technical Center.

RKO TAKES RAIL POSITION IN RACE FOR TELEVISION LEAD

Forms RKO Television to Produce Programs for Sale to Sponsors

Radio-Keith-Orpheum Corporation has made a bid for a lead position in the television field.

RKO Television Corporation, a new subsidiary, will produce television programs for sale to television stations and commercial sponsors of visual broadcasting programs. N. Peter Rathvon, president of RKO, Tuesday announced the formation of the new company in New York.

Exhibitors remain the first customers of RKO, however, and the company's major interest is, and will be, the production of entertainment motion pictures, Mr. Rathvon emphasized, in a discussion of television policy. The company has entered visual broadcasting, he said, because it believes television to be a field which cannot be ignored by showmen.

"Rather than stand aside while others preempt the field it would seem to be in the best interests of the entire motion picture industry that producer-distributor companies should participate in television, not only to protect themselves but the exhibitors as well, by directing television programming into fields which would be far removed from feature pictures created for the theatre. Unless this is done, there will be a tendency for television to become dependent upon the showing of feature pictures made primarily for theatre exhibition," Mr. Rathvon said.

Subsidiary's First Interest Is Program Planning

RKO's television subsidiary is interested primarily in program planning. It will make the full facilities of the RKO studios, newsreel and talent available to visual broadcasters. These television shows may be produced on film or directly in front of the television cameras.

The first customer of RKO Television Corporation is the National Broadcasting Company, it was learned Friday.

News pictures of the Republican and Democratic national conventions in Chicago are to be filmed and edited for television by RKO. Flown nightly to New York, these pictures will be shown the next day over WNBT, the NBC television station in New York.

Convention Pictures To Go Over Experimental Network

In addition to exhibition over WNBT the convention pictures will be relayed to Philco's station, WPTZ, in Philadelphia, and to General Electric's WRGB, in Schenectady, over an experimental network.

The contract signed recently between RKO and NBC for the convention pictures provides also for further cooperation between network and film company in the development of new television material.

Mr. Rathvon is chairman of the board of RKO Television and Frederic Ullman, Jr., is president. Mr. Ullman also heads Pathe News, Inc. Ralph B. Austrian is the executive vice-president. He went from the Radio Corporation of America to RKO last year to develop a television program for the film company.

N. PETER RATHVON
Board Chairman

FREDERIC ULLMAN
President

RALPH AUSTRIAN
Vice-President

T. H. HUTCHINSON
Production Head

Malcolm Kingsberg, treasurer of RKO, also is vice-president of the television company.

Production of television programs by RKO is to be under the direction of Thomas H. Hutchinson. He was television program manager for NBC during the first New York experiments with commercial television. Recently he has been studying the application of television to commercial advertising for Ruthrauff and Ryan, advertising agency.

Explaining RKO's belief that a television program can be developed without injury to film theatres, Mr. Rathvon said:

"While television is generally regarded as primarily the concern of radio broadcasting companies, it is most definitely a field which cannot be ignored by the motion picture industry.

"Anything which bids for the leisure time of the public—from baseball to magazines—is in competition with the movies, but television, which has the appearance of 'motion pictures in the home' may seem to many theatre owners to be a potent threat to theatre exhibition.

"Motion picture exhibitors are the customers and the only customers of the major distributing companies. Exhibitor interests come first and must be protected in every way possible, but this cannot be done simply by ignoring this new medium of entertainment. To turn our backs upon television would be a disservice to the exhibitor."

Believes Different Type Of Feature Required

The type of entertainment suitable to television, Mr. Rathvon predicted "will be far different in character from the feature motion pictures created in Hollywood for theatre exhibition. In the evolving of such programs, however, motion picture techniques may play an even greater part than existing radio techniques and the use of film will probably be more important in television broadcasting than the electrical transcription disc is today in radio."

Mr. Austrian, who is expected to have active direction of the new RKO television program, pointed out in the announcement of plans that the biggest problem in television today is not engineering but "intelligent programming."

"It is at this point, or rather just ahead of this point, that RKO, the 'showmanship' company in motion pictures, enters the television arena," Mr. Austrian said.

"Since the entire activity of RKO is the regular business of making, distributing and the showing of dramatic entertainment through the medium of talking motion pictures, RKO believes that with its broad background, wide experience, unlimited facilities and vast resources, it is pre-eminently qualified to develop the new art form that is television programming."

Television requires a combination of the techniques of the motion picture, radio and the theatre, Mr. Austrian explained. Only experienced showmanship can reach the correct combination, he asserted.

"No single individual advertised, no single advertising agency, or no group of advertising agencies could possibly operate such enormous facilities as RKO now offers the potential television users of this country. These facilities are now available to both reputable advertisers and recognized advertising agencies through RKO Television Corporation. The same facilities make it possible for RKO Television Corporation to offer advertisers not only filmed television programs but live-talent package productions as well."

The formation of RKO Television Productions made RKO the first film company to announce active entry into the field of production for visual broadcasting. Mr. Rathvon said that it was based on the first phase of Mr. Austrian's report and survey. Further RKO television activities will develop "as circumstances warrant," he said. It is understood that a television program for the RKO circuit is in this status.

Television Society Bestows Awards

The awards committee of the American Television Society has recommended two citations for outstanding contributions during 1943-44 to television.

Station WABD, operated in New York by Allen B. DuMont, was cited for the "year's outstanding contribution to the art of commercial television." Station WRGB, the General Electric outlet in Schenectady, won recognition for outstanding contribution to television programming.

The committee withheld the award for contributions to public service because of the relatively limited use of television in wartime.

Agnew Says Selznick Film Booked for Capitol

Neil Agnew, vice-president of Vanguard Films, announced in New York Wednesday that the David O. Selznick production, "Since You Went Away," a United Artists release, has been booked into the Capitol theatre, New York. It will follow the run of MGM's "Two Girls and a Sailor," which goes into the theatre June 15. Mr. Agnew indicated the Vanguard picture would play at advanced admissions.

Sudekum Plans Station

Tony Sudekum, president of Crescent Amusement Company, Nashville, has filed an application with the Federal Communications Commission at Washington. The proposed new radio station, which would operate on 1240 kilocycles and 250-watt power on unlimited hours of operation, would provide a fulltime local outlet for Mutual Network programs.

EXPECT COMPANIES TO OFFER 411 FILMS NEXT SEASON

Current Season's 424 Is Slightly Under 438 as Scheduled Originally

With the industry on the last lap of the 1943-44 season and major companies engaged in completing their releases for the year, offering exhibitors a substantial number of top-flight productions for the summer months, product plans for 1944-45 are nearing completion. The companies are expected to release approximately 411 pictures next season.

Indications are that the total number of releases this season, 424, will be slightly under the 438 pictures promised, and that this total will represent a slight increase over the total number indicated for 1944-45, 411. The trend of "fewer, bigger and better," apparently will continue.

Two of the 11 companies, Columbia and Republic, already have held their sales meetings. Columbia will offer 44 next season, Republic 68. Universal's west coast conference, in progress this week, will end next Tuesday. It is indicated the company will produce 55 features, 81 shorts, four serials and 104 newsreels. PRC Pictures' convention is scheduled for June 26-30 in New York, and RKO Radio has scheduled its meeting in New York July 24-26. MGM, Monogram, Paramount, Twentieth Century-Fox, United Artists and Warners are making plans for sales gatherings at which their 1944-45 production programs will be announced.

Influences of War on Production Apparent

Analysis of pictures released by the 11 companies since 1941-42 shows the varying influences of the war on production and distribution and particularly emphasizes the market conditions which affected distribution under wartime conditions.

A total of 534 films were delivered to exhibitors which had not yet felt the full impact of the war. At the end of the 1942-43 season, of the war. At the end of the 1942-43 season, a total of 468 pictures were delivered, showing a reduction of only 46. On the basis of releases already set for the balance of 1943-44 and those which are about to be designated as this season's pictures, it is indicated that a total of 424 pictures will be delivered for this season, a reduction of only 44 over last year, but a decrease of 110 from 1941-42.

Improved Product and Financing a Factor

The accompanying tabulation indicates that although the films delivered for the three-year period show reductions in season totals, individual company figures in some cases do not show parallel reductions over the period. For example, RKO Radio released 39 pictures, including four specials and six Westerns, in 1941-42. The following season the company delivered 47 films, including one special and six Westerns. Changes in studio management and improved financial condition of the company was responsible for RKO's rise in production in 1942-43, despite the raw stock quotas limited by the War Production Board to the industry.

Analysis of release charts for the past three years also shows an increase in the past season over previous seasons of reissues and specials, the latter representing pictures sold separately, away from the small blocks as provided in the Consent Decree.

This season, five companies released or are scheduled to release 16 specials, and three companies are releasing 28 reissues, compared to six specials and two reissues for 1942-43 and seven specials and four reissues in 1941-42.

Since 1941-42 two major companies dropped their Western productions, Paramount and Twentieth Century-Fox. Columbia, RKO Radio, Universal, Republic, Monogram and PRC are maintaining their outdoor schedules. United Artists, which purchased 10 pictures from Paramount two seasons ago, including several Harry Sherman Westerns, also is continuing with its Sherman program.

Monthly Releases Are Cut 25 Per Cent This Year

Another significant factor revealed in the comparative study of releases since 1941-42 shows that the number of pictures distributed each month during 1943-44 is less than the number released monthly in 1941-42, with the reduction as much as 25 per cent. Longer holdovers and extended playing time given to top-budget productions in the past two seasons have resulted in fewer monthly releases and ultimately in season-end reduced totals.

In considering the figures comparing 1943-44 product delivered and 1943-44 product promised, it should be noted that the former figures were based on current company schedules in addition to indications of pictures to be released by the end of August.

Columbia, for example, which announced 44 for this season, probably will deliver 48 pictures, including eight Westerns. MGM, which has set dates through June, has 29, in addition to one special, "Tunisian Victory"; two other specials earmarked for this summer, "White Cliffs of Dover" and "America," plus two more pictures, "Bathing Beauty" and "The Canterville Ghost," probable releases for July.

Paramount announced its sixth block of five, bringing the company's total to 32, including five specials and one film sold separately, "Going My Way." With its sixth block set, RKO still has two more blocks to announce for July and August, which should bring the total number of releases to 44, including four specials.

20th-Fox Will Release 33, Including 4 Reissues

A total of 33 films will be delivered by Twentieth-Fox this season, including four reissues and one special, "Song of Bernadette," which will not be offered for general release until next season. With David O. Selznick's "Since You Went Away" set for summer release at advanced admission scales, United Artists will end the season with 22 pictures according to the present schedule.

Universal probably will release 57 to 59, including six Westerns, compared to the 58 promised. Warner Bros. will deliver 19, excluding the 10 reissues distributed and six more reissues set for release in July.

Republic probably will deliver 68, all promised for this season, although it is indicated that several of the 68 will be released after the 1944-45 season has started. A total of 55 pictures is earmarked for the end of the summer, including eight Gene Autry Westerns which Republic reissued over a year-round period. Eight more are scheduled for next season.

Monogram and PRC will complete their 1943-44 schedules with 40 each. That number has been announced by PRC for next season and it is likely that Monogram also will set 40 pictures for the coming year. Announcements are expected in the near future.

Release Programs Compared

Company	*1944-45 Product Promised or Indicated*	*1943-44 Product to be Delivered*	*1943-44 Product Promised*	*1942-43 Product Delivered*	*1941-42 Product Delivered*
Columbia	44	48	44	52	63
MGM	34	34	36	36	48
Monogram	40	40	40	46	54
Paramount	30	32	30	33	41
PRC Pictures	40	40	40	44	48
Republic	68	55	68	58	54
RKO Radio	36	44	40	47	39
20th Century-Fox	20	33	36-40	44	54
United Artists	25	22	25-30	27	28
Universal	55	57	55	58	64
Warner Bros.	19	19	24-31	23	41
	411	424	438-454	468	534

Holds Metro Staff Luncheon

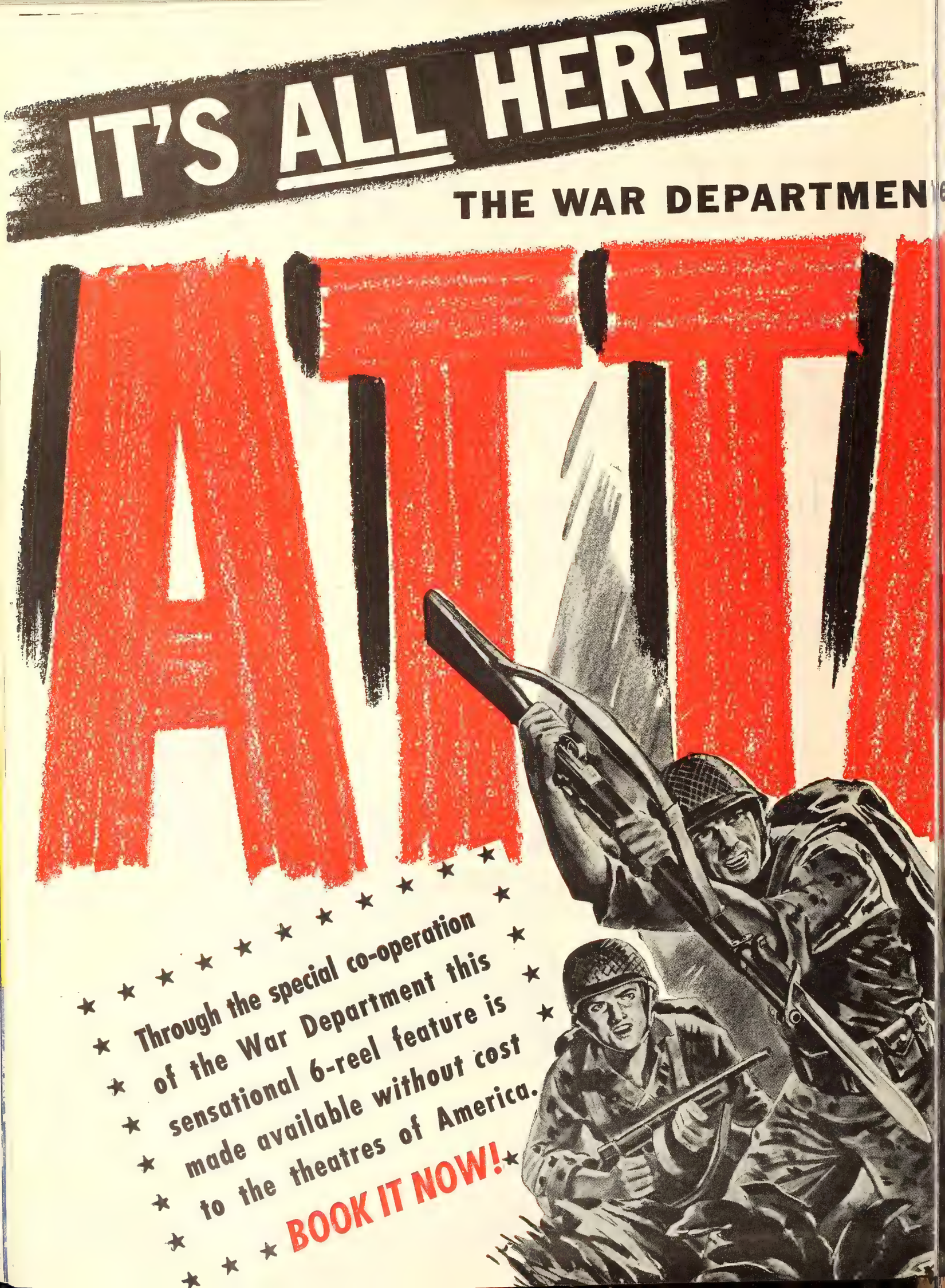
E. K. O'Shea, eastern sales manager for MGM, Monday was host to all employees of the Albany exchange at a luncheon at the De Witt Clinton Hotel and presented a 20-year loyalty pin to Ralph Ripps, and 10-Year loyalty pins to William Williams, Jane M. Breen, Lillian A. Carroll, Edward R. Susse, Frank Carroll and Christine Korin.

TEED-UP FOR THE BIGGEST DRIVE OF YOUR LIFE!

There's only one ball to keep your eye on from June 12th to July 8th!

At press-time news of the Invasion has electrified the nation. The best way to thank our heroes is to re-dedicate our hearts and energies to the job ahead.

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.


IT'S ALL HERE...
THE WAR DEPARTMEN
ATT
Through the special co-operation of the War Department this sensational 6-reel feature is made available without cost to the theatres of America.
BOOK IT NOW!

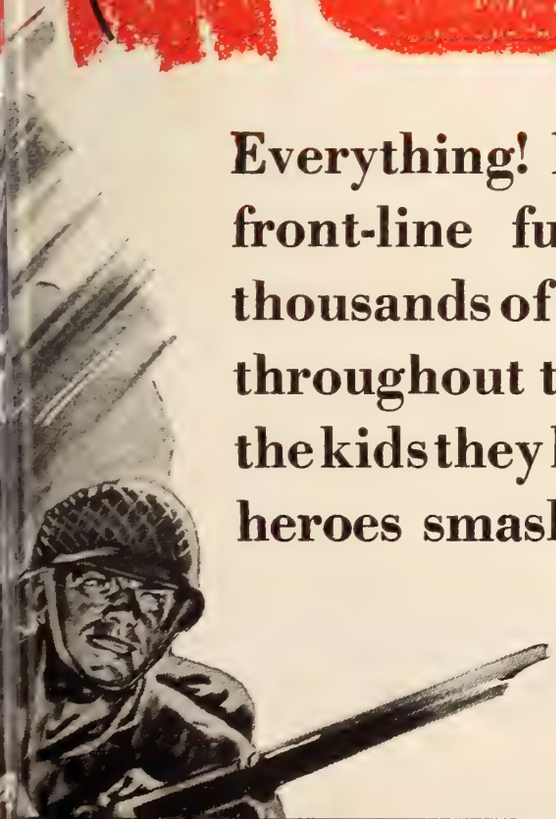
ALL REAL!

eveals

ACK!

(The Battle for New Britain)

Everything! From troop-ship landing to front-line fury! Our American boys—thousands of them—will thrill home towns throughout the nation...as audiences see the kids they knew become war-toughened heroes smashing the murderous Jap!



Produced under the auspices of the Commanding General, Southwest Pacific area
PHOTOGRAPHED BY THE UNITED STATES ARMY SIGNAL CORPS
Released by Office of War Information and Distributed by RKO RADIO PICTURES, Inc.
Exhibited under the auspices of the War Activities Committee of the Motion Picture Industry

THE WAR DEPARTMENT

reveals

ATTACK!

(The Battle for New Britain)

at these

TRADE SHOWINGS

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Room	1052 Broadway	Mon. 6/19	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 6/19	3:45 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 6/19	11:35 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 6/19	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 6/19	11:00 A.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 6/19	1:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 6/19	9:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 6/19	3:45 P.M.
Dallas	Paramount Projection Room	412 So. Harwood St.	Mon. 6/19	3:45 P.M.
Denver	Paramount Projection Room	2100 Stout St.	Mon. 6/19	11:00 A.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 6/19	3:45 P.M.
Detroit	Blumenthal Projection Room	2310 Cass Ave.	Mon. 6/19	12:00 noon
Indianapolis	Paramount Projection Room	116 W. Michigan St.	Mon. 6/19	10:30 A.M.
Kansas City	Paramount Projection Room	1802 Wyandote	Mon. 6/19	11:35 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 6/19	12:00 noon
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 6/19	3:45 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 6/19	3:45 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 6/19	1:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 6/19	11:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 6/19	11:35 A.M.
New York	RKO Projection Room	630 - 9th Ave.	— —	—
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 6/19	11:40 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 6/19	4:00 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 6/19	3:45 P.M.
Pittsburgh	RKO Projection Room	1623 B'lvd of Allies	Mon. 6/19	12:30 P.M.
Portland	Star Pre-View Room	925 N.W. 19th St.	Mon. 6/19	1:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 6/20	12:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 6/19	3:45 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 6/19	3:45 P.M.
Seattle	Jewel Box Projection Room	2318 - 2nd Ave.	Mon. 6/19	3:45 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 6/19	8:45 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 6/19	3:45 P.M.

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MPH, June 10, 1944 p. 20

COLUMBIA TO RETAIN LARGE BLOCK SALES POLICY

1944-45 Schedule Includes 44 Features, Four Action Musicals, 10 Westerns

Columbia Pictures will not change its sales policy of "large group distribution" to "offering small groups," A. Montague, general sales manager, told 80 delegates to the company's sales convention in Chicago. The meeting was held at the Drake Hotel from June 2 to 5. It was the first of a series of three.

Mr. Montague said the good will developed by the company, "as a result of which over 12,500 exhibitors in the U. S. buy Columbia pictures, is far too precious to Columbia to make a change that might affect the relationships it has built up."

Monday, in a trade press interview at the Drake, he declared that Columbia would not force reissues on exhibitors, "unless there is a demand for them," nor will the company produce any more blood-and-thunder war pictures for the duration. Columbia, he added, would continue to turn out war theme subjects provided they carry sufficient entertainment value. He cited "Mr. Winkle Goes to War," forthcoming release, as an example of the company's war comedy.

MORE THAN 80 executives of Columbia's sales staff gathered in convention Friday through Monday, at the Drake Hotel, Chicago. It was the first of three sales meetings. In the convention picture above are, from left to right, seated: George Josephs, Leo Jaffe, Jack Cohn, A. Montague, Rube Jackter, Louis Astor, M. J. Weisfeldt. Standing are: Irving Sherman, H. C. Kaufman, Joe Freiberg, Seth Raisler, Lou Weinberg, W. G. Brennan, Vincent Borrelli, Sidney Singerman.

Buchman and Wood Films To Be Sold Separately

Columbia's 1944 schedule will include 44 features, four action musicals, 10 Westerns, 28 two-reel comedies, 90 single-reel subjects and three serials, it was announced last Friday.

In addition, the company will sell separately Sidney Buchman's Technicolor production, untitled, starring Paul Muni and Merle Oberon, and Sam Wood's first picture for Columbia, "Jubal Troop," starring Gary Cooper.

A substantial increase in the cost and number of top bracket films is planned by Columbia, with at least 20 big-budget pictures scheduled, the greatest number offered by the company in a single year, with a corresponding reduction in the number of "B" pictures. Several of these productions will be in Technicolor.

More than 80 delegates comprising home office executives and members of the sales staffs of 15 branches attended the four-day convention. Following the Chicago meeting, further sessions will be held in New York and San Francisco.

Jack Cohn, executive vice-president, opened the Chicago meeting and Mr. Montague presided during the remainder of the convention.

Home Office Executives Attended Meeting

Among the home office executives who were present, in addition to Mr. Cohn and Mr. Montague, were: Rube Jackter, Lou Weinberg, Louis Astor, M. J. Weisfeldt, Leo Jaffe, Maurice Grad, George Josephs, Hank S. Kaufman, Vincent Borelli, William Brennan, Seth Raisler, Irving Sherman, Joseph Freiberg and Sidney Singerman.

Field executives who attended were: Jerry Safron, western division supervisor, and division managers, branch managers and salesmen from the field.

It was announced at the convention that J. B. Underwood, branch manager of the company's Dallas exchange, would be named division manager of the southwestern territory, with headquarters in Dallas.

Columbia's production lineup for the new season is as follows:

TONIGHT AND EVERY NIGHT, Technicolor musical co-starring Rita Hayworth, Janet Blair and Lee Bowman, and introducing Marc Platt, dancing star of the Broadway hit "Oklahoma." Victor Saville directs and produces.

OVER 21, by Ruth Gordon, current Broadway stage hit; wartime comedy.

JACOBOWSKY AND THE COLONEL, by Franz Werfel and S. N. Behrman; Theatre Guild Broadway hit; war drama.

BURLESQUE, by George M. Watters and Arthur Hopkins, based on the Broadway play; with music.

APRIL SHOWERS, biography of a noted musical comedy figure, comprising a cavalcade of the greatest American musical comedies of our time.

ANOTHER LOVE STORY, by Frederick Lonsdale, based on the Broadway stage play.

COUNTERATTACK, by Janet Marshall and Philip Stevenson; Broadway stage hit; Russian war drama.

Romance, Music and Comedy Balance the Program

CHAUTAUQUA, drama with music about the early days of American show business in a tale of the Chautauqua circuit.

STORM IN APRIL, by I. A. R. Wylie; romance.

SOME CALL IT LOVE, comedy about a lady psychitrist.

WAR SINGS A LULLABY, by Virginia Van Upp, a romantic story by the author of "Cover Girl."

ONE THOUSAND AND ONE NIGHTS, a romance with a Near East background.

STALK THE HUNTER, murder in a famous museum.

SONG OF BROADWAY, a romantic musical.

NINE GIRLS IN A DRESS SHOP, comedy-murder mystery.

IN OLD MONTEREY, Western musical.

NO SAD SONGS FOR ME, by Ruth Southard, film version of the novel.

EADIE WAS A LADY, romance with music.

SONG OF TAHITI, a girl-and-music show.

MEN OF THE DEEP, drama of the diving heroes.

A "BOSTON BLACKIE" PRODUCTION, another in the series.

SERGEANT MIKE, story about an Army dog.

MISS BOBBY SOCKS, comedy with music about jitterbugs.

EVE KNEW HER APPLES, musical comedy.

WANDERING DAUGHTERS, drama about today's younger generation.

A GUY, A GAL AND A PAL, homespun drama.

GIRL HABIT, comedy.

TEN CENTS A DANCE, drama.

FERRY COMMAND, an action story about the men and women who deliver our bombers.

MAN FROM MOROCCO, mystery-melodrama.

BLOCKADE RUNNER, melodrama with war background.

THREE BLONDES AND A REDHEAD, romantic comedy.

TWO "WHISTLER" PRODUCTIONS, sequels to the film based on the CBS radio show.

TWO "CRIME DOCTOR" PRODUCTIONS, sequels in the series.

BLIMP PATROL, melodrama with war background.

GIRL OF THE LIMBERLOST, the famous Gene Stratton Porter novel.

Ten Starrett Westerns Are on Schedule

During the 1944-45 season Columbia will release 10 Westerns starring Charles Starrett.

The program of the 118 shorts planned by the company will include 28 "big-name" two-reelers, comprising eight Three Stooge specials and four Vera Vague comedies; four Hugh Herbert specials; four with Andy Clyde; two musicals and six all-star comedies. The 90 single reels will feature six Li'l Abner color cartoons and four Fox and Crow special cartoons in color, plus 82 novelty musical and comedy reels, comprising 10 Color Rhapsodies, 10 Phantasies, 12 Screen Snapshots, 12 Sport Reels, 12 Community Sings, eight Film Vodvils, eight Panoramics and six Technicolor Cartoon hits which will be reissued.

In the field of serials, Columbia will release, in the coming year, three chapter plays: "The Black Arrow," mystery play; "Brenda Starr—Reporter," based on the famous comic strip by Dale Messick, and "The Monster and the Ape," a new horror story.

Buys Original for Lasky

Jack L. Warner, executive producer for Warner Bros., has bought "Don't Ever Leave Me," an original story by Norma and Ben Barzman, as a forthcoming production on the Jesse L. Lasky schedule. Story will be a vehicle for Claire Foley, who scored in the stage version of "Janie" and was brought here to repeat her role in the Warner film adaptation of the comedy. Miss Barzman, a newspaper woman formerly with the Associated Press in Paris, is now on the *Los Angeles Examiner*.

May Adjourn Schine Case Two Months

Trial Started, but Judge Scheduled to Preside Over Another Court

Prospects of further delays in the Government's five-year-old anti-trust suit against the Schine circuit, trial of which got under way last Wednesday in U. S. District Court, Buffalo, were seen Monday with the report that the case might be adjourned for about two months.

After several Government witnesses had testified in court last week and Monday of this week, it was learned Tuesday that Federal Judge John Knight, presiding, would be unable to resume until the second or third week of August because he is scheduled to handle the July term of the court at Jamestown, N. Y. It also was revealed that Seth Richardson, of Schine counsel, must return to Washington at the end of this week for trial of another case and that the attorney previously had made arrangements for adjournment of the Schine case during that period.

Exhibitor First Witness

Following a defense motion for postponement which had been denied by Judge Knight last Wednesday, the trial opened and the first witness was called. Emerson W. Long, operator of the Community theatre, Cadiz, Ohio, told a story of having visited every film exchange in Cleveland and Columbus in a search for product that proved fruitless because, allegedly, all available films had been sold to Schine Chain Theatres, Inc.

Mr. Long took the stand after lengthy introductory remarks by Robert L. Wright, chief of the film section of the anti-trust division, for the Government, and Willard S. McKay, for the defendants. Direct examination of the witness was conducted by Albert Boggess, Special Assistant to the U. S. Attorney General.

In his opening remarks, Wr. Wright said he was prepared to prove that small exhibitors had not been permitted to compete with the Schine circuit in the licensing of films and that they had been given the alternative of going out of business, selling out to Schine, or continuing to show pictures which Schine had rejected.

Mr. Wright further declared he intended to prove Schine had "tied up seven of the eight major distributors under franchise agreements," and that he would "seek to re-establish the freedom of opportunity to compete in the exhibition business in Schine towns."

Majors' Attorneys Observers

Among the many court observers during the trial sessions were attorneys for all the major distributors. They asked for transcripts of the court record but are taking no part in the proceedings, having been dismissed as co-defendants.

An attempt by Mr. Wright to have admitted into evidence more than a score of inter-office distributor letters, memoranda and photostatic copies of communications between Mr. Long and distributor heads, was balked by defense counsel Thursday, the second day of the trial. Judge Knight sustained all of the Schine attorneys' objections and informed Mr. Wright that the data might be stricken from the record if it was not later "connected up" with the defendants.

Government witnesses on Thursday, in addition to Mr. Long, were John E. Caskey, attorney for Twentieth Century-Fox, who testified as to the authenticity of records subpoenaed from MGM, RKO, Paramount and 20th-Fox; Frederick Lorey, city editor of the Mt. Vernon, O., *News*, who brought with him a newspaper file containing a "letter to the editor" written by James Copland, manager for Schine in Mt. Vernon, the town where Emerson Long formerly operated the Memorial; Edmund Sperry, manager of the USES in Mt. Vernon, who testified as to the leasing of the building housing the Memorial there.

Booked Theatre Not Built

On Friday Carl B. Moore and Mrs. Moore, operators of the Ohio theatre, Van Wert, O., testified concerning alleged overtures by Schine officials to purchase their theatre. Mrs. Moore also testified she had trouble booking from United Artists, Columbia, Universal, MGM and others. Another witness was Clifford L. Dasher, who operated the Strand in Van Wert with Thomas G. Evans before it was acquired by the circuit.

Monday, Grover C. Scott, former leaseholder of the Viv theatre, Corbin, Ky., admitted under cross examination by Schine attorney Saul E. Rogers that in 1938 he attempted to book product for a theatre not yet constructed. The Viv is one of the houses Schine was ordered to dispose of under the temporary order of May 19, 1942. The circuit also operated the Kentucky and Hippodrome in Corbin.

Mitchel K. Murphy of Big Stone Gap, Va., in exhibition for 20 years in Virginia, testified for the Government Friday that he had made a contract with Hiram H. Owens, owner of the Corbin, on May 19,1939, for its operation. He told of going to Cincinnati where he charged all distributor representatives told him product for the Corbin had been sold to Schine.

Mr. Owens, an attorney in Barberville, Ky., acquired the Viv site in 1935. He testified for the Government concerning his connection with the circuit on two separate occasions.

Court Approves Settlement In Fox Theatres Case

A settlement, under which creditors, stockholders and other interested parties connected with the Fox Theatres Corporation bankruptcy will get return of valuable leases worth nearly $2,500,000 was approved Monday by Federal Judge John C. Knox in New York. An order will be submitted by attorneys for all parties to Judge Knox later.

Under the agreement and compromise, The Ktima Corporation, to which Skouras Theatres Corporation assigned leases and other assets acquired by order of Former Judge Martin T. Manton, of the Circuit Court of Appeals, in 1937, in the Academy of Music Theatres Property on East 14th Street, New York, will be returned to the trustees of the Fox Theatres Corporation.

Other transfers are, common capital stock of the William Fox Realty Company and claims in favor of Fox Theatres Corporation, for $300,760 against William Fox Realty Company.

Infringement Suit Dropped

An infringement suit brought by Harold L. Kingston, author, against RKO Radio Pictures and RKO Corporation was discontinued Monday in New York Federal Court. The author had charged that his copyrighted play, "A Hunting He Will Go," was pirated and used by RKO in producing "Weekend for Three," distributed by RKO.

Expect Dismissal Of Momand Case In Oklahoma City

Lack of evidence of deliberate conspiracy between the distributors and the Griffith circuit against A. B. Momand was indicated Monday as the conclusion in the $4,500,000 Momand trust action which probably will result in the dismissal of the suit by Federal Judge Bower Broaddus in Federal District Court, Oklahoma City.

A formal decision was not expected until several weeks after the arguments on tentative findings ended on Wednesday.

In a courtesy hearing Monday on his tentative findings of fact and conclusions of law regarding the action, Judge Broaddus said that no evidence of deliberate conspiracy had been proved to his satisfaction. Although the proceedings were not a matter of record, it was indicated that most of the action would be dismissed.

The court criticized evidence introduced by Momand's attorneys to show his financial losses in the 1929-32 period covered by the allegations. He said losses of profits led indirectly to property losses, due to other circumstances, mortgages, for example, but that the property losses were not therefore subject to recovery.

The judge said from the bench that he was prepared to dismiss the Momand allegations against at least one of the two Griffith circuits, the Griffith Consolidated Amusement Company, but reserved his judgment regarding dismissal of the other Griffith corporation until later. He did not indicate whether Paramount's contracts with regard to Momand's Wewoka, Okla., interests appeared to be predicated illegally.

The plaintiff filed suit against the Griffith circuit and the 14 distributor defendants 13 years ago. Final judgment in the involved suit is not expected for several weeks.

Earlier Monday, Judge Broaddus invited testimony from both sides with reference to his findings pertaining to Shawnee, Seminole, Okmulgee and Wewoka, all in Oklahoma, and Griffith counsel placed Horace Falls, film buyer, on the stand. No witnesses for the plaintiff were called.

The hearing continued Monday and Tuesday. Judge Charles B. Cochrane was to appear for Griffith and Edward F. McLennen, Boston, and Louis Phillips, New York, were to appear for the distributors.

Ask Dismissal in Rosyl Trust Action in New Jersey

Seeking dismissal of the trust suit brought against the major companies by the Rosyl Amusement Corporation, operator of the Cameo Theatre, Jersey City, six more defendants, Skouras Theatres, RKO, Loew's Paramount, Columbia and Motion Picture Producers and Distributors of America, filed answers last Wednesday in New York Federal court.

The defendants made a general denial of all charges and asked dismissal on the ground that action was barred by the statute of limitations.

The plaintiff seeks triple damages for alleged unlawful acts to stifle competition and restrain trade in the distribution of films in the Jersey City area. Rosyl also seeks an injunction and to declare void contracts between distributor defendants made with five theatre circuits, operating 21 theatres which granted them special privileges and favors.

New Trial Denied in Jackson Park Case

Motions for a new trial in the Jackson Park theatre anti-trust case were denied last week in Chicago by Federal Judge Michael Igoe. Myles G. Seeley, attorney for the defendants, Balaban and Katz, Paramount, Warners, RKO, Twentieth Century-Fox and Loew's filed the motion. It is understood that Mr. Seeley will take the case to the U. S. Circuit Court of Appeals. The plaintiff was awarded a judgement of $360,000 by a Federal jury in March.

M-G-M's
SHIP-SHAPELY
MUSICAL

TWO GIRLS AND A SAILOR

With Oceans of Love

HOLLYWOOD REPORTER:
"Altogether joyous and captivating . . . lavish opulence of entertainment . . . a box-office smash."

THE EXHIBITOR:
"Topnotch musical will certainly please the customers . . . as pleasant a package of surprise entertainment, as has been seen in many, many moons . . . a load of enjoyment."

MOTION PICTURE HERALD:
"Metro-Goldwyn-Mayer's running flow of money-making musicals . . . 'Two Girls and A Sailor' a master musical . . . superlative on all counts . . . smooth as satin."

MOTION PICTURE DAILY:
"Crackerjack musical . . . loaded with talent . . . loud and emphatic smacks at the box-office."

FILM DAILY:
"Quality and quantity to set it up as box-office bang . . . bursting with entertainment . . . super-musical bids for the maximum of business . . . diversion in the lush Metro tradition."

INDEPENDENT:
"A topflight musical destined for whopping grosses."

SHOWMEN'S TRADE REVIEW:
"Lavish and tuneful musical . . . a top box-office draw."

DAILY VARIETY:
"Top grosser with every element for a popular hit . . . tuneful melodies, bang-up production numbers, big names, story with a genuine heart tug skyrocket this sock film into a cinch attraction for any house."

BOXOFFICE:
"The top of entertainment . . . thoroughly big time."

THE WONDERFUL M-G-MUSICAL "TWO GIRLS AND A SAILOR"

with

★ VAN JOHNSON ★ JUNE ALLYSON ★ GLORIA DeHAVEN ★ JOSE ITURBI ★ JIMMY DURANTE ★ GRACIE ALLEN ★ LENA HORNE ★ HARRY JAMES AND HIS MUSIC MAKERS with HELEN FORREST ★ XAVIER CUGAT AND HIS ORCHESTRA with LINA ROMAY

★ TOM DRAKE ★ HENRY STEPHENSON ★ HENRY O'NEILL ★ BEN BLUE ★ CARLOS RAMIREZ ★ FRANK SULLY ★ ALBERT COATES ★ DONALD MEEK ★ AMPARO NOVARRO ★ VIRGINIA O'BRIEN ★ WILDE TWINS

★ Original Screen Play by Richard Connell and Gladys Lehman
★ Directed by RICHARD THORPE ★ Produced by JOE PASTERNAK
★ A METRO-GOLDWYN-MAYER PICTURE

Fun For The Millions . . . Millions For The Box Office

LIFE-SAVER!

FIGHTING SHOWMEN! JOIN T
FIGHTING 5th WAR LOAN!

D-DAY SPARKS FIGHTING FIFTH DRIVE, OPENING MONDAY

Bond Premiere Total Shoots Up in Invasion Reaction; O'Donnell Sounds Call

With Allied troops, planes and warships hammering at the Nazis in France, the industry's slogan for the Fifth War Loan, "Back the Invasion," became stark reality, and industry pre-drive activities and plans steamed forward to a new boiling point, as opening day of the campaign, Monday, neared.

In Cincinnati for a pre-drive regional rally, Robert J. O'Donnell, national chairman, Tuesday, D-Day, stated:

"On this momentous occasion — fateful D-Day—the efforts of our fighting men and our Allies should be a solemn inspiration to every member of our industry, whether in exhibition, production or distribution, to join the Fighting Fifth.

"The emotional climax of the war is upon us. Invasion multiplies astronomically our obligations.

"Fight with the Allied fighting men—sell more Bonds to provide more power for General Eisenhower."

Friday Mr. O'Donnell had reminded exhibitors: "Our primary objective in the Fighting Fifth War Loan campaign is the sale of "E" Bonds and extra "E" Bonds. Certainly we will recognize, and you are hereby instructed to record, the sale of all Bonds of series "F" and series 'G', but our final accounting will be confined to these three types of Bonds only. No other type of Bonds will be included in our activities."

Invasion Brings Increase In Bond Premieres

With the Allied invasion of the European continent there came a sudden rise in scheduled Bond premieres, with Oscar Doob, campaign director for the New York area, announcing that the increase over the Fourth War Loan probably would come to better than 100 per cent. The grand total already set, he said, was nearing a round one hundred, as reported by Ralph Pielow, distributor chairman for the area. Premieres, according to the report, have been set in "every community of every borough, plus premieres in virtually every small city in the counties around New York."

In the Kansas-Western Missouri area, and prior to D-Day, 340 premieres had been set, doubling the number for the previous drive. The figure was announced by Elmer C. Rhoden and Howard Jameyson, exhibitor chairmen, respectively, for Western Missouri and Kansas.

In Connecticut late reports from Ed W. Ruff, distributor chairman showed that the total premieres were on the way to doubling the previous war loan figure of 37.

Loew's Reports Purchase Of $10,000,000 in Bonds

Monday of this week David Bernstein, treasurer of Loew's, Inc., announced that he had notified Leonard Goldenson, chairman of the corporate investment committee that Loew's was subscribing for $10,000,000 worth of Bonds, to be allocated proportionately to the credit of cities in which there are Loew theatres and MGM exchanges. Tuesday Barney Balaban, Paramount president, announced that the company, its theatre partners and affiliates would subscribe for $15,000,000 in Bonds. Universal announced Wednesday it was buying $3,500,000 in Bonds.

Mr. O'Donnell and his national committee attended four regional meetings this week. As a result of their coast-to-coast tour, the national chairman expressed the belief that "the Fighting Fifth will accomplish its objective." Addressing the campaign workers of the industry, he said, "Throughout the campaign the national committee will stand by to be of every assistance to the members of the industry in the buying, selling and publicizing of War Bonds."

New Jersey Exhibitors Meet in Newark

Tuesday morning Northern New Jersey exhibitors and distributors gathered at the Athletic Club in Newark, discussed the invasion and plans for doubling their efforts in the drive. The meeting opened with a prayer. Harry H. Lowenstein and Don Jacocks, exhibitor state co-chairmen, were in charge. The national committee was represented by Joseph Kinsky, campaign coordinator; S. H. Fabian, chairman of the theatres division of the War Activities Committee, and Leon Bamberger, assistant national distributor chairman. Wenzell Brown, who for seven months was a prisoner of the Japanese in Hong Kong, author of "Hong Kong Aftermath," was a special speaker.

On the same day, Mr. O'Donnell, with national committee members Richard M. Kennedy, John J. Friedl, Ned E. Depinet, Ray Beall and Claude F. Lee, met with 300 exhibitors and distributors from Ohio, Kentucky, Indiana and West Virginia at the Netherland Plaza Hotel in Cincinnati. They were welcomed by Mayor James G. Stewart. Major Allen V. Martini and industry leaders spoke.

Exhibitors and distributors of North and South Carolina assembled for a regional meeting Thursday in Charlotte, N. C., with the national committee members and Major Martini on hand. The state chairmen for the two states, H. F. Kincey and Warren Irvin, respectively, of North and South Carolina, were in charge of the meeting.

A six-page press book in two colors describing the action taken at the recent Des Moines regional meeting, has been sent all exhibitors in the Iowa-Nebraska area.

WAC of Texas Sends Bond Press Book to Theatres

The WAC of Texas also has sent a press book to exhibitors of the state, its masthead carrying the state's slogan, "Let's Be First in the Fifth." It gives emphasis to the roles Texans are playing in the national drive: Mr. O'Donnell, Mr. Beall and Mr. Depinet, "who calls Texas his home."

Robert Folliard, RKO district manager in Philadelphia, has scheduled a Bond premiere for the 50-seat projection room at the RKO exchange, with admission restricted to buyers of $1,000 Bonds, which, Mr. Folliard states, "is a reminder that even the smallest theatre can do its part."

In Washington D. C., the Motion Picture Theatre Owners have appropriated $600 in Bonds, Sidney Lust, chairman of the drive, a $100 Bond, A. Julian Brylawski, president of MPTO a $50 Bond the total to be distributed as awards to theatre managers showing the highest percentage of Bond sales. Fred Kogod, chairman of the Northeast area of the District of Columbia, has donated a $25 Bond to be awarded the champion Bond salesman in his area.

Army Shows To Be Used In Connecticut Drive

Thursday of last week more than 100 Connecticut representatives of the industry met at the Hotel Garde in New Haven. It was announced that 35 premieres had been set, and that an all-Army show would be an added attraction at several theatres. Plans for special children's morning Bond shows and Free Movie Day were discussed. Harry F. Shaw, exhibitor state chairman, was in charge of the meeting.

The subway trains of New York, through the efforts of Harry Mandel of the New York committee, will tell their riders on 1,000 one-sheets in brilliant red and blue on white: "Moviegoers, Join the Fighting Fifth," in the same posters that are being sent exhibitors by the national committee for lobby displays. The New York committee is supplying the posters.

INVASION INSPIRES SLOGANS FOR DRIVE

The War Activities Committee, headquarters for the industry's efforts in the Fifth War Loan, has chosen a number of slogans for the campaign, many born of D-Day. Among them are:

"Sell More Bonds to Provide More Power for Eisenhower!"
"Back the Invasion!"
"Let's All Back the Invasion!"
"Sell Invasion Bonds — Fight by His Side!"
"Sell Invasion Bonds for Victory!"
"Keep Backing the Fighting Fifth!"
"A Bond for Every Seat Is a Bond for Every Fighter!"
"Have You Set Your Bond Premiere?—Keep Backing the Fighting Fifth!"
"Are You Set for Free Movie Day?—Make July 6 the Biggest Day of the Fighting Fifth!"

Dunn Succeeds Jeffrey as UA Publicity Manager

The post of publicity manager at United Artists, vacated last weekend by Arthur Jeffrey, was filled Monday by James C. Dunn, who moved over from the RKO Radio home office publicity staff. Lou Pollock, director of UA advertising and publicity, made the announcement.

Prior to his affiliation with RKO, Mr. Dunn handled special publicity for Twentieth Century-Fox, both at the home office and in Hollywood. For 10 years he served as director of advertising and publicity of the Rivoli theatre in New York.

Mr. Jeffrey became associated with UA in 1937 as New York press contact, and at various times handled trade press, New York exploitation and out-of-town campaigns for the company. He left the post of advertising and publicity director of Warners New York theatres to join UA.

New York Area Showmen Launch Bond Attack

The showmen of the Greater New York area are mobilized—"as never before"—awaiting Monday, opening day of the Fifth War Loan. Headed by Charles Moskowitz, New York chairman, and Oscar Doob, campaign director for the area, county chairmen have organized their forces and zone captains their theatres.

This Friday, drive plans for the area went into action with a military demonstration in Times Square, with the military forces moving from there to invade all the boroughs.

Showmen of the area are to engage in a friendly "Bond Battle of the Boroughs," a no-prize competition among the counties. Each borough is to be rated on the ratio of Bonds sold to the number of seats in the borough.

Plans call for a giant cash register in the middle of Times Square, an "indicator" to show the total sales in New York State each day. When figures are registered at noon there will be daily demonstrations featuring stage, radio and screen stars at the base of the register.

A special folder for exhibitors in all the boroughs tells of the "Infantry attack force into the Boros" and gives the time table of the invading forces this Friday.

Listed in the folder are the names of all the industry members who are in charge of the rallies being held in the five boroughs.

Home office executives of all the companies met last Sunday with Eugene Picker, chairman, to map out plans for stepping up payroll deduction participation in the drive, and extra Bond buying by film workers.

Each company will hold employee rallies, and one plan calls for all companies to unite in a single plan to have employees buy Bonds to outfit a "fighting unit," with one company's employees buying Bonds to purchase a tank, another a bomber, another anti-aircraft gun, another landing craft, etc.

Harmon Speaker at Oklahoma Variety Club Meeting

Francis S. Harmon, executive vice-chairman of the War Activities Committee, was guest speaker at the annual meeting of the Oklahoma Variety Club in Tulsa, headed by L. C. Griffith, last Friday, when a $40,000 health center for the Negro district of Tulsa was presented by the organization. Mr. Harmon addressed numerous theatre men from over the state, officials of the Tulsa Public Health Association and many civic and business leaders.

The WAC executive reviewed the war services of the industry and recounted the benevolent contributions made by the various Variety Clubs throughout the nation, stressing the service and tolerance of the showman's organization as exemplified by the health center.

L. C. Griffith of Oklahoma City, head of the Griffith Southwestern Theatres, Inc., and chief barker, represented the Variety Club at the meeting, which was presided over by Henry Griffing, Oklahoma City theatrical attorney. It was announced that Mr. Griffith had tendered his resignation as chief barker of the Oklahoma tent and that the board had unanimously elected Ralph Talbot, Tulsa theatre owner and civic leader, to head the organization.

Sentence Color Classics Head

Roger Stanley Barnett, former president of Color Classics Corporation, was sentenced June 1 to six months in prison by Federal Judge William Bondy in New York. Barnett pleaded guilty to concealing more than $20,000 in assets from a trustee in bankruptcy. In 1942, Barnett went into bankruptcy, listing liabilities of $57,400, and only $300 in assets. Investigation by Federal authorities disclosed that the former film producer had bank accounts totaling more than $15,000 in banks in California, Utica and New York. Also $5,000 which was held for him, by C. H. Hill, which was turned over to the trustee.

Skirball Announces First Film for UA Release

Jack H. Skirball's first production for release through United Artists will be "Fickle Fortune," a tentative title, starring Fred Allen, it has been announced by the producer. The film, which is budgeted at $1,000,000, will go into production the latter part of July at the Samuel Goldwyn studios. The story is an original by Lew Foster, Jay Dratler and Alma Reville, and is being adapted by Morrie Ryskind and Fred Allen.

Sally Benson, author of "Junior Miss," is now writing a musical for the stage from Louisa M. Alcott's "Eight Cousins" and "Rose in Bloom" to be presented by Mr. Skirball, possibly in association with the Theatre Guild, in January.

Mr. Skirball was in New York this week viewing stage plays for possible film production. His plans call for production of one picture and one stage play yearly.

Decree Showings Conflict Brings System Change

As a result of 22 conflicts in Consent Decree screenings of three companies during the first week of June, sales managers of the five consenting companies have set up a new system for screenings in all exchange areas, whereby each company will check with a master clearance book maintained by Glen Allvine, secretary of the Public Information Committee.

The companies will check with Mr. Allvine's office before making trade paper announcement of screenings. It is a national extension of the local clearance of press screenings for all distributors which has been in operation for two years.

The developments came about at a meeting last week of representatives of the five companies with the Public Information Committee at the New York Athletic Club, following a series of complaints from theatre men who explained they had found it impossible to look at two or more pictures simultaneously.

H. M. Richey, director of exhibitor relations for MGM, moved for a unanimous approval of the plan, which was given. The first company to register through the new central booking system was RKO. The company's screenings will not conflict with any other June schedules, and are as follows:

Monday, June 19, 10:30 A. M.—"Gildersleeve's Ghost;" 2:30 P. M.—"Marine Raiders;" "Attack—The Battle of New Britain"—in all exchange cities except St. Louis, where they will be shown the following day. Tuesday, June 20—10:30 A. M.—"Night of Adventure;" 2:30 P. M.—"Step Lively." Wednesday, June 21—10:30 A. M.—"Look to Your Children," tentative title.

Colonel Henry Joins F & M As Theatre Supervisor

Colonel Charles H. Henry, who will retire shortly from the Army Quartermaster Corps, will become associated immediately with Fanchon & Marco, St. Louis, as theatre supervisor and also as assistant director of war activities for the circuit, it was announced by Harry C. Arthur, Jr., general manager. Colonel Henry, former commanding officer of the 1st and 2nd Training Brigades, Quartermaster Replacement Training Center, Camp Lee, Va., is retiring after 27 years of army service, "for personal injuries and physical disabilities incurred in line of duty."

Manager Is Fined

Los Angeles Municipal Court Judge Irvin Taplin last week fined theatre manager Y. Darnell $200 on a plea of guilty to the charge of showing indecent films in a Main Street theatre February 10. Harry M. Popkin and Patrick McIntosh, owners of the house, Louis Sonny, a distributor, and Charles Flynn, projectionist, were dismissed on similar charges due to lack of evidence connecting them with the offense.

Kuykendall Tells MPTO to Fight for A "Fair Decree"

In an address to exhibitors at the annual meeting of the MPTO of Mississippi, Arkansas and Tennessee in Little Rock, Ark., Ed Kuykendall MPTOA president, called upon his listeners to bend their efforts towards obtaining a fair and equitable consent decree in face of what appears to be Government reluctance to press the trials of a suit against the major companies during wartime.

Mr. Kuykendall spoke at the opening session at the Hotel Marion. Tuesday's luncheon meeting was held in connection with the Fifth War Loan with M. S. McCord of Little Rock, treasurer of Malco Theatres, presiding. The luncheon also was in honor of the Arkansas exhibitors who sold more than one "E" Bond for each seat in their house during the course of the Fourth War Loan. Among those being honored were J. J. Sharum, Claude Mundo, James Taylor, C. J. Harris, W. L. Banniza, Paul Jones, Emma Cox, Pvt. L. E. Gwaltney, Thomas Burton, Mabel Landers and Austin Hicks.

Mr. Kuykendall also urged the exhibitors to protect their organization against what he termed unfair industry taxation, saying that it was a problem which must be watched closely.

Speaking of the shortage of product in many parts of the country, the MPTOA president said that reissues could help solve extreme shortages but warned that it was likely that there would be fewer reissues forthcoming than the need required. He said the Government might "ease up" on equipment supplies in the not too distant future.

H. M. Richey, MGM exhibitor relations head, told the convention that "the number one insurance of the industry is its war activities." Speaking of the post-war period, he said, "There are available now several avenues of insurance against post-war competition and I would put as the primary clause of our insurance policy of the future, our war activities, which some may look upon as a duty, possibly even as a burden, but which to some has been a magic key to open up avenues of goodwill."

Mr. Richey left Little Rock Wednesday for Oklahoma City, whence he continued to Dallas.

Conference Committee Agrees To 20% Cabaret Tax

The Federal cabaret tax will be reduced from 30 to 20 per cent, a House-Senate conference committee agreed Monday, in considering an amendment passed in the Senate last week. However the conference cut from the amendment the exemption from the tax of service men and women. The House accepted the conference report Wednesday.

The proposal had been attached to the measure in the Senate raising the debt limit to $260,000,000,000. The limit proposed in the House has been $240,000,000,000. The conference agreed upon the higher figure.

Objection to lowering the cabaret tax came last week from Senator Theodore Bilbo, Mississippi, who said it would "accommodate a few horn tooters" while leaving established the 20 per cent theatre admissions tax which, he said, was an impediment to theatre-goers' relaxation.

Rene Kuhn Wins Novel Prize

This year's major Hopwood novel award has been won by Rene Kuhn, 21 years old, daughter of Irene Kuhn, novelist, newspaper woman and formerly feature writer for MOTION PICTURE DAILY who is now assistant director of information at NBC. Miss Kuhn's novel, "Into the Light" deals with three generations of an Irish-American family in New York. Her short story "Daguerrotype" won a minor Hopwood award last year. The author will be graduated from the University of Michigan June 24.

Lawler a Partner

T. Newman Lawler, a member of the O'Brien, Driscoll & Raftery law firm for more than years, has been made a partner.

Help him make it 100%

Up to date 16,437 theatres have booked Leo on their screen's during his Anniversary Week.

LEO-ON-EVERY-SCREEN WEEK OF JUNE 22nd!

THESE TERRITORIES ARE BOOKED 100%!

CHARLOTTE	CHICAGO
ALBANY	DENVER
KANSAS CITY	PHILADELPHIA
DETROIT	DALLAS
CLEVELAND	PITTSBURGH
OKLAHOMA CITY	BOSTON
ST. LOUIS	NEW JERSEY
SAN FRANCISCO	NEW YORK
NEW HAVEN	WASHINGTON
DES MOINES	PORTLAND
CINCINNATI	LOS ANGELES

Thanks to the good sportsmanship of our industry, Leo is not far from 100% representation on America's screens during his Anniversary Week. If you have not booked either an M-G-M Feature, Short Subject or Newsreel, kindly communicate with the nearest M-G-M Branch office today. The Friendly Lion is celebrating Twenty Happy Years of sincere effort toward this industry's welfare, and he is grateful indeed for this expression of good-will which all the exhibitors of America, customers and non-customers are extending to him.

FIGHTING SHOWMEN! JOIN THE FIGHTING 5th WAR LOAN!

PRODUCERS GIVE HEREAFTER THE ONCE OVER—LIGHT

Find It Pleasant Place with No Worry of Headlines Sending Film Elsewhere

by WILLIAM R. WEAVER
Hollywood Editor

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

Thus Alfred, Lord Tennyson (1809-1892) in addressing his attention to the matter of death and indicating his attitude toward the experience, which he did not see fit to explore beyond the point of incurrence.

No equivalent circumspection and restraint are on display this 1944 in this place where producers of make-believe are turning attention now to death and the Hereafter, the In-between, sometimes to the Heretofore, and to Heaven and Hell in quest of subject matter with which to seek to divert the cash customers of the cinema. On the contrary, most of the venturers into the realm of the Beyond are electing to put out to sea with a laugh and sometimes with a song, even with tongue in cheek, although the more thoughtful are taking reasonable precautions against the risk of estranging large and well organized sectors of the ticket-purchasing public.

See Many People Unusually Interested in Subject

Theories to account for this trend in choice of subject matter abound. Some quarters attribute it to a shrewd calculation that this is a type of subject in which, at a time when large numbers of people are known to be departing this life violently for the next, large numbers of people may be expected to be keenly interested. None of the producers launching forth upon ventures of this variety have voiced this as a reason. Neither have any of them said that their own and personal contemplation of the Hereafter has been sharpened by the reading of the casualty reports, although the stated theory clearly could hold to this extent.

The fact in plain view is that producers have been and are announcing one picture after another which takes in more territory than is encompassed by the atlas and the calendar. That used to be the unusual thing, undertaken with ceremony and to accompaniment of carefully phrased "feeler" stories in the press, as when Cecil B. DeMille prefaced his announcement of intention to film "The Ten Commandments" by declaring he would enlist a clergyman representing each and all of the religious faiths to assist him as technical expert. Now the unusual has become the commonplace.

Field Where Day's Events Need Not Be Reckoned

In today's case the Hereafter represents to the practical producer, in simplest terms, a domain into which picture-planners faced with substantial uncertainties connected with the terrestial world of tomorrow may project their stories without risk of having them upset by abruptly altered conditions which would necessitate costly remakes or, if breaking too late for that, render their stories anachronistic.

Here and Hereafter

Films now here and to come which concern the Hereafter, and in some cases the Heretofore, include the following:

BETWEEN TWO WORLDS—in which people who are dead but don't know it are dramatized on their way from the Earth to Elsewhere.

HALFWAY HOUSE—in which people meet and enact a narrative in an inn which, it turns out, hasn't been in existence for some time.

HORN BLOWS AT MIDNIGHT—in which the characters, natives of Heaven, come down to Earth and do things.

IT HAPPENED TOMORROW—in which an editor now living the Life Hereafter informs a young man still living his first one what's going to occur next day.

STALK THE HUNTER—in which a materialization of the Devil participates realistically in the affairs of some distressed people.

WHERE DO WE GO FROM HERE?—in which the hero sails with Columbus, quaffs a cocktail with Lucrezia Borgia and wars alongside Washington.

Like the domain of the psychiatric into which they are venturing likewise at this time (MOTION PICTURE HERALD, June 3, page 28), the Hereafter and the Elsewhere represent fields, not quite so new but even more sparsely documented, into which they may move with that freedom which was always a major joy of the pioneer, if often his principal reward.

Producer Finds Himself Delightfully on Own

In both of these domains the producer, whether he be exploring with serious intention or merely for purposes of amusement, finds himself delightfully on his own, which is his favorite base of operations. He can bring down angels, like the jive ones in "Cabin in the Sky" and Jack Benny's playfellows in "The Horn Blows at Midnight," and cause them to cavort on earth in any manner he chooses without fear of having his audiences walk out and complain to the management that the angels they know don't act that way.

And he can dress up the Devil to look like Laird Cregar in a cutaway, as in Ernst Lubitsch's "Heaven Can Wait," and have him send Don Ameche away from the gates of Hell and up a gilded elevator to Heaven without worrying about customers likely to demand their money back on the ground that Old Nick didn't look like that and wasn't so affable about releasing sinners last time they saw him.

Functioning in his fancyings without restrictions rooted in the experience of his audiences, a producer is free to have himself a time and is fairly sure to get away with it if he doesn't go too cynical or solemn about it, which he prefers not to do anyway. Because nobody's been to Heaven or Hell and got back, nor even to the Purgatory which—as in "Between Two Worlds" and "Halfway House"—appears to be a favored locale for films of this sort, there are no authenticated technical experts for producers to fret about, also no blocs of informedly antagonistic citizens numerous enough to worry about while business continues as good as it is. And because nobody likes the Devil very well the producer can depict him in any raiment that appears appropriate to his tale, from the classic crimson of Mephistopheles to the tailored formality of George Arliss in the play and picture of the same name, although for opposite reason opposite conditions govern in the case of God.

Designed to Get Screen Out of Here and Now

By all the evidence in view, the venturing into the realms of psychiatry and the Hereafter —and into another which is to be discussed in the third and final article in this series—is being done a good deal less by way of getting the screen into those realms than by way of getting it out of the place and time which are the here and now. For the here and now, from the point of view of the producer planning a picture which can't reach its public for several months at minimum, has become a setting surrounded with problems a deal more restrictive than any to be found across the borders of time and space.

Among these are such simple and obstinate ones as the question of whether to show an American dinner table loaded with goodies or stripped to crusts and gruel, the decision whether to refer to rationing jocularly or tragically or not at all, and the puzzle about what kind of stickers to place on an automobile.

These specimen problems, met up with in every script about the here and now, are emblematic in no more than a token sort of way of many bigger and tougher ones which have to be dealt with and solved, or skirted somehow, by producers heretofore accustomed to going ahead with their picture planning in serene confidence that the conditions of living depicted in a script are going to be continuingly prevalent when the film arrives at its destination. It is this state of affairs, rather than a hankering to get over into fields far away and unknown, which accounts for the migration across the boundaries.

Leaving Post-War World Strictly Alone for Time

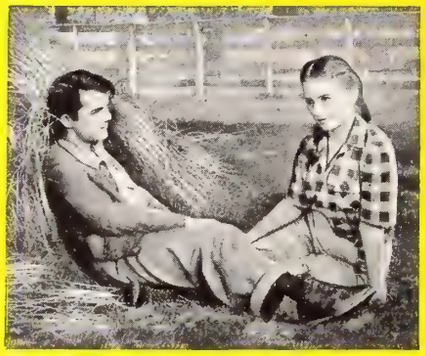
Up to now this state of affairs has not sent producers scurrying into the production of pictures purporting to depict the post-war world possibly in part because nobody's sure about a starting date for that altogether tempting subject and surely for at least two other reasons. In any case, producers are leaving the blueprinting of the post-war world strictly to the pundits and politicos, whose blueprints cost them about a million dollars less than the million dollars per copy which the producer would be compelled to pay for his with no brighter prospect of seeing it adopted. One of the two other reasons for letting this subject alone is Columbia's experience with a little number called "None Shall Escape," which ran up something of a box office record in reverse, and the other reason is that Washington has let it be known there's no eagerness there to have Hollywood touch the matter in any way.

THE STUDIO THAT
GAVE YOU "KENTUCKY"
AND "MARYLAND"
WANTS YOU TO KNOW
THAT FOR
TECHNICOLORFUL ROMANCE –
there's no place like....

"Home In

in Tech

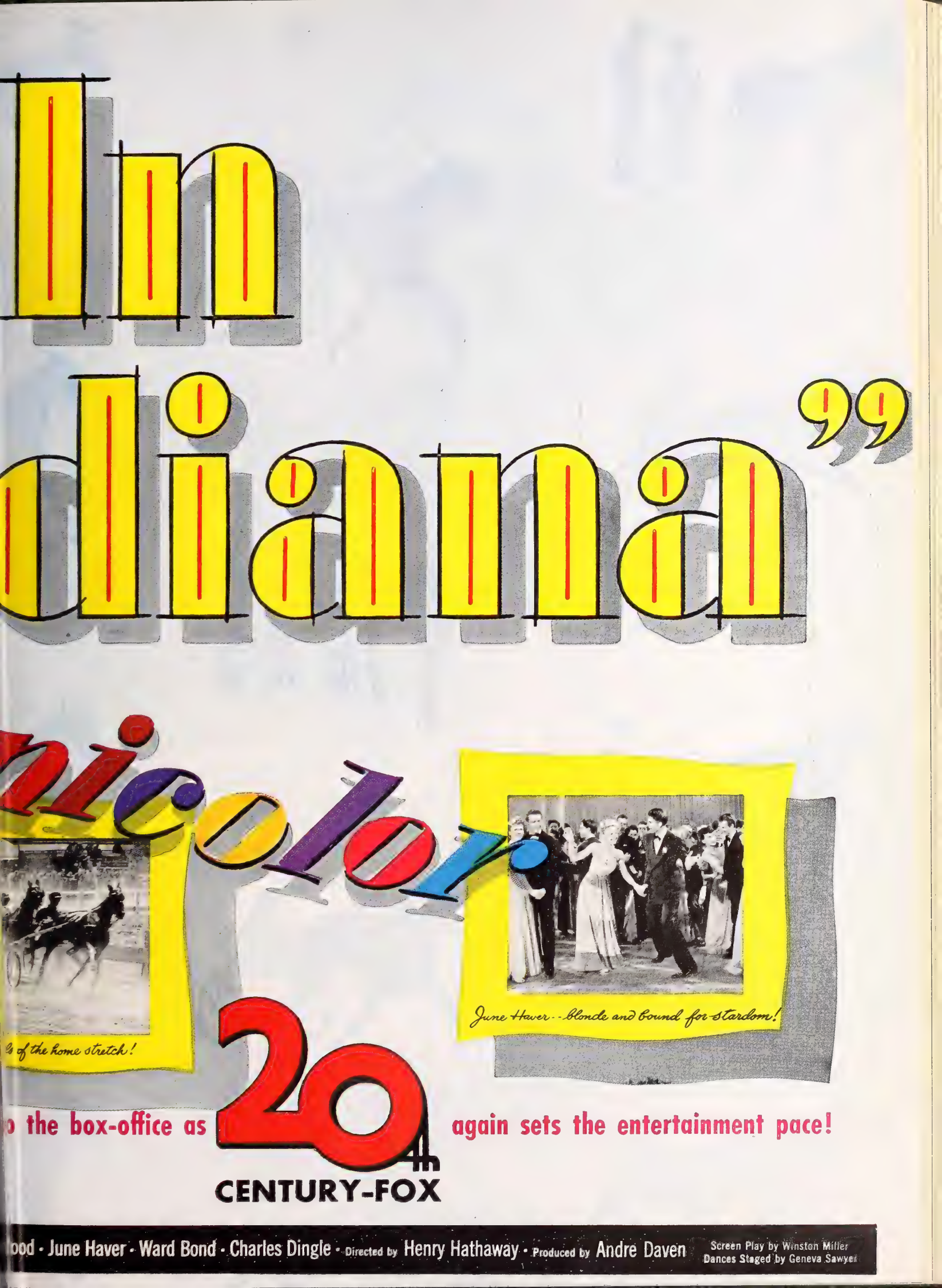
Stirring drama of the horse country!



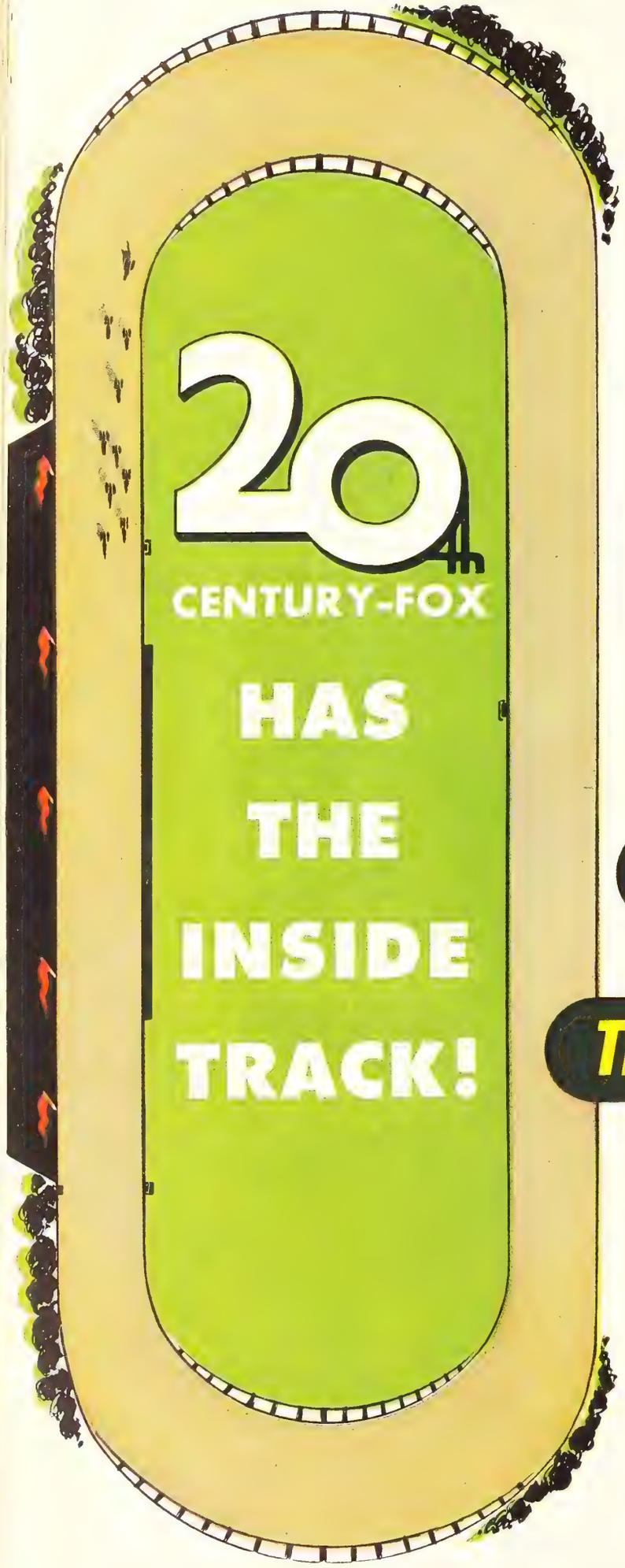
Jean Crain--star bet of the year!

-richly human to the heart.. magnificently colorful to the eye.. knowingly fash

"HOME IN INDIANA" Based on the Saturday Evening Post Story "The Phantom Filly" by George Agnew Chamberlain Featuring Walter Brennan · Lon McCallister · Jeanne Crain · Cha



In
diana"
nicolor
ls of the home stretch!
June Haver--blonde and bound for stardom!
o the box-office as
20th
CENTURY-FOX
again sets the entertainment pace!
ood · June Haver · Ward Bond · Charles Dingle · Directed by Henry Hathaway · Produced by Andre Daven
Screen Play by Winston Miller
Dances Staged by Geneva Sawyer



PIN UP GIRL

The EVE of ST. MARK

BUFFALO BILL

FOUR JILLS in a JEEP

The SONG of BERNADETTE

THE PURPLE HEART

SELL A BIGGER BOND FOR EVERY SEAT
IN THE FIGHTING FIFTH WAR LOAN!

PRINTED, IN U

Three Premieres Held in Several Cities in Week

Last Thursday RKO's drama starring Ginger ogers, "Tender Comrade," made its Broadway but at the Capitol theatre, and on the same day, e United Artists-Charles R. Rogers film, "Song the Open Road" had its world premiere in Portnd, Ore. Cecil B. DeMille's "The Story of Dr. 'assell" opened in Hollywood Wednesday, and at e Rivoli, New York, Tuesday.

Next Wednesday in 193 theatres in Indiana, hio, Illinois and Kentucky, "Home in Indiana," wentieth Century-Fox's Technicolor production, ill have its multiple world premiere. The showg will continue through June 28. Extensive exoitation will be used in advance of the opening, which a number of circuits cooperated.

Twentieth Century-Fox arranged a coast-to-coast ook up Friday over 217 Mutual Broadcasting staons with the "Double or Nothing" program for Home in Indiana." The 30-minute show will origate in Indianapolis.

All of the premieres were preceded by exploitaon programs covering newspapers, magazines and adio. All of the money from the premiere of "The tory of Dr. Wassell" will go to the Naval Aid uxiliary to help finance its work and furnish a 00-bed out-patient ward at the U. S. Naval Hosital at San Diego and set up a new service canteen.

At the "Song of the Open Road" premiere, in eeping with the country's wartime policy to conerve gasoline, prominent civic, social and military eaders attended in gasless carriages in a "gasless" arade of saddle horses, bicycles, horse-and-bugies, roller skates, pushmobiles and even goatarts. The parade and ceremonies were broadcast ver radio station KOIN. Fourteen-year-old Jane Powell, a native of Portland and one of the stars f the film, led the "gasless" parade, accompanied y the mayor.

Columbia's "Secret Command" will have its New ork premiere at the Loew's Criterion theatre Tuesday.

Warners To Re-release Six Features in July

Warner Bros. will re-release six features July 5, it was announced Tuesday by Ben Kalmenson, general sales manager.

Heading the list will be "Manpower," one of he company's 1941-42 season features, co-starring Edward G. Robinson, Marlene Dietrich and George Raft. New prints of this release have been turned out, and new trailers, press book and accessories will be supplied.

Other pictures selected for similar treatment nclude "They Made Me a Criminal," with John Garfield, Ann Sheridan, Claude Rains and the Dead End Kids; "The Walking Dead," with Boris Karloff and Ricardo Cortez, and "Tiger Shark," with Edward G. Robinson, Richard Arlen and Rita Johann. Two other titles will be selected within the next week.

"Twain" Regular Release Scheduled for July 22

"The Adventures of Mark Twain," Warner Bros. production which had a limited group of special advanced-price engagements last month, has been set for regular national release July 22, is announced by Ben Kalmenson, general sales anager. On Broadway, following its recent preminary run at the Hollywood Theatre, the picure returns later for another engagement at the trand.

Lieut. De Simon Wounded

Second Lieut. Gaspar De Simon, wearer of the urple Heart, and a former employee of National creen Service at their American Display plant, as recently admitted to Halloran General Hospital n Staten Island, for injuries suffered from enemy ak while on a bombing mission over Germany. e is navigator of a heavy bomber.

LATE REVIEW

The Black Parachute

Columbia—War Melodrama

This swiftly moving story of the underground movement is timely and credible melodrama. From inception to satisfactory climax, the tale rings true, and despite the familiarity of plot and locale, Lew Landers' direction provides continuous excitement.

Freshness is furnished by Clarence Upson Young's screenplay, which concerns the adventures of a young American drawn into plans of the underground in an unnamed occupied country. Patriots embark upon an attempt to rescue their king, who is being held prisoner by the Nazis while an impersonator broadcasts pro-Fascist speeches in his name. Larry Parks, as the American, brings the plot to successful fruition, despite impediments placed in his way by Osa Massen as Maya, a Nazi.

John Carradine turns in a striking performance as the German general, and Jonathan Hale's portrayal of the king is particularly noteworthy. Trevor Bardette is convincing as an elderly patriot. Jack Fier produced, and the original story was by Paul Gangelin.

Previewed at the Egyptian theatre, Hollywood, on D-Day, where the small audience in attendance seemed pleased. Reviewer's Rating: Good.—THALIA BELL.

Release date, May 4, 1944. Running time, 65 min. PCA No. 10036. General audience classification.

Gen. von Bodenbach.....John Carradine
Maya Orloff.....Osa Massen
Michael Lindley.....Larry Parks
Olga.....Jeanne Bates
Jonathan Hale, Ivan Triesseult, Trevor Bardette, Art Smith, Robert Lowell, Charles Wagenheim, Charles Waldron, Ernie Adams.

Stockholders of Monogram to Meet

Three important proposals will be submitted to Monogram stockholders at the shareholders' meeting in Hollywood scheduled for June 15.

Approval will be asked for an annual executive employee bonus plan, effective with the year beginning July 1, 1944 and involving W. Ray Johnson, Trem Carr and Samuel Broidy. The stockholders also will be asked to ratify the action of the board of directors taken October 22 last in amending the employment contract of Mr. Broidy; the provision for payment to survivors of the three company heads of the sums of $200 a week for the remaining periods of their respective agreements with the company in the event of their deaths; and the granting of options to purchase common stock of the corporation to the three executives.

Present compensation of Mr. Johnston and Mr. Carr is $35,400 a year each. The bonus plan calls for the payment of 20 per cent of the net profits in excess of $200,000 to eight executives, to be allocated as follows: Mr. Johnston, five per cent; Mr. Carr, five per cent; Mr. Broidy, three per cent; George D. Burrows, two; Scott Dunlap, two; Edward Morey, Harry Thomas and Norton V. Richey, one per cent each.

Grainger Creates New Republic District

James R. Grainger, Republic president and general sales manager, has created a New England district including Boston, New Haven, Buffalo and Albany and has placed it under the management of Jack Davis, former Boston branch manager. Boston will be headquarters for the district, which began functioning as a unit Monday, June 5.

Sam Seletsky, New York branch manager, is being transferred to the Boston office, and Grover C. Schaefer, Republic home office executive for the past eight years, has been appointed assistant branch manager in New York.

Maxwell Gillis, district manager of the eastern division, will continue to supervise the New York, Philadelphia and Washington branches.

Heads Memphis Club

James West, owner and manager of Hollywood theatre, Memphis, has been elected vice-president of the Memphis Civitan Club.

USO Shows Seen By 50,000,000 Service Men

More than 50,000,000 American service men in the U. S. and overseas have been entertained with 61,000 separate shows as a result of USO-Camp Show activities since October, 1941, Lawrence Phillips, executive vice-president of Camp Shows reported Tuesday in New York.

To support this "biggest theatrical circuit in history," Mr. Phillips estimated that Camp Shows spent $13,572,000 of contributed funds at an administrative expense of less than 3.02 per cent of total expenditures.

In two and a half years, USO entertainers spent 12,030 man weeks overseas, 10,820 by paid performers and 1,210 by guest entertainers, including many Hollywood stars and players. A total of 1,188 performers left U. S. shores to entertain American troops abroad during the period. Of this number, 1,097 were on salary and 91 served on a volunteer basis, most of the latter from the Hollywood contingent.

Camp Shows announced Tuesday that it was about to launch a nationwide talent search in which many leading exhibitors would take part. The agency is faced with a shortage of talent for its shows here and abroad. Some 40 cities will be canvassed and in each a local exhibitor will act as a USO-Camp Show representative to handle preliminaries of a series of coast-to-coast auditions. The War Department, it was said, had asked USO for 200 additional units which will require at least 1,000 more performers.

Oscar Doob, public relations advisor to Camp Shows, and director of publicity for Loew's circuit, has appointed exhibitors in 27 key cities to help organize the talent search for the agency.

The actual auditions will be handled by USO representatives sent to each city from New York, including Bob Wilson, Ed Lowry, George Choos, Sol Turek, Ben Piermont, Bert Wishnew and Hy Blane, who served in the production and exhibition branches of the film industry before joining Camp Shows.

RKO Sets Five Trade Screenings

Trade screenings of five RKO Radio pictures will be held in the company's 32 exchange centers on June 19, 20, 21, 22, it was announced last week by Ned E. Depinet, president. The pictures are "Step Lively," starring Frank Sinatra, George Murphy, Adolphe Menjou, Gloria De Haven, Walter Slezak, and Eugene Pallette; "Marine Raiders," starring Pat O'Brien, Robert Ryan, and Ruth Hussey; "Look To Your Children," with Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon, and Tessa Brind; "A Night of Adventure" with Tom Conway and Aubrey Long; "Gildersleeve's Ghost" with Harold Peary and Marion Martin.

Screenings are scheduled as follows: Monday, June 19, at 10:30 a.m., "Gildersleeve's Ghost," with the following exceptions: Charlotte and Denver at 2:30 p.m., Cincinnati at 8:15 p.m., Indianapolis at 1 p.m., New York at 11 a.m., Sioux Falls at 9:45 a.m., and St. Louis, Tuesday, June 20, at 11:30 a.m. No screening in San Francisco.

Monday, June 19, at 2:30 p.m., "Marine Raiders" with the following exceptions: Charlotte at 4:15 p.m., Cincinnati at 10 p.m.

"Attack" Trade Shows Held

Trade screenings of "Attack," the story of operations against New Britain in the South Pacific, released through the Office of War Information and by RKO Radio Pictures, will be held in the 31 RKO exchanges June 19 and 20.

Russian Film Opens

The American premiere of the new Soviet musical film, "They Met in Moscow," was held Monday evening at the Victoria theatre, New York, sponsored by the National Council of American-Soviet Friendship.

Rank Pushes Plans for Joint Production

Move Ahead on Agreement with Skouras; Probably to Use Pinewood Studio

by PETER BURNUP
in London

Spyros P. Skouras, president of Twentieth Century-Fox, left for America with but the sketchiest outline of the joint production plan which he negotiated with J. Arthur Rank. So protracted were the talks over the governing Gaumont-British agreement, so involved had details of the agreement become with high Governmental policy, that on the very eve of Mr. Skouras' departure only a draft of the bare principles of the understanding could be exchanged. Even the over-riding financial clauses in the pact had not been finalized.

Mr. Rank, nevertheless, is pushing ahead with his preparations for the 50-50 production scheme. Studio space, once more, is the primary obstacle. But the Rank organization is held in exceedingly high esteem in official quarters; the film chief's agreement with Mr. Skouras was discussed at every stage with the British Treasury Department and the Board of Trade; officials made suggestions for a more convenient implementation of the agreement's provisions, and ultimate announcement of those provisions was made recently with Treasury approval.

Hope for Eased Studio Policy

It is hoped in intimate Rank circles, some easing of the studio shortage problem may occur. The War Cabinet decided that none of the requisitioned studios should be released until an armistice was signed with Hitler. But the plea is being made, in view of official concern not only with the quality but the quantity of British production, that the attitude be relaxed.

Pinewood Studios are proposed as the venue of the 50-50 pictures. Pinewood is one of the Rank properties; it houses the headquarters of the Army, the R. A. F. and the Crown Film Units, but is, for the greater part, occupied with Governmental war work whose nature may not publicly be disclosed but which, it is urged, may very well be performed elsewhere. The Minister of Information, Brendan Bracken, is sympathetic to the idea; has charged George Archibald, now in full control of the Ministry's film activities, with the preparation of some kind of ameliorating scheme.

High hopes are entertained that the first Rank-Skouras picture, whose subject, though often discussed with Mr. Skouras, has not been decided upon definitely, will shortly embark on production. One thing is certain. The picture will not be a so-called "escapist." It will have high purpose in its design; will cost, as a minimum, according to report, £300,000 (about $1,200,000).

Producers Invite Americans

British producers have taken a forward step. At a special meeting of the British Film Producers Association executive council it was agreed that the American companies interested in production here should be invited to join the Association. The Americans, for their part, readily reciprocated, subject to certain safeguards in regard to distribution problems. These difficulties, it is said, will quickly be ironed out.

The new arrangement will be especially welcome, having regard to the effort at length being made to arrive at a long term settlement of those oft-reported studio labor questions. Mr. Rank, as the Association's President, laid before the meeting a report of discussions which he and his labor advisers had had with trade union leaders. Primary principle of any settlement, maintains Mr. Rank, is that work people shall have some guarantee of continuity of employment. Emphasizing that good will and a spirit of co-operation are an essential of successful working, Mr. Rank further proposes that an agreement for weekly employment be substituted for the present hourly-payment basis.

The main factors of such an agreement were ultimately agreed upon by the producers. A settlement doubtless will be the subject of vigorous debate, but is seen likely.

Sistrom in England

Joseph Sistrom—"The Hitler Gang," "Wake Island," "Star Spangled Rhythm"—is the latest American arrival on these shores. He came to England to make an OWI-MOI full-length feature film, but disclaims any knowledge of the picture's purport or purpose, save that it is designed as yet another urge to post-war good neighborliness among Americans and British.

But David Rose, Paramount's managing director over here, has been in consultation with Mr. Sistrom since he arrived. Mr. Rose has an ambitious program of British production in an advanced stage of planning. A pronouncement concerning the details of the program is momentarily expected from Paramount's headquarters; also anticipated is the statement that Mr. Sistrom will be in a position of considerable authority over the productions when ultimately they come to be made.

Sergeant Sweet in Demand

Possibly this world's most widely sought after, nevertheless most diffident, screen-actor is Sergeant John Sweet, U. S. Army. Following his remarkable performance in "A Canterbury Tale," Sergeant Sweet has had an avalanche of cables from the States, and has been approached by a host of agents on this side.

Sergeant Sweet, currently, is appearing at London's Playhouse theatre in a production of "Our Town," specially prepared for men of the U. S. Forces on leave in Britain's capital. His work in the stage play is just as noteworthy as his achievement in the film. But the sergeant doesn't want to be an actor; at least in Hollywood.

Currently reported to be one of the most significant of the J. Arthur Rank productions now actively under way is "They Knew Mr. Knight," Norman Walker's adaptation of the well known novel by Dorothy Whippel. Mr. Walker's company, known as G. H. W. Productions, is one of the units in the Rank setup known as Independent Producers. This, as previously reported, is the British film chief's own improvization whereby his various producing teams, working completely individually, have access to a common pool of ideas, actors and scriptwriters. The feature of the film's makeup is a giant reconstruction of the ancient Lincoln Cathedral.

Says Managers Build Goodwill For Industry

Much of the good will the Canadian public has toward the motion picture industry and particularly toward the Famous Players Canadian circuit is the result of the cultivation of public sentiment by theatre managers, J. J. Fitzgibbons, circuit president, told partners and managers, at a three-day conference this week in Niagara Falls, Canada. The conference, Tuesday through Thursday, was the first in five years. Approximately 125 attended. Mr. Fitzgibbons addressed the opening session Tuesday, presided over by R. W. Bolstad, vice-president. Said Mr. Fitzgibbons:

"The industry both here and in other countries has had an opportunity of demonstrating that it can render important service to the war effort of the United Nations. I think I can safely say that the motion picture industry has made the utmost of the opportunities offered it."

Managers should revive employees' suggestion boxes, Mr. Fitzgibbons suggested, adding that they were being installed even in executive offices, and that a committee would give awards for best suggestions. They will range from $5 to $50, he said, and a special year-end award will be $500.

Other speakers were Roy Tubman, Ottawa city manager, on public relations, and the importance in such work of identification of manager with service clubs; Dan Krendel, Ontario Theatres and Toronto suburban manager, on the training of apprentices who will later be managers; Jack Arthur on front show presentation.

Jules Wolfe, George Cuthbert, Jack Harper and Charles Dentlebeck led discussions on sound and projection; James Nairn spoke on advertising; and home office officials, on departmental problems. Among the latter were N. G. Barrow, R. G. Darby, W. Kerr, A. Macunn, J. A. Troyer, and L. C. Geering.

Visitors attending were Adolph Zukor, Barney Balaban, Leonard Goldenson, Robert Gillham and Charles Reagan, all executives from Paramount, New York headquarters.

File Three New Arbitrations

Three new arbitration complaints and one award were reported in the film tribunals of the American Arbitration Association this week.

A clearance "immediately following" the Broadway theatre, Buffalo, was won by George and Dorothy Gammel, operators of the Columbia theatre. George W. Wanamaker, arbitrator, found he was unable to restore the priority of run formerly held by the Columbia or grant day and date because the theatres were competitive.

Except for this restriction under the decree the arbitrator of this 26th Buffalo action said he would have ordered that there be no clearance between the theatres. Nothing in the award should be construed as limiting the discretionary right of distributors to give the Columbia priority, he said. Loew's, RKO, Paramount, Warners and 20th Century-Fox were defendants. Basil Brothers intervened. Costs were divided.

In New York the Fair Operating Company, owner of the Fair theatre, Jackson Heights, filed clearance action against the five distributors. The 57th case charged that the seven-day margin of the Skouras Granada in Corona was unreasonable and asked elimination or reduction to one day.

Washington's 17th case, on clearance, was filed by Walbrook Amusement Company, operating the Walbrook, Baltimore. Warners was the only defendant. The Walbrook, which won a partial victory in the first Washington case in April, 19[illegible], charged that because of changed conditions the clearances of Durkee's Forest and Gwynn theatres were unreasonable as to time and area.

At Boston the Canton theatre, Canton, Mass., filed a clearance action against all five distributors. It charged 30 days behind first run Norwood and Stoughton theatres was unreasonable.

THE HOLLYWOOD SCENE

'ompleted

OLUMBIA
ry of the Werewolf
nder Western Skies
attleship Blues

:C
even Doors to Death

KO RADIO
one But the Lonely Heart

:PUBLIC
heriff of Sundown
ouse of Terror
hat's My Baby (Colmes)

UNIVERSAL
Trail to Gunsight
House of Fear
Babes on Swing Street

Started

COLUMBIA
Stalk the Hunter
Boston Blackie's Appointment With Death

PRC
Bluebeard

REPUBLIC
Brazil

UNIVERSAL
Be It Ever So Humble

WARNERS
Christmas in Connecticut

Shooting

COLUMBIA
Death Walks Alone
Meet Miss Bobby Socks
Ever Since Venus
Tonight and Every Night

MGM
Airship Squadron 4
Music for Millions
Son of Lassie
Thin Man Goes Home
Ziegfeld Follies
Lost in a Harem
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
National Velvet

MONOGRAM
Marked Trails
I Married a Stranger

PARAMOUNT
Fear
Here Come the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO
Master Race
Pumpkin Shell
Farewell My Lovely
Having Wonderful Crime
Tall in the Saddle
Heavenly Days
Woman in the Window (International)
Princess and the Pirate (Goldwyn)

REPUBLIC
San Fernando Valley
Cheyenne Wildcat
Atlantic City

20TH-FOX
Thunderhead
Tree Grows in Brooklyn
Laura
Something for the Boys

UA
Dark Waters (Bogeaus)
Story of G.I. Joe (Cowan)
Guest in the House (Stromberg)
Double Furlough (Vanguard)

UNIVERSAL
Bowery to Broadway
San Diego I Love You

WARNERS
Strangers in Our Midst
Objective Burma
Roughly Speaking
Conspirators

SHOOTING LEVEL REACHES 52; REPUBLIC STARTS "BRAZIL"

ollywood Bureau

The completion of camera work on 11 fea-res and the start of shooting on six others ought the production level to 52 at the week-d with studio announcements, notably by etro-Goldwyn-Mayer and Universal, indicat-g an early resumption of the lately noted up-ard movement.

"Christmas in Connecticut," a Warner enter-ise with Barbara Stanwyck, Dennis Morgan, lan Hale and Frank Jenks in principal roles, the standout among the new undertakings. illiam Jacobs is producing, Peter Godfrey recting, and it's a story about a returned ldier who goes to a quiet town for a spot of quired quiet and finds the surroundings and rcumstances less quiet than he had at first ticipated.

"Brazil," getting under way at Republic fol-wing the return of a camera crew that spent ur months in the country of the same name quiring background footage, is a musical, rived principally from the song hit but de-loped along lines of the inter-American amity licy, which the studio considers one of its ost important projects. It's about an Ameri-n writing woman, played by Virginia Bruce, ho goes to Brazil to get a story and falls in ve with a guide who turns out to be the tion's most beloved composer. Tito Guizar, ward Everett Horton and Veloz and Yo-da are other principals announced so far. bert North is producing, Albert S. Rogell ecting.

vo Films Are Started Columbia Studio

Columbia started two pictures. "Stalk the nter," long on the studio's production sched-, is a Burt Kelly production directed by Al-d E. Green with Allyn Joslyn, Evelyn Keyes, rguerite Chapman and Edgar Buchanan in cast. "Boston Blackie's Appointment With ath" presents Chester Morris, Janis Carter, hard Lane and others under direction of ar Boetticher, Theodore Richmond pro-ing.

Be It Ever So Humble," started by Uni-sal, presents Martha O'Driscoll, Noah ry, Jr., Hattie McDaniel and others. Leslie Goodwins is directing for associate producer Dick Irving Hyland.

Leon Fromkess, PRC vice-president in charge of production, who is personally producing the picture with Martin Mooney as associate, started "Bluebeard," the original tale of that title, with John Carradine in the title role and Edgar G. Ulmer directing. Jean Parker, Nils Asther, Ludwig Stossel, Iris Adrian, Patti McCarty and Henry Kolker are others who are in the cast.

The weekend witnessed the Metro-Goldwyn-Mayer studio at "a new peak for the year," to use the plant spokesman's phrase, with a dozen features, shooting in 15 units, requiring space on 21 sound stages.

Universal Plans Eight To Start in June

Universal has scheduled eight features to start in June, two of these in Technicolor. "Can't Help Singing" is a Deanna Durbin vehicle, with Robert Paige appearing opposite, and "Queen of the Nile" is another of those quasi-fantasies featuring Maria Montez.

Universal's June 9 entry in the black-and-white medium is "My Baby Loves Music," which is to co-star Grace McDonald and Bob Crosby, the latter bringing along his band. Miss McDonald moves into this picture from completion of the Olsen and Johnson comedy, "See My Lawyer," and Mr. Crosby from his place in the radio and dance band fields. On June 12 the studio starts "In Society," the next Abbott and Costello comedy. Other films on the schedule to start during the month are "The Frozen Ghost," an Inner Sanctum Mystery starring Lon Chaney, "Riders of the Santa Fe," "The Old Texas Trail," an untitled vehicle for Allan Jones and an untitled Western.

Title Changes Are Still Coming—and Going

The week before last, Vanguard, which had changed the title of "Double Furlough" to "With All My Heart," changed the title of "With All My Heart" back to "Double Furlough," declaring that to be the absolute, positive and final title of the film.

Last week Walter Colmes, producing "Anything for a Laugh" for Republic release, decided to change the title to "That's My Baby," which has about it a number of circumstances suggesting still another change to come.

Several weeks ago Columbia put into production a Kay Kyser picture which it publicized simply as "Untitled Kay Kyser," making the single announcement later that the title of it would be "Battleship Blues," and RKO Radio followed the same course with the film it referred to as "Untitled Frank Sinatra" and later announced as "Step Lively."

Recouped Publicity Value By Change to Original

Vanguard sacrificed some measure of publicity value, accruing from the first newspaper-column references to "Double Furlough," but recouped a good deal of it by swinging back to the original title after a relatively short tenacy of "With All My Heart."

Producer Colmes' initial announcement of "Anything for a Laugh" got more publicity than his change of title to "That's My Baby" rates a chance of getting.

The Columbia and RKO Radio procedure averts this sacrifice, which may or may not reflect the fact that both of these studios avail themselves of the services of Audience Research, Inc., the Gallup poll mechanism, in measuring the public attitude toward their films and the titles thereof.

Personnel Intelligence About Hollywood

Monta Bell, veteran and versatile director accountable for such successes as "Birth of the Blues," is to direct "Little Devils," an upper-bracket Monogram film detailing the activities of Chinese children behind the Jap battle lines, which goes into production June 25. . . . Producers William Pine and William Thomas have signed Nancy Kelly, last seen in RKO Radio's "Show Business," for the feminine lead in "Double Exposure," their next film to be produced for Paramount release. . . . **Martha Tilton**, whose singing is rated tops in radio circles, is to star in PRC's "Swing Hostess," scheduled to start this week.

Paramount has purchased "The Lost Weekend," a best-seller by Charles Jackson, who has become a contract writer at MGM since writing it, and has assigned it to the Charles Brackett-Billy Wilder combination, the former to produce and the latter to direct from a script which the two men plan to prepare in collaboration.

SAMUEL GOLDWYN'S
UP IN ARMS
STEP LIVELY
TENDER COMRADE
SHOW BUSINESS
MARINE RAIDERS

AYS OF GLORY
HITS
HEAVENLY DAYS
from
RKO
ALT DISNEY'S
SNOW WHITE
THE SHOWMANSHIP COMPANY

Approve Merger Agreement for Pathe Industries

A merger plan has been approved by the officers and directors of Pathe Laboratories, Inc., a New Jersey corporation, and Pathe Laboratories, Inc. (of California), a California corporation, for their merger into Pathe Industries, Inc., an Ohio corporation. The plan is to be submitted to the stockholders of the respective corporations for approval at special meetings June 26.

Pathe Laboratories, Inc., operates laboratories in Bound Brook, N. J., and New York City, and is the parent company of the wholly-owned subsidiaries, Pathe Manufacturing Corporation and State Theatre Company. Pathe Laboratories, Inc. (of California) is similarly engaged in the operation of a laboratory in Hollywood. Pathe Industries, Inc., owns extensive real estate interest in Cleveland, and among its various subsidiaries owns and operates PRC Studios, PRC Productions, and PRC Pictures, Inc.

The board of directors of the merged corporation will consist of: Henry J. Guild, Raymond J. Morfa, Robert W. Purcell, J. Stinson Young, Kenneth M. Young.

The merger agreement provides for the following officers: Kenneth M. Young, chairman of the board; J. Stinson Young, president; Robert W. Purcell, vice-president; Karl Herzog, treasurer; C. L. Peckham, assistant treasurer; Arthur B. Johnson, assistant treasurer; M. M. Malone, secretary; C. L. Peckham, assistant secretary; Arthur B. Johnson, assistant secretary.

Academy Research Council Earns Signal Corps Award

The Signal Corps Certificate of Appreciation was awarded last week to the Academy of Motion Picture Arts and Sciences Research Council. It testifies that the Council performed services beyond the requirements of duty. It is given to those units which, not under direct Army control, are not eligible for the Army-Navy "E".

Signal Corps officials said the technical units raised by the Research Council of the Academy constituted an important contribution to the early war effort. The importance attached to its work was demonstrated by the fact that the council was selected as one of the first 10 recipients of the certificate, in which the Chief Signal Officer extends his appreciation "for loyal and patriotic services rendered the Signal Corps of the Army of the United States in the accomplishment of its vital mission during a period of national emergency."

Writer Group Names Men To Work on OWI Films

The Hollywood Writers Mobilization last week named Robert Rossen, Emmet Lavery and Allan Scott to a coordinating committee to work with the Office of War Information overseas branch on a 12-picture documentary program which major studios will produce at cost under arrangements made by Robert Riskin, head of the overseas unit. The working committee to function with the writer-coordinators includes James Hilton, Charles Brackett, Marc Connolly, Howard Estabrook, Frances Goodrich, Albert Hackett, John Houseman, Talbot Jennings, Howard Koch, John Howard Lawson, Mary McCall, Jr., Allan Rivkin, Harry Tugend Mr. Rossen and Mr. Scott have offered full time to the project upon the completion of their current studio assignments. The writers' group plans seminars to discuss production ideas in collaboration with the OWI overseas branch.

MOI Screens Three New War Films

Three new war documentary films made by the British Ministry of Information film division were screened by the MOI in New York Thursday. They were "Lili Marlene," "Cameramen at War" and "Naples Is a Battlefield."

SHORTS PRODUCT PLAYING BROADWAY

Week of June 5

ASTOR
- Home Maid ..... MGM
- Screwball Squirrel ..... MGM
- Movies at War ..... WAC
- *Feature: See Here, Private Hargrove* ..... MGM

CAPITOL
- Table Tennis Topnotchers ..... Columbia
- The Dream Kids ..... Columbia
- Movies at War ..... WAC
- *Feature: Tender Comrade* ..... RKO Radio

CRITERION
- Global Airlanes ..... United Artists
- Movies at War ..... WAC
- *Feature: Song of the Open Road* ..... United Artists

GLOBE
- Rudy Vallee's Coast Guard Band ..... Vitaphone
- The Swooner Crooner ..... Vitaphone
- *Feature: Roger Tuohy, Gangster* ..... 20th Cent.-Fox

GOTHAM
- Bugs Bunny Nips the Nips ..... Vitaphone
- *Feature: It Happened Tomorrow* ..... United Artists

HOLLYWOOD
- Russian Rhapsody ..... Vitaphone
- Winner's Circle ..... Vitaphone
- *Feature: Mr. Skeffington* ..... Warner Bros.

PARAMOUNT
- Trail Breakers ..... Paramount
- Popular Science, No. 4 ..... Paramount
- Little Lulu Gets the Birdie ..... Paramount
- Movies at War ..... WAC
- *Feature: Going My Way* ..... Paramount

RIALTO
- T-Bone for Two ..... RKO Radio
- A Package for Jasper ..... Paramount
- Swimcapades ..... Paramount
- *Feature: A Night of Adventure* ..... RKO Radio

RIVOLI
- Your Pet Problem ..... Paramount
- *Feature: Story of Dr. Wassell* ..... Paramount

ROXY
- My Boy Johnny ..... 20th Cent.-Fox
- Lew Lehr Makes the News ..... 20th Cent.-Fox
- *Feature: The Eve of St. Mark* ..... 20th Cent.-Fox

STRAND
- Duck Soup to Nuts ..... Vitaphone
- Our Frontier in Italy ..... Vitaphone
- Mexican Sportland ..... Vitaphone
- *Feature: Make Your Own Bed* ..... Warner Bros.

Documentary Film Series Opens At Museum of Modern Art

Monday last four documentary morale films from the Office of War Information opened a program of new documentary films to show through the summer at the Museum of Modern Art in New York.

Each program on the Museum's schedule is to run a week, the last opening August 28 and ending September 3. Following the current program an incentive film from the Office of Strategic Services will be shown, "War Department Report."

Orientation films from the War Department will be the next on the program, the first, "Prelude to War," showing from June 19 to June 25. The group, six films in all, will continue through July 30. The other groups include industrial incentive films.

Loew Votes $1 Dividend

The board of directors of Loew's, Inc., Wednesday declared a regular quarterly dividend of 50 cents per share on the common stock, and an extra dividend of 50 cents per share, payable June 30 to stockholders of record June 20.

U. S. Blacklists 9 Film Companies in Sweden, Finland

The United States Government Saturday blacklisted seven distributors and theatres in Finland and two distributors in Sweden. The companies were cited by the Interdepartmental Proclaimed List Committee in Washington for having aided the Axis by trade with enemy territory.

Adams Filmi of Helsinki, and three of its subsidiary theatres led the Finnish blacklist. The company imports, exhibits and rents German film and is capitalized at 2,000,000 Finnish marks. It employed 130 persons in 1942, the Government reported.

The company's three blacklisted theatres, all in Helsinki, were the Bio-Bio, Gloria and Rex.

Suomi Filmi, another Helsinki distributor of Nazi propaganda pictures, also was blacklisted. The company's two theatres, the Kino-Palatsi and Scala, both in Helsinki, were also placed on the proclaimed list.

The Government also added two motion picture companies to the list of Swedish companies recently cited for aiding Germany. They were Nordiskt Filmotek, A/B and Pallasfilm, A/B.

U. S. companies and individuals are forbidden by law to do business with the blacklisted companies in neutral nations.

Freeman Clarifies Deal with Wallis

To end the widespread speculation concerning the Paramount deal with Hal B. Wallis and Joseph Hazen, Y. Frank Freeman, vice-president in charge of studio operations for Paramount, said in Hollywood last weekend that Mr. Wallis was to have "complete independence" as far as Paramount is concerned.

Mr. Freeman described Mr. Wallis' deal as being the same as any other with an independent producer, with the difference that Paramount has become an equal partner in the Wallis producing unit. He pointed out that Mr. Wallis, under the contract, could produce for Paramount on any lot in Hollywood, but that he would use Paramount's facilities in view of management problems and studio overhead costs.

The Wallis-Paramount deal, he further explained, in no way affected the position or duties of B. G. De Sylva, executive producer. The activities of the two producers, he said, would be separate and distinct and there would be no possibility of conflict.

In Hollywood last Thursday, however, Mr. DeSylva indicated that he had been eager for some time to drop his total production load in favor of a unit of his own, making a few pictures a year. It was understood that discussions leading to this development were to have been held over the weekend between the producer and Mr. Freeman. Mr. DeSylva's current contract will expire a year from January.

Before leaving New York for California last week, Hal Wallis, head of Hal Wallis Productions, Inc., announced that he had taken options on Frances Reed, who played in "Highland Fling"; Robert Coogan, radio actor; and Lizabeth Scott, Tallulah Bankhead's understudy in "Skin of Our Teeth."

Monogram Host at Screening

Public officials and leaders of child welfare organizations were guests of producer Jeffrey Bernerd last week at the Monogram studio. They saw the recently completed "Are These Our Parents?"

Lightman Heads Welfare Unit

M. A. Lightman, head of Malco Theatres, was recently elected president of the Memphis Jewish Welfare League.

IATSE Reelects Walsh Slate at St. Louis Meeting

Richard F. Walsh and his entire slate of officers were reelected at the International Alliance of Theatrical Stage Employees convention in St. Louis last week. The opposition slate was headed by William C. Bennett, of Washington. He received 411 of 998 votes.

Two new vice-presidents were added: Louise Wright, Dallas film exchange local business agent, and William Barrett, business agent of the studio grips Local 80.

Applications to charter film salesmen and theatre managers in separate unions were not submitted. It was said this week that they were referred to the executive board. Oscar Olson, Milwaukee, who had been proposing a film salesmen's union, refused Monday to discuss it.

Resolutions claiming jurisdiction in television were debated, and this week referred to the board. The IATSE voted a resolution in favor of President Roosevelt's reelection. It also commended his labor stand.

William Green, president of the American Federation of Labor, said the current invasion of Europe would not have been possible without labor. He also praised the amusement unions for their part in educating the public about the war. He added that newspapers, by stressing strikes, had given the public the wrong impression about its effect upon war production; millions, he noted, had never stopped work.

Oscar Kleintopf, of St. Louis, who was ousted eight years ago as business agent of the St. Louis stagehands union on charges preferred by John P. Nick, now serving a Federal sentence for racketeering, was awarded a rehearing on the charges by the convention after a personal plea for vindication. Mr. Kleintopf served as local president for 11 years and was charged with misappropriating funds of the local union.

Ask WLB to Approve 10% Rise for Exchange Staffs

The IATSE and the MGM Washington exchange have appealed to the War Labor Board for approval of a 10 per cent increase for exchange service workers. The decision, when made, will set a precedent. A Philadelphia regional WLB, which has jurisdiction over Washington, May 17 rejected an appeal by both factions from a previous ruling by the Wage Stabilization Director. The director had ruled out the increase.

The precedent which this case will set will affect some 2,000 employees in other exchange centers.

Meanwhile, in argument over new contracts, exchange representatives and those of the IATSE have agreed upon 18 job classifications with minimum and maximum wages, for some 3,000 exchange clerical workers. These classifications and scales shortly will be submitted to the local WLB offices.

Chaplin Arrives in East for UA Stockholders Meeting

Charles Chaplin, producer-owner of United Artists, arrived in New York Monday for conferences with his attorneys. It was learned that Mr. Chaplin came east for the June 16 United Artists' stockholders meeting to be held in Wilmington, Del., and that he may attend the meeting in person instead of by proxy. Election of nine directors for UA is the important action to be taken.

SOEG Wins at 20th-Fox

The Screen Office Employes Guild, Local 1381, AFL, has been officially certified by the National Labor Relations Board as the bargaining agent for over 500 office workers at the 20th Century-Fox studios following an election held May 18 in Hollywood. SOEG is seeking a seven per cent wage increase retroactive to January.

IN NEWSREELS

Each of the five newsreels, Movietone News No. 80, News of the Day No. 278, Paramount News No. 81, RKO Pathe News No. 82 and Universal Newsreel No. 300, is substituting an invasion special for regular issue. News treatment of the specials will be found on page 14.

MOVIETONE NEWS—Vol. 26, No. 79—Governors' meeting discusses problems of war and peace. . . . Navy carrier force in Pacific smashes Jap torpedo attack. . . . News flashes of the war. . . . Aviation. . . . College girls show styles for flying. . . . U. S. air force men in Italy tackle the language.

NEWS OF THE DAY—Vol. 15, No. 277—Allies advance on road to Rome. . . . U. S. task force fights off Jap torpedo-plane attack. . . . Dewey, Bricker in spotlight at parley of 43 governors. . . . New Nazi secret weapons. . . . Little boy teaches Yanks. . . . Miss College keeps fit. . . . Stork drops rare bundle.

PARAMOUNT NEWS—No. 80—Flying capsule. . . . Yank-Tommy team work. . . . Governors demand states' rights. . . . Freak heat wave sweeps nation. . . . Push toward Rome. . . . Pacific air battle.

RKO PATHE NEWS—Vol. 15, No. 82—U. S. governors in annual conference. . . . Top generals lead Italy drive. . . . Capture Germany secret weapons. . . . Test newest Army helicopter. . . . Navy downs Jap torpedo planes.

UNIVERSAL NEWSREEL—Vol. 17, No. 299—The road to Rome. . . . Governor's conference. . . . Winning the Pacific skies. . . . Memorial Day, 1944. . . . Nazi secret weapons. . . . Uniforms for nurses. . . . 20 mm. ammunition. . . . Personality suits.

ALL AMERICAN NEWS—Vol. 2, No. 85—Chicago marks Memorial Day. . . . WAC on job in Sioux City. . . . Urge support of good conduct movement. . . . Cincinnati clowns trim Sox. . . . Brown Bomber puts on show in England.

SEC Lists Loew, Monogram Sales

April was the lightest month over a long period for trading by officers and directors of motion picture corporations in the securities of their own companies, it was disclosed Thursday by the Securities and Exchange Commission.

The only personal transactions disclosed in the commission's monthly summary involved the sale of 1,317 shares of Monogram Pictures common stock by Sam Wolf, officer, Los Angeles. A delayed report showed that Wolf also had disposed of 1,100 shares in March and that at the close of April he still held 1,000 shares.

The only other trade involved Loew's, Inc., which purchased another 114 shares of Loew's Boston Theatres common stock to give it a total of 121,096 shares.

The largest film transfer carried in the summary was not a trade, but the disposition by gift of 3,000 Universal Pictures common voting trust certificate warrants by Joseph H. Seidelman, director, New York. Another gift, of 500 warrants, was reported in a delayed return filed by Adolph Schimel, director, New York, for December, 1943, reducing his holdings to 500 warrants.

The SEC reported that while Charles M. Reagan, New York, held no Paramount Pictures securities when he became a director April 6, Harry Brandt, New York, held 31,500 shares of Trans-Lux common stock when he became a director in that company April 12 and William M. Girden, New York, held 5,000 shares when he joined the same board April 15.

Ray Lewis Gets Rights On Selznick Films

A Canadian group headed by Ray Lewis has acquired from David O. Selznick all open rights throughout the world on "Intermezzo," "Garden of Allah," "Tom Sawyer" and Prisoner of Zenda." Included are the reissue rights for the United States on all of the films except "Intermezzo."

Ray Lewis has negotiated a deal with Paul Graetz, president of the A. F. E. Corporation, now in Hollywood, whereby these Selznick productions will be reissued and distributed through his company.

Radio Unions in Control Dispute; Green Attacked

The National War Labor Board last week averted a walkout of broadcast engineers and technicians of the National Broadcasting Company, the Blue Network and the Newark radio station, WOR. A strike had been called and the NWLB telegraphed all concerned to maintain the status quo pending an investigation.

The dispute was between James C. Petrillo's American Federation of Musicians, affiliated with the AFL, and an independent union, the National Association of Broadcast Engineers and Technicians.

Mr. Petrillo's group contends that it has an agreement, which became effective June 1, to have musicians handle musical records in the stations involved.

A. T. Powley is president of the opposing union, which insists it has a continuing contract with their members to do this work, adding that the contract had neither been abrogated nor cancelled.

Upon receipt of the telegrams, Mr. Powley's headquarters wired all local chapters cancelling the strike order. Martin O'Donoghue, attorney for the union, announced that if AFM musicians were allowed by the stations to take over the handling of the records during the period of investigation, members would go out on strike with only Government programs excepted.

It was believed that WLB would complete its investigation in a month to six weeks.

Monday of this week Mr. Petrillo charged William Green, president of the AFL, had done nothing to clean out "racketeers and crooks" from labor leadership, and that he had failed to repudiate the spread of strikes in war industries. He made the charges in his opening address of the musicians' convention in Chicago. He also accused Mr. Green of lacking courage to step into jurisdictional disputes, and blamed him for being responsible for the War Labor Board which, Mr. Petrillo said, was unfair to labor.

Mr. Petrillo's grievance against Mr. Green came as a result of recent radio station strikes—at WJJD, Chicago, and KSTP, St. Paul—which Mr. Green repudiated as a violation of labor's no-strike pledge, and which Mr. Petrillo called insignificant, saying the stations were not of any value to the war effort. The WLB ruled otherwise.

Circuit Paper Cites Origin

The Robb and Rowley Theatres semi-monthly *24-Sheeter*, for the first half of this month, has given over its pages to the industry's Golden Anniversary. Published in Dallas, the current issue of *24-Sheeter* is called "First Edition Old-Timers Number."

The issue contains a foreword by Bruce Collins, and a history of the circuit, founded by I. J. Robb. It seems Mr. Robb started in exhibition as the result of a bad account. He owned a light plant in Geary, Okla., and one of his clients was the operator of a nickelodeon who couldn't pay his light bill and, figuring the motion picture was not here to stay, traded his theatre for a bill marked paid. In 1909 Mr. Robb went west, and there followed the founding of the present day circuit of houses.

Ace Clary of Killen, one of the Honored Hundred exhibitors of the Fourth War Loan, describes his visit to Washington in *24-Sheeter*, giving accent to the lighter side of the journey. The publication is edited by Don C. Douglas.

RKO Reelects Directors

All directors of Radio-Keith-Orpheum were reelected at the annual stockholders' meeting Wednesday, at Dover, Delaware. Price, Waterhouse and Co. was appointed auditor for 1944.

ANOTHER TOP HI

The critics agree!

"A thrillingly realistic film. The camera work is fine, the film's plot and dialogue are truthful as well as exciting, and the people in it are real folks."

WASHINGTON EVENING STAR

"Tension, conflicts, heart bumps and pathos . . . spotted through the story in acceptable box-office style."

LOS ANGELES HERALD-EXPRESS

"Strong, dramatic entertainment." SAN FRANCISCO NEWS

" 'Man From Frisco' is a worthy story, well told, and Republic Pictures can be proud of this production."

WASHINGTON DAILY NEWS

"Michael O'Shea, in his easy going way, combines charm and strength." SAN FRANCISCO EXAMINER

"The film packs punch and power."

LOS ANGELES EXAMINER

"Stirring and intelligent treatment of a mighty timely subject." WASHINGTON EVENING STAR

"The film has solid entertainment."

HOLLYWOOD CITIZEN NEWS

FROM REPUBLIC

Man from Frisco

MICHAEL O'SHEA • ANNE SHIRLEY

GENE LOCKHART

DAN DURYEA • STEPHANIE BACHELOR • RAY WALKER • TOMMY BOND

and a cast of 20,000

•

ROBERT FLOREY—DIRECTOR

Original Story and Adaptation: GEORGE WORTHING YATES • GEORGE CARLETON BROWN

Screenplay by ETHEL HILL • ARNOLD MANOFF

A REPUBLIC PICTURE

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COVER GIRL: Gene Kelly, Rita Hayworth—The finest picture this company has ever made is this musical that has beautiful Technicolor, swell production numbers and two stars at their best. We did good business and this feature pleased all my patrons. Played Saturday-Tuesday, May 6-9.—Park Theatre, North Vernon, Ind. Small town patronage.

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Donnell—Here's a swell little program picture. Kenny Baker sings some grand old Irish songs.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

FOOTLIGHT GLAMOUR: Penny Singleton, Arthur Lake—This is just a program picture which failed to draw in my community. We did terrible business. Played Sunday, May 14.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HEAT'S ON, THE: Mae West, Victor Moore—I double billed this feature for my weekend trade. A lot of my patrons said, "You don't mean you're going to have Mae West on Friday and Saturday!" You should have seen their faces when they gave me the wicked eye on their way out. Played Friday, Saturday, May 5, 6.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HEY, ROOKIE: Ann Miller, Larry Parks, Joe Besser—Here's quite satisfactory entertainment. Comedians like Joe Besser are badly needed in pictures, and click. Played Wednesday, Thursday, May 24, 25.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

HEY, ROOKIE: Ann Miller, Joe Besser—This is a swell little picture for a small town situation. This feature was enjoyed by all my patrons and we did great business. Played Sunday, April 30.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

MAN'S WORLD, A: William Wright, Margaret Chapman—This is a fair picture which did nice business on Sunday midnight. Played May 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SADDLES AND SAGEBRUSH: Russell Hayden, Bob Wills—A good old Western feature on a weekend never lets us down. Horse operas take well with our farm lads. Played Friday, Saturday, May 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

BROADWAY RYHTHM: George Murphy, Lena Horne, Ginny Simms—This is one swell musical as only MGM knows how to make them. The Technicolor is beautiful, the music is good enough and even the minor parts are played to perfection. If your customers like musicals, don't miss playing this. Played Saturday-Tuesday, May 20-23.—Park Theatre, North Vernon, Ind. Small town patronage.

CRY HAVOC: Margaret Sullivan, Joan Blondell, Ann Sothern—Here's another feature that was produced before the reaction against war pictures set in, and it's the same old story. Business went down and a lot of patrons stayed away because of the fact that it's a war picture. There were no favorable comments, and some otherwise. I realize that the producers are going to get the production cost out of these features, come hell or high water. There is just one thing that will stop their production and that is diminishing returns at the box office, but that hurts both them and us, and it does not make sense.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CRY HAVOC: Margaret Sullivan, Ann Sothern—Here's a good war picture of the nurses at Bataan.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

GIRL CRAZY: Mickey Rooney, Judy Garland—This is an excellent show. The story is just a little thin, but it's just full of comedy. However, business was off some due to the last days of school. Played Saturday-Monday, May 20-22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This is a wonderful picture. A good dog trainer really makes the beautiful collie go through its paces in this story of a dog's great love for her master.—W. O. Woody, Stockton Theatre, Stockton, Mo. Small town and rural patronage.

LOST ANGEL: Margaret O'Brien, James Craig—If possible play this feature, as it will please all your customers. Miss O'Brien, with the aid of James Craig, gave an excellent performance. We did average business. Played Monday, Tuesday, May 8, 9.—Cleo Manry, Buena Vista Theatre Buena Vista, Ga. Small town and rural patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—Here's an excellent production which is well acted, but it's too long. However, my patrons semed to like it.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

RATIONING: Marjorie Main, Wallace Beery—This is an O.K. comedy which pleased my patrons.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

RATIONING: Wallace Beery, Marjorie Main—Here's a typical small town picture loaded with laughs. This feature did exceptional business for us.—Park Theatre, North Vernon, Ind. Small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Here's a plenty good picture which was well liked by all who saw it.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Excellent! This is just the kind of feature for rural patronage and for youngsters.—T. McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

SWING FEVER: Kay Kyser, Marilyn Maxwell—This is just about the poorest picture from this company for some time. However, it drew well and it's a lot better than many big pictures from other companies. Played Wednesday, Thursday, May 24, 25.—Park Theatre, North Vernon, Ind. Small town patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—Here's one of the finest pictures ever made, with entertainment for all classes. However, we didn't do good business as a storm put the high line down and we were dark one night. Kathryn Grayson is great; marvelous voice, good actress and easy on the eyes. This feature was highly praised by all my patrons.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

TUNISIAN VICTORY: Documentary—This was certainly a disappointment at our box office, as only the few who follow the war really enjoyed it. These pictures are not the entertainment the patrons want and pay for. Played Friday, Saturday, May 19, 20.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

Paramount

LADY IN THE DARK: Ginger Rogers, Ray Milland—This probably has the most elaborate sets ever filmed and the Technicolor is wonderful. The dream sequences were a little boring to our small town customers, but the story was unusual and strong enough to carry it through. We did average business. Played Saturday-Tuesday, May 27-30.—Park Theatre, North Vernon, Ind. Small town patronage.

MEMPHIS BELLE, THE: War Documentary—We did good business on this four-reel Technicolor show about a bomber over Berlin. It pleased all my patrons and I did not have to play it with another feature. Played Tuesday, May 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIRACLE OF MORGAN'S CREEK, THE: Eddie Bracken, Betty Hutton—some folks thought this screwball comedy was silly, others thought it was good. We did slightly above average business. Played Wednesday, Thursday, May 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIRACLE OF MORGAN'S CREEK, THE: Eddie Bracken, Betty Hutton—On the whole, my patrons didn't care for this comedy. Also, it did not click at the box office. Played Wednesday, Thursday, May 24, 25.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—This was a natural for the farmers and they enjoyed it a lot. However, it should be good for any spot, as the entertainment is well diversified. Thanks, Paramount.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—Here's a swell picture. It's corny, but it's the kind of corn the paying customers like.—W. C. Woody, Stockton Theatre, Stockton, Mo. Small town and rural patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard, Veronica Lake—All my patrons enjoyed this show. The entire cast gave an excellent performance and we did satisfactory business at the box office.—T. McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—This feature was somewhat different and quite interesting. We did fair business and I received many favorable comments concerning this feature. Played Wednesday, Thursday, May 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOU CAN'T RATION LOVE: Betty Jane Rhodes, Johnny Johnston—This is a novel idea, but it's a little far-fetched. There are a few laughs and the music is fair, but it had no name draws and we did terrible business.—Park Theatre, North Vernon, Ind. Small town patronage.

YOU CAN'T RATION LOVE: Betty Jane Rhodes, Johnny Johnston—This is a routine musical show which did average business on Pal Night. Played Tuesday, May 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—Here's a great picture with an excellent cast and fine acting, but it didn't do the business I expected. Played Monday, May 1.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HIDDEN VALLEY OUTLAWS: Bill Elliott, Gabby Hayes—This is an average Western picture which pleased my Friday, Saturday patrons. Played May 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—This is a very elaborate production based on the song hits written by Susan Hayward, stolen by John Carroll. Here's excellent music, excellent comedy and excellent presentation. This is the first picture we've seen in which Miss Hayward gets her man and it made us all very happy; she's such a cute person. Played Wednesday, April 26.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

JAMBOREE: George Byron, Ruth Terry—This is good hillbilly musical show for a small town, as the cast contains many radio stars from the "Grand Ole Opry" program. We did excellent business and this feature pleased all my patrons. Played Sunday, Monday, May 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM THE RIO GRANDE, THE: Don Barry, Twinkle Watts—Here's one of the best Westerns Barry has ever made. Played Friday, Saturday, May 5, 6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

O, MY DARLING CLEMENTINE: Frank Albertson, Lorna Gray—This was a most excellent picture for my town. I played this feature on a weekend and it pleased all the boys in overalls.—W. O. Woody, Stockton Theatre, Stockton, Mo. Small town and rural patronage.

OH, SUSANNA: Gene Autry—I'm still doing nice business on these Autry reissues. Played Friday, Saturday, May 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—I played this feature on Friday and Saturday to a well pleased audience. Played May 12, 13.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RKO Radio

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—This was a good comedy for my weekend trade. Played Friday, Saturday, May 19, 20.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

FALCON AND THE CO-EDS, THE: Tom Conway, Jean Brooks—We only did fair business on Sunday midnight. I should have double-billed this feature. Played May 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

(Continued on page 46)

IT'S A JOB FOR ALL

SHOW BUSINESS

THE FIGHTING FIFTH

WAR LOAN DRIVE

KEEP BUSY

June 12--July 8

AND IT WILL BE OVER THE TOP

P.R.C.

(*Continued from page* 44)

GHOST SHIP, THE: Richard Dix, Edith Barrett—This feature is too gruesome. Played Friday, Saturday, May 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—There's nothing wrong with this little comedy. It was well liked by my patrons and we did great business. —B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HIGHER AND HIGHER: Frank Sinatra, Michele Morgan—Business was way off and such interest and amusement that resulted came from juveniles. Played Sunday, Monday, May 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROOKIES IN BURMA: Alan Carney, Wally Brown—I double-billed this feature with "In Our Time" and it went over very well, although I don't think it was as good as its predecessor. However, it was plenty good enough.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

Twentieth Century-Fox

DANCING MASTERS: Laurel and Hardy—These boys put life in our box office. Give us more of their features as they take the blues away. Played Friday, Saturday, May 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Here's a beautiful Technicolor picture but it did not end right. However, my patrons commented, "good entertainment," and we did fine business. Played Wednesday, Thursday, May 3, 4.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GUADALCANAL DIARY: Lloyd Nolan, William Bendix—Next to the actual documentary films, to date this is the most realistic picture of a battle campaign that has been screened. It is superior to real life shots in that the excellent acting by a superb cast makes it truer to life to the spectator. Many nerve-tensing moments of high action; many nerve-relaxing moments of high comedy. Played Saturday, April 22.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Here's another swell show from 20th-Fox. Technicolor always helps to draw them in and these two stars are well liked in this community.—T. McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche—This is a good enough picture. However, due to the fact that it was a reissue and the closing week of school, business was off. Played Tuesday-Thursday, May 16-18.—Melville Danner, Kozy Theatre, Granit, Okla. Small t own patronage.

LIFEBOAT: Tallulah Bankhead, William Bendix—This is positively no small town show. Several of my patrons walked out and you know how this makes you feel. We did terrible business. Played Wednesday, Thursday, May 10, 11.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

LODGER, THE: Laird Cregar, Merle Oberon—This is based on an English story with phony cockney accents and if the West Coast knew how heartily the British were disliked (if not hated) here in the midwest, they should. These people are close to the earth with no isms and they know that we are being taken for a ride by Churchill. Just talk to them and they will tell you that America comes first and this fall they will vote that way or I'm a false prophet. Politics, I know, should have no place in these reports, but you can't escape the rabid anti-British feeling that is rife all through this territory.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—We brought this feature back again and did exceptionally well. Book it, if you can use it. Played Wednesday, Thursday, May 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PARIS AFTER DARK: George Sanders, Brenda Marshall—This is a fair feature, but for some reason it didn't draw the customers.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

PARIS AFTER DARK: Brenda Marshall, Philip Dorn, George Sanders—I played this feature on a double bill to satisfactory midweek business. Played Wednesday, Thursday, May 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

UNDER TWO FLAGS: Ronald Coleman, Claudette Colbert—This reissue was played to good business and I received many favorable comments from my patrons. Played Sunday, May 7.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

United Artists

JACK LONDON: Michael O'Shea, Susan Hayward—This is a fine action picture, but we only did fair business. O'Shea is an unknown star. Played Sunday, Monday, May 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

ALWAYS A BRIDESMAID: Andrews Sisters — The Andrews Sisters give out and we take in the cash. Played Friday, Saturday, May 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

COWBOY AND THE SENORITA, THE: Roy Rogers—I double-billed this feature with "Always a Bridesmaid" to excellent business. Rogers is very popular in this community. Played Friday, Saturday, May 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—This was a plenty good show for my Friday and Saturday patronage. Played May 19, 20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GUNG HO: Randolph Scott, Grace McDonald—This is a fine war picture but it's too gruesome. Once again several of my patrons complained about war pictures. People nowadays want escapist entertainment and my thumbs are still down on war pictures. Played Sunday, Monday, May 21, 22.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone, Pat O'Brien—Deanna Durbin doesn't mean much in this community. It's a good picture but it's not worth the money for the business we did. Played Monday, Tuesday, May 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HIT THE ICE: Abbott and Costello—Here's a fine picture with many laughs in it. Played Tuesday-Thursday, May 2-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

IMPOSTER, THE: Jean Gabin, Ellen Drew, Allyn Joslyn—We set an all-time low in attendance on this slow moving feature. We did terrible business and I would suggest you skip it, if possible.—Park Theatre, North Vernon, Ind. Small town patronage.

SING A JINGLE: Allan Jones, June Vincent—This is a fair program picture which caused no excitement at the box office or among the audience. Played Friday, Saturday, May 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WEIRD WOMAN: Lon Chaney, Anne Gwynne—We have never been able to do business with pictures of this type. This is only a fair feature. Played Friday, May 19.—Park Theatre, North Vernon, Ind. Small town patronage.

Warner Brothers

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—Here's a good picture. However, I played this feature during the week and only did average business. Played Tuesday-Thursday, May 23-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart—This is as good now as it ever was. There's not a word about Nazis or Japs, it's just a big outdoor shindig and my patrons liked it. We could use more like this feature. —W. O. Woody, Stockton Theatre, Stockton, Mo. Small town and rural patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—The title fooled many of us, and the humorous unfolding of the old fairy tale of the princess and the commoner, in modern settings, came as a delightful surprise. Olivia de Havilland handles comedy very well, and Robert Cummings is a natural in his portrayal of an average American involved in a situation beyond his grasp . This is one of the best comedies of the season, with a valuable "assist" contributed by Falla who puts on the "dog" at the White House. Played Saturday, April 29.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue —This feature is too long and drawn out. It was supposed to be good box office, but I would have been better off if I had not played it. I received very few comments from my patrons. Played Monday, Tuesday, May 22, 23.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

THIS IS THE ARMY: George Murphy, Joan Leslie—Here's an excellent picture which I played to extra business. However, the print was bad due to many patches. Played Saturday-Monday, May 13-15.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Short Features

Columbia

CRASH GOES THE HASH: All-Star Comedy—Columbia always makes good comedies, which our customers enjoy.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

QUACK SERVICE: All-Star Comedy—Una Merkel and friend make frantic efforts to serve a summons on a doctor first in a night club and then in a hospital. All my patrons enjoyed this short.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

SCREEN SNAPSHOTS, NO. 6: They all like this series and we often get a nice hand at this theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SLAY IT WITH FLOWERS: Color Rhapsody—This is a fine Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SLAY IT WITH FLOWERS: Color Rhapsody—This is an excellent short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Paramount

CILLY GOOSE: Noveltoon—Here's an excellent Technicolor cartoon. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LULU GETS THE BIRDIE: Little Lulu—This is a good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPULAR SCIENCE NO. 4: Unusual Occupation—Here's an entertaining science reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHOWBOAT SERENADE: Musical Parade—This is a good two-reel musical in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPEAKING OF ANIMALS IN THE NEWSREEL: Here's an entertaining one-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPEAKING OF ANIMALS—YOUR PET PROBLEM: This is an entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRAIL BREAKERS: Sport Light—This is an entertaining sport reel about dogs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

HOW TO BE A SAILOR: Walt Disney Cartoon—This is an excellent cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

REALM OF ROYALTY: Magic Carpet—This is just a filler in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SAILS ALOFT: Movietone Adventure—This is just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOLF! WOLF!: Terrytoon—This is an entertaining Technicolor cartoon, with Mighty Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

LABOR FRONT, THE: World in Action—This is the dullest short ever shown. The exhibitor should be paid to run it.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Universal

BAREFOOT JUDGE, THE: Person-Oddity—This is an entertaining reel from the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CHOO-CHOO SWING: Name-Band Musical—This is a very entertaining short. Our men "rode" to town on the rhythms of Count Basie and his orchestra. Also, the Delta Rhythm Boys and other favorites are featured in this short.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

STARS AND VIOLINS: Name-Band Musical—This is a fine two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

AT THE STROKE OF 12: Broadway Brevity—Here's a nice short which is quite interesting. It's really a featurette.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

BUGS BUNNY AND THE THREE BEARS: "Bugs Bunny Special—Here's a fine Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CHINATOWN CHAMPS: Sports Parade—Here's an entertaining reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I GOT PLENTY OF MUTTON: Merrie Melody Cartoon —All my patrons seemed to have enjoyed this Vitaphone short. It is O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

NATION DANCES, THE: Broadway Brevity—This is a very entertaining musical.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SOUTH AMERICAN SWAY: Melody Master Band This is an excellent one-reel with dancing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STRUGGLE FOR LIFE: Vitaphone Variety—This is a fine reel, showing how small animals struggle for life in the forest and are attacked and sometimes killed by the larger animals. Don't miss this short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWEETHEART SERENADE: Melody Master Band This is a fine short which was well received by my patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WEEKLY REPORTER, THE: Merrie Melody Cartoon —This is a fine cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE of MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Doing A Grand Job

Audience Research, a Gallup organization, recently made a poll among theatre patrons which disclosed that the manager is not as prominent an individual as he was three years ago.

The survey reveals that in towns and cities which were polled in 1941, 23 per cent of the people knew the theatre manager's name and 38 per cent could recognize him on the street but would not know his name.

Now the manager's name is known to only 21 per cent of the people, and only 35 per cent would recognize him on the street.

One might conclude from publication of these figures that the manager has been indifferent and indolent concerning one of his responsibilities, whereas facts and circumstances indicate otherwise.

In the past three years the country has undergone a tremendous migration of population as a result of the war. Entire sections have been losing people, while in other areas the population has doubled and trebled. Such a condition is bound to manifest itself in the former relationship between manager and patron.

The various branches of service and war industries have drawn many managers away from theatres in communities where they had contrived with time to command acquaintanceship with moviegoers. Owners and circuit heads have frequently been called upon to replace these men with others who are complete strangers.

Since it is generally admitted that the big city manager plays to a much higher percentage of transient trade and occasional patrons, it will follow that he will not be as familiar to his patrons as his small-town brother who is constantly catering to the same clientele. Nor is there as much necessity or opportunity for the big-city manager to engage in community activities. All of which combines to lower the percentage as it affects the totals. Yet, if we concede all the foregoing points, the survey still shows that the manager is known by name to more than one of every five patrons and that he is recognized by a slightly higher percentage than one of every three patrons.

The point is that the manager who has been commonly accredited for his ability to acclimate himself in unfamiliar surroundings and to make friends in unusual circumstances is doing an outstanding job, with his reputation in little danger of repudiation.

△ △ △

Showmanship Notes

Edgar Goth, director of advertising and publicity for the Fabian theatres, Staten Island, N. Y., is a great believer in institutional activity. He writes:

"I have found that the institutional efforts are productive of publicity, keeping the theatre name in the limelight, plus engendering goodwill."

Mr. Goth furnishes evidence along with his message to prove that he acts on his convictions. Recently he invited the *Staten Island Advance* to exhibit some of their outstanding news photographs, taken in recent years.

The exhibition was arranged at the St. George theatre and featured subjects covering spot news, sports, feature pictures and marine and aerial scenes.

The newspaper naturally gave the display exceptional publicity and Mr. Goth has made a staunch friend in the person of the staff photographer, in addition to pleasing the editor.

△ △ △

FRANK LA BAR, JR., drops a note from the Imperial theatre in Asheville, N. C., informing us of a special screening he held recently of "White Cliffs of Dover".

In addition to representatives of the press and radio, he shrewdly invited some 25 ministers.

Many of the clergymen were so impressed by the picture that they declared their intention to use the "mother story" as a basis for a future sermon. Several actually did preach the sermon on Mother's Day. All of which should have a stimulating effect at the box office when the picture is shown.

As Mr. La Bar suggests, "the idea is not new but is particularly applicable to this picture—and may be of service to others".

△ △ △

The Show Must Go On

About 14 years ago we had occasion to make frequent visits to Jackson, Mississippi, where every thunderstorm meant a complete power breakdown at the Istrione theatre there.

We never failed to be impressed by the resourcefulness of the manager who was regularly called upon to keep his audience entertained for periods ranging up to two hours whenever there was a power failure.

Slightly reminiscent is a recent news story concerning Thomas Kilcoyne of the Strand theatre, Clinton, Mass.

With a capacity evening house, both lights and power failed at the Strand. Kilcoyne, with the aid of emergency lighting procured from the local police and fire departments, put on an impromptu show composed mainly of high school students who were in the audience.

Even after it had been determined that the regular show could not continue that night, the audience remained seated, absorbed in the antics of the amateurs and a community singfest.

—CHESTER FRIEDMAN

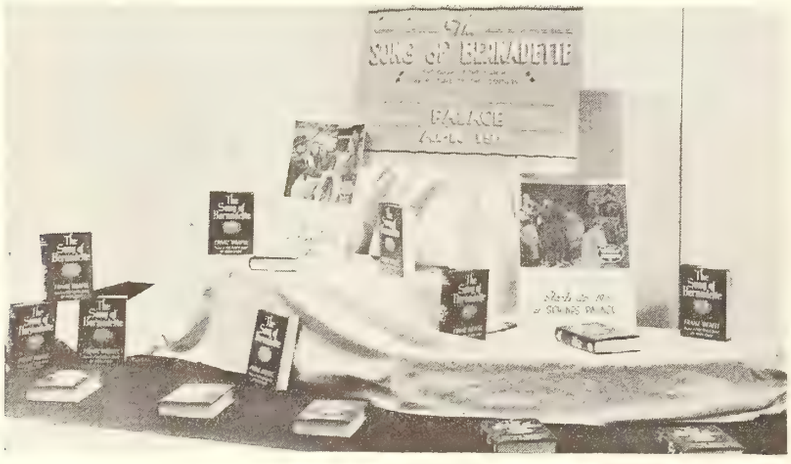
EFFECTIVE SHOWMANSHIP

This lobby stunt provided laughs and amusement for patrons of the Grand, Atlanta. Manager Bill Aiken invited Servicemen to pose with their sweethearts behind cutouts and rewarded them with photos.

A neat lobby board designed by Les Pollock at Loew's, Rochester, N. Y., as an advance plug for "Up in Mabel's Room".

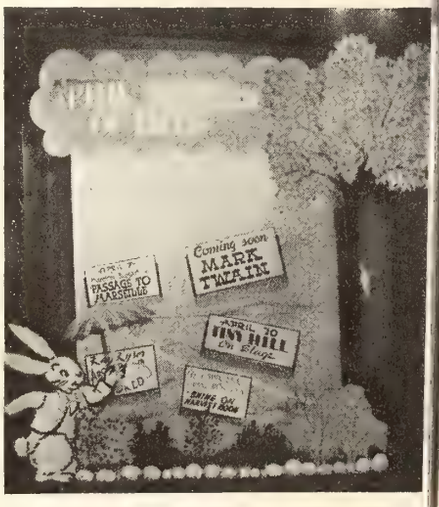
Left, Manager J. D. Hillhouse created this attractive lobby display to publicize "Marseille" at the State, Galveston.

Matt Saunders arranged this outdoor ballyhoo for "Buffalo Bill" at Loew's Poli, Bridgeport, Conn.



Right, lobby display employed by manager M. Conner of the Capitol in Madison, Wis., to plug April "shower of hits", had realistic background.

At left, window displays helped exploit "Bernadette" for manager Dorothy Kopper at the Palace theatre, Watertown, N. Y.

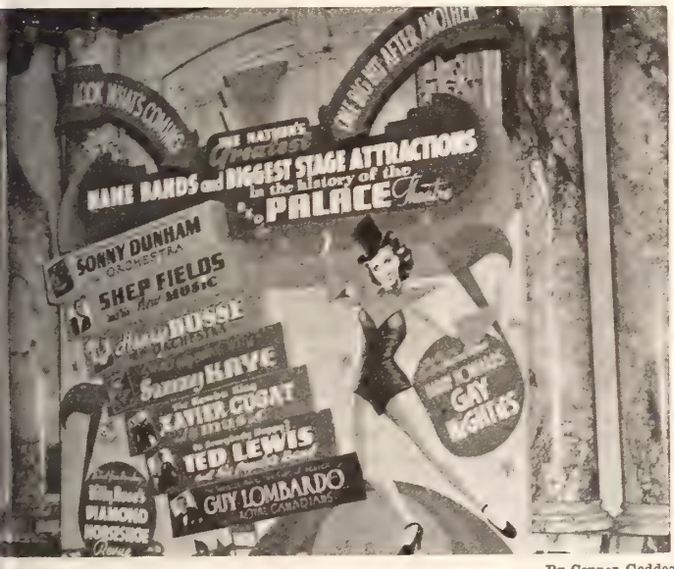


ave Jones, publicist for the Senate, Springfield, ., enhanced front display on "Cover Girl" with ulticolored cloth "flowing" from artist's palette nd lifesize blowups of the star.

By Righter Studio

To exploit "Bernadette" at the Esquire in Toledo, manager Carl Rogers tied up with the local art museum and had students painting portraits of Jennifer Jones in the lobby.

Right, illuminated gaslight and fixtures augmented lobby display created by Morris Rosenthal in advance of "Gaslight" at Loew's Poli, New Haven, Conn.



By Conner-Geddes

Left, Lou Mayer employs attractive displays in the lobby of the RKO Palace, Cleveland, as advance advertising for his stage shows.

By Thomson Studio

Poster displays, colorful lobby boards and a wax dummy over the box office proved a traffic stopper for Mack Howard at the Palace theatre, in Houston during engagement of "Ten Nights in a Bar Room".

t right, John latis, manager the Alhambra, lilwaukee, got enty of window pace for "Gung o", including is fine location hich he proioted from the *ilwaukee Journal*.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

ANDY HARDY'S BLONDE TROUBLE

Attractive lobby displays, merchant co-ops and a comprehensive newspaper and radio campaign publicized the Richmond, Va., premiere of "Andy Hardy's Blonde Trouble." The picture opened at Loew's theatre with manager Jack Foxe handling the details, assisted by Vivian Brown and field exploiteer Tommy Baldridge of M-G-M.

Two art pieces were created by the theatre staff artist which were set up in the lobby two weeks in advonce. A five-foot cutout of Mickey Rooney was placed in the theatre foyer which was moved out to the lobby and set near the box-office during the current week. An eight-foot display illustrating Andy's travels and troubles with scene stills and an arrow was spotted in Haskin's Bowling Center, a prominent downtown location.

Newspaper publicity and art started twelve days in advance of the opening with a special spread in the Sunday section of the *Times-Dispatch*. Additional stories broke daily and included a review on the attraction on opening day. Two-column art and feature stories also broke in advance in the *News-Leader*.

Radio Publicity Included Review and Contest

Radio publicity included a review by Edith Lindeman, drama critic for the *Times-Dispatch* on her regular broadcast over WRNL. Miss Lindeman also devoted special mention to the Wilde Twins who appear in the picture.

Harvey Hudson's Juke Box program over WRVA featured a question and answer contest about the Hardy family. Ten pair of guest tickets were awarded to winners.

Foxe arranged with Radcliffe's flower shop to present the first 25 blondes who attended the opening performance with a corsage. Additionally the lucky 25 were guests of the management. Announcement concerning the corsages and free admissions were made in newspaper ads which were paid for by Radcliffe's. A display in the florist's window also called attention to the free offer.

No less than eleven local beauty shops used special window displays and mailed post cards to patrons with tiein copy on the Wilde Twins, a two-column scene cut and theatre credits.

The Sunlight Laundry used 4,000 inserts in packages delivered to customers which carried picture comment and theatre credits.

Additional window displays were garnered at Lerner's Lady Shoppe, Roundtree's Luggage store, the Occidental Restaurant and Greentree's Shoppe with special tieup stills and suitable theatre mention.

PIN UP GIRL

The *Philadelphia Daily News* went all-out with one of the most extensive newspaper promotions ever accorded to a picture in conjunction with the opening of "Pin Up Girl" at the Stanley theatre, in that city.

The *News*, in cooperation with local merchants sponsored a Pin Up Girl Contest which was held on the theatre stage at a special Midnight Swing Shift Show which ushered in the picture's engagement. The midnight showing was arranged to facilitate the attendance of war workers and entrants engaged in war work throughout the area.

Irving Blumberg, Warner theatre ad head in the Philadelphia area, his staff and the exploitation department of Twentieth Century-Fox Films arranged the details of the campaign.

Merchandise and War Bond prizes amounting to $225. were offered to the winner and runner-up as well as an all-expense trip to New York for themselves and a chaperone.

War plants throughout the section were canvassed for entrants with special notices going up on all plant bulletin boards and announcements concerning the contest published in fac tory house organs.

The *News* ran front page streamers callin attention to the contest and devoted quarte and half-page art breaks and feature storie daily to Betty Grable with picture and theat credit. As the contestants submitted their entr blanks and photos, the contest editor focuse attention on the local beauties. The paper photographer was sent to nearby pools whe pictures were taken and additional entran lined up.

Lou Hart, district manager for Schine Gloversville, N. Y., arranged a tieup with o of the city's leading fashion shops to promo the engagement at the local Glove theatre.

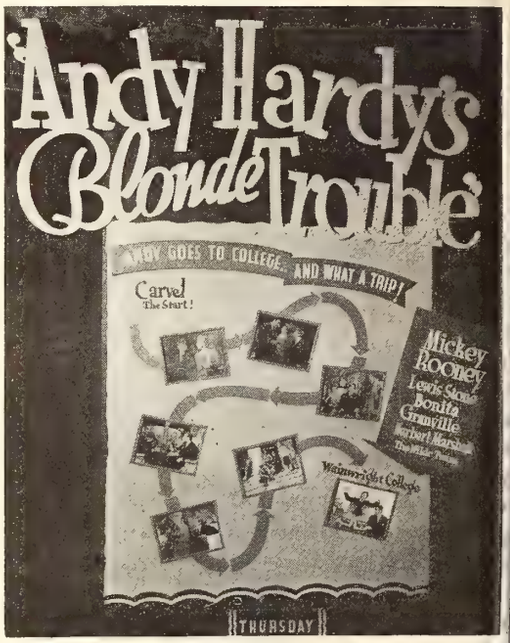
The merchant paid for and distributed 1,0 Pin Up photos bearing picture and theat copy and advertised the giveaway in newspap ads five days in advance of the opening. Th also devoted several windows to exploitati material on the attraction.

A newspaper tieup netted some extra pu licity. Readers were asked to submit nan of local boys who are serving overseas an pin up picture was mailed to each.

An attractive display piece was spotted the lobby ten days in advance, song hits he in the film were plugged through a tieup w a radio shop and the five and dime stores f tured the sheet music.

Highlight of Morris Rosenthal's campa on the picture at Loew's Poli, New Ha Conn., was a novel tieup with the Fiesta R of Hotel Garde. The hotel is sponsor o weekly Tryout Night and Rosenthal offere Betty Grable Pin Up Trophy to the winner.

The stunt was publicized in the regular h ads and a six foot display was placed in hotel lobby. 24-sheet cutouts and window c were spotted in downtown locations.



Jack Foxe's attractive display for "Andy Hardy's Blonde Trouble", which was spotted in well patronized bowling establishment, focused attention to the picture's engagement at the Loew theatre in Richmond, Va.

Merchant promotion for "Pin Up Girl" at the Glove, Gloversville, N. Y., arranged by Lou Hart, included window display and distribution of pin up photos to store patrons.

Quigley Awards Contenders

he men and women listed below have submitted evidence of showmanship within the past ortnight, which justified their names being placed on the list of outstanding showmen.

'AN ACKERY
rpheum, Vancouver, B. C., Canada

LMER ADAMS, JR.
ucca, Midland, Tex.

USSELL BOVIM
lidland, Kansas City, Mo.

R. BRENNAN
ay, Green Bay, Wis.

ERTRUDE BUNCHEZ
entury, Baltimore, Md.

ESLIE V. CAMPBELL
rand, Trail, B. C., Canada

OUIS CHARNINSKY
apitol, Dallas, Tex.

ARLOWE CONNER
apitol, Madison, Wis.

OM DELBRIDGE
endome, Nashville, Tenn.

D DICKLER
elmar, Pittsburgh, Pa.

. M. DILLENBECK
alto, Bushnell, Ill.

ICK FELDMAN
eith, Syracuse, N. Y.

ACK FOXE
oew's, Richmond, Va.

RNOLD GATES
illman, Cleveland, O.

MARGARET GOYETTE
Denham, Denver, Colo.

MILTON HARRIS
Drive-In, Miami, Fla.

EDWARD HARRISON
Court Square, Springfield, Mass.

LOU HART
Glove, Gloversville, N. Y.

WILLIAM HOCK
Rowland, Wilkinsburg, Pa.

MACK HOWARD
Palace, Houston, Tex.

EDWARD J. KEARNEY
Paramount, Syracuse, N. Y.

C. B. KING
Ritz, McGehee, Ark.

JAMES KING
RKO Boston, Boston, Mass.

DOROTHY B. KOPPER
Palace, Watertown, N. Y.

RUSSELL LEDDY
Orpheum, Green Bay, Wis.

ED MAY
Ben Ali, Lexington, Ky.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

R. E. MAYNARD
Rivoli, Saskatoon, Sask., Canada

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

LES PENDLETON
State, Lake Wales, Fla.

LESTER POLLOCK
Loew's, Rochester, N. Y.

EDWARD PURCELL
Strand, Staunton, Va.

GEORGE RIESTER
Capitol, Shamokin, Pa.

JAN ROLLINS
Grand, Galt, Ontario, Canada

CARL ROGERS
Esquire, Toledo, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOSEPH SAMARTANO
Palace, Meriden, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

CHUCK SHANNON
Columbia, Sharon, Pa.

KNOX STRACHAN
Warners', Cleveland, O.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

TED TESCHNER
Valentine, Toledo, O.

rown Ties Post Office o "Address Unknown"

The problems of the Post Office were dis-ussed in a 15-minute round table talk over tation WELI, in New Haven, as part of Bill rown's ballyhoo for his date of "Address Un-nown" at Loew's Poli-Bijou. The Post Of-ce representatives participated in the broad-ast, saw the picture at a private screening and ade frequent reference to the picture and its layers in reply to questions put to them by rown.

itywide Contest Aids "Three Russian Girls"

To plug "Three Russian Girls," manager Iollie Stickles, Strand, Waterbury, planted a ity-wide contest to discover which make the etter nurses, blondes or brunettes. In an-her contest, with guest ticket awards to the inners, Molly sought the longest list of fam-us women warriors and got good breaks in the cal press. To further promote the film, she ndorsed it personally in her newspaper ads, ranged for posters on bulletin boards in the ospitals of Waterbury and on the bulletin oards of the Red Cross stations here, and sed extensive lobby and street ballyhoo.

odeo Members See "Buffalo Bill"

Fred Greenway, Loew's Palace, Hartford, onn., scored in an unexpected publicity break is week when a party of cowboys, members Col. Jim Eskew's JE Ranch Rodeo, which ere booked into a local arena, rode down-wn on horses to conserve gasoline and hitched their broncos to the "no parking" signs in front of the theatre while they enjoyed the performance of "Buffalo Bill" at the theatre. The sight of horses hitched in front of the theatre in the midst of the rushing Hartford downtown traffic was unusual enough to attract the attention of hundreds of Hartfordites and manager Greenway was shortly playing to capacity audiences. The local press gave him a theatre page feature story, with full credits to the theatre and the film.

British Consul Holds "Tunisian" Preview

To help exploit "Tunisian Victory" at Loew's Orpheum, in St. Louis, Hugh Scott arranged for Mr. A. S. Paterson, British Consul, to issue invitations to a special preview of the picture. Window cards with appropriate tiein copy on the picture were spotted around town.

For "The Heat's On," Scott distributed coasters to restaurants, these carried cut of the stars together with title, cast and playdates and also plugged the second picture, "Tunisian Victory." Tinted heralds were also distributed about town. Two jewelry stores were promoted using advance lobby blowups and 15-minutes of Cugat recordings were landed over Station KWK.

Gets Break in Polish Paper

Since there is a large Polish population in Cleveland, Louis E. Mayer at the RKO Palace for his date on "In Our Time" landed a two-column break in one of the Polish dailies, which featured art work and story on the picture. This was a follow up to a special screening. Mayer also spotted a series of radio announcements over Station WJW.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Bunchez Lands Story on Mothers-in-Law

As part of the advance campaign on "Up in Mabel's Room" at Loew's Century, in Baltimore, Gertrude Bunchez sold one of the local columnists on the idea of devoting a two column story to mothers-in-law with particular mention of the picture and playdates.

On "The Lady and the Monster," Gertrude also promoted one of the columnists to give space to a feature story on Vera Hruba Ralston along the "new star is born" angle.

May Celebrates Music Week With Well Rounded Campaign

In connection with the recent celebration of National Music Week, city manager Ed May and Bob Cox, manager of the Ben Ali theatre, in Lexington, Ky., secured cooperation from the University of Kentucky Music Department and arranged for an ensemble of 18 attractive and talented girls to appear on stage for two nights during the week.

Special costuming and lighting, plus organ fanfare was arranged with May at the console and Cox acting as master of ceremonies. Announcements were made in all public school assemblies regarding the special program in advance by the order of the Board of Education. Both the theatremen made announcements at the Rotary, Lions and Chamber of Commerce luncheon meetings.

A 15-minute broadcast was promoted over WLAP the day before opening, including Ed May at the Novachord and Bob Cox as the announcer. Needless to say, plugs were gotten in for the Ben Ali shows. In addition a three-column photo and reader were promoted in the local dailies.

Essay Contest Helps Exploit "Lost Angel" for Ronan

A tieup was made with the Block & Kuhl Department Store by Thomas Ronan at the Fischer theatre, in Danville, Ill., whereby a "Lost Angel" essay conest for children was held in connection with that picture. Entry blanks were available at the children's department of the store. First prize was a $25. Bond and guest ticket good for three months; 2nd prize, $10. of Block and Kuhl merchandise certificate plus two-month guest ticket; 3rd prize $5.00 merchandise certificate and one-month guest ticket, with runners up receiving a week's guest ticket.

The cooperating store used 249 inches of space in the *Commercial News*, the paper coming through with 78 inches of gratis publicity and pictures, while all store ads carried a plug for the contest and playdates.

Ronan also effected a tieup with the Women's Guild of the Holy Trinity Church. The organization sold more than $400 worth of theatre tickets, the promotion resulting in considerable good-will and favorable word of mouth comment.

SHOWMEN PERSONALS

In New Posts: Robert Wickwire, State, Cambridge, Md. Robert Hauswirth, Rex, Miami, Fla. Jerome Greenbaum, Tri-States city manager, Rock Island, Ill. Walter League, Smith Theatres, Syracuse, N. Y. Alex Blair, Manos city manager, Indiana, Pa. D. F. Barreca, Orpheum, Jersey City, N. J.

Bert Lang, Blue Mouse, Seattle, Wash. Henry Cohen, Playhouse, New Haven, Conn. James E. Floyd, Senate, Philadelphia, Pa. Jim Mahoney, Bradley, Putnam, Conn. Robert Wickwire, State, Wilmington, Del. Frank Freudenthal, Rialto, Newark. Henry Riegel, district manager, St. Louis Amusement Co., St. Louis, Mo.

Jack Schuyler, general manager, Delft Theatres, Milwaukee. Albert Wheeler, Ambassador, St. Louis. Hugh Hamilton, Jefferson, Detroit. Frank Treanor, Shady Oak, St. Louis.

Assistant Managers: Frank Catlin and Austin Nobeley, Fox theatre, St. Louis, Mo. Julia McDonald, Warner's Family, Philadelphia. Igor Geffin, Ambassador, St. Louis.

In the Service: Rolland C. Lunn, Schine's, Oneonta, N. Y. Henry Plude, Tri-States city manager, Rock Island, Ill. Oran Gilmore, Alpine, Salem, West Va. "Skee" Neumann, district manager, Interstate Theatres, Putnam, Conn.

Happy Birthday: Paul Kunze, Thor Hauschild, Marsh Gollner, L. P. Hageman, Charles L. Epler, Edward Amsden, La Mar Keen, L. S. Bach, Erik Paulson, Ray McCormack, Charles Deane, Robert Heekin, Vernon H. Everroad, Abraham I. Perlman, William Sage.

Roy O. Prytz, Christopher W. McHale, Henry C. Earle, William D. Yeakle, Charles E. Simpson, William H. Romanoff, Russell A. Bovim, Edmond E. Gentes, L. Vaughan, Jim Dougherty, H. P. Thompson, Gene Basle, James McAllister, Cecil B. Rosson, Mac Krim, Samuel London, Thomas Pyke, Albert Livermore, Jimmie Fisher, William Messer, H. W. Reisinger, Paul Ketchum.

Phillip Lerner, Robert Watson, Howard Simerson, Paul A. Fiset, Merrill I. Cowan, Clyde Young, Ernest F. Ingram, George A. Damon, Jr., J. Stoner Hadden, Charles H. McKinney, J. Dillard Hill, Ken Henry, Allan Kahn, George Littman, George West.

Showmen's Dates: July 1st, Battle of Gettysburg 1863, Dominion Day in Canada, 1st Air Mail Chicago to New York 1919; 3rd, Idaho Admitted to Union 1890; 4th, Independence Day; 10th, Wyoming Admitted to Union 1890; 15th, St. Swithin's Day; 24th, Pioneer Day, Utah; 25th, Occupation Day, Puerto Rico.

Holds Fat Matinee

The combined efforts of Bill Chilton of the Princess theatre, and Al Hartshorn of the Algoma, both in Sault Ste. Marie, Ontario, with the cooperation of the Salvage Committee, collected approximately two tons of fat renderings brought by the children to a special matinee performance held at each theatre on a Saturday morning. Cooperation was also had from the Boy Scouts who picked up the fat as the children arrived. The Scouts also acted as ushers during the performance.

"Memphis Belle" Heralds

Effective were the tinted heralds distributed by Chris Chamales at the Roxy theatre, in Delphi, Ind., for "Memphis Belle." The best part of the giveaway was that Chris promoted one of the local merchants for an ad on the herald which paid for the complete printing and distribution costs.

"Cabin in the Sky" Night Held In Australia by Gavegan

As part of his exploitation in advance of "Cabin in the Sky" at the St. James theatre, in Melbourne, Australia, J. Gavegan arranged a special night at one of the leading dance palaces whereby all present were invited to join in a "Cabin in the Sky" sequence during which time dancers were photographed. Later certain of the heads of the dancers were ringed in the photograph which was hung in the dance hall and cash prizes were awarded to those identifying themselves.

Various bandleaders placed credit cards on the rostrum where they could easily be seen by dancers, 5000 heralds were distributed house-to-house, special window displays promoted and five minute radio plugs secured. Display cards were used in buses, special stickers were used on automobiles, the theatre front was decorated for the engagement and a special screening arranged to which band leaders, music publishers etc. were invited.

By Staff Photographer

ROUND TABLE VISITORS while vacationing in New York. Left, from San Francisco, L. J. Williams, manager of the newsreel theatres, Aaron Goldberg circuit, and Harry P. Franklin, general manager. Right, Mrs. Smith is shown with Harvey Smith, manager of the State theatre, Greensboro, N. C.

School Cooperation Secured For "Mark Twain" Date

For her date on "Mark Twain" at Schine Palace, in Watertown, N. Y., Dorothy B. Ko per contacted the principals of 14 schools a in each case secured their cooperation in hel ing to bring the picture before the studen 1500 direct mail postcards over the manage signature were sent to a special mailing li heralds were displayed by ushers and tractive lobby displays constructed for the e gagement.

The Globe Store, a local department sto devoted an entire window to evening dres with panels in which were stills of Ale Smith, one of which included the weddi gown worn in the film. Appropriate tiein co was used in this connection.

Dickler's Teaser Ad

As part of his teaser campaign on "L Angel" at the Belmar theatre, in Pittsbur Sid J. Dickler ran an ad in the classified s tion reading: "Found—A 'Lost Angel.' Margaret O'Brien at the Belmar theatre,"

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

gures directly below picture title compare dollar gross with average gross and show rela-re percentage of all engagements tabulated.

gures opposite theatre names represent percentage of tabulated grosses to average weekly isiness based on the six months' period ending April 30, 1944.

MBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over un; (AA) Advance Admission.

IDEX: Over-all performance percentage figures from previously published final reports ppear in Service Data section of Product Digest. See last column of Release Chart for dex.

HE ADVENTURES OF MARK TWAIN (WB)

Final Reports:

otal Gross Tabulated	$360,500
omparative Average Gross	334,400
ver-all Performance	107.7%

ALTIMORE—Stanley	130.1%
FFALO—20th-Century	98.3%
NCINNATI—RKO Capitol	148.8%
LEVELAND—Warner's Hippodrome	90.5%
ENVER—Denver, AA	112.5%
DIANAPOLIS—Indiana	93.0%
OS ANGELES—Warner's Downtown	105.2%
OS ANGELES—Warner's Hollywood	105.3%
OS ANGELES—Warner's Wiltern	108.5%
ILWAUKEE—Warner	113.9%
EW YORK—Hollywood, 1st week	108.2%
EW YORK—Hollywood, 2nd week	61.4%
EW YORK—Hollywood, 3rd week	60.6%
MAHA—Brandeis, AA	65.2%
HILADELPHIA—Boyd	133.3%
ITTSBURGH—Warner	141.1%
ROVIDENCE—Fay's	76.9%
AN FRANCISCO—Paramount	165.8%
. LOUIS—Ambassador	152.8%
ASHINGTON—Warner's Earle (SA) Vaudeville	139.5%

UFFALO BILL (20th-Fox)

Final Reports:

otal Gross Tabulated	$715,800
omparative Average Gross	711,400
ver-all Performance	100.6%

ALTIMORE—New, 1st week	140.7%
ALTIMORE—New, 2nd week	111.6%
ALTIMORE—New, 3rd week	87.3%
OSTON—Fenway (DB) You Can't Ration Love (Para.)	104.4%
HICAGO—Roosevelt, 1st week	106.5%
HICAGO—Roosevelt, 2nd week	95.6%
HICAGO—Roosevelt, 3rd week	139.1%
INCINNATI—RKO Palace	105.2%
INCINNATI—RKO Shubert, MO 1st week	78.9%
ENVER—Denver	163.9%
ENVER—Esquire	200.0%
ENVER—Aladdin, MO 1st week	125.0%
ENVER—Broadway, MO 2nd week	144.3%
ENVER—Rialto, MO 3rd week	175.0%
ANSAS CITY—Esquire, 1st week	113.6%
ANSAS CITY—Esquire, 2nd week (DB) The Memphis Belle (Para.-WAC)	75.7%
ANSAS CITY—Uptown, 1st week	104.1%
ANSAS CITY—Uptown, 2nd week (DB) The Memphis Belle (Para.-WAC)	77.7%
OS ANGELES—Carthay Circle (DB) The Memphis Belle (Para.-WAC)	98.2%
OS ANGELES—Chinese (DB) The Memphis Belle (Para.-WAC)	116.1%
OS ANGELES—Loew's State (DB) The Memphis Belle (Para.-WAC)	132.7%
OS ANGELES—Uptown (DB) The Memphis Belle (Para.-WAC)	128.5%
ILWAUKEE—Wisconsin	125.5%
EW YORK—Roxy, 1st week (SA) Whiteman's Orch., Victor Borge, Joan Edwards	103.9%
EW YORK—Roxy, 2nd week (SA) Whiteman's Orch., Victor Borge, Joan Edwards	85.8%
EW YORK—Roxy, 3rd week (SA) Whiteman's Orch., Victor Borge, Joan Edwards	52.9%
HILADELPHIA—Fox, 1st week	116.5%
HILADELPHIA—Fox, 2nd week	69.8%
ITTSBURGH—Harris	126.0%
ROVIDENCE—Majestic, 1st week (DB) Bermuda Mystery (20th-Fox)	86.6%
ROVIDENCE—Majestic, 2nd week (DB) Bermuda Mystery (20th-Fox)	74.8%
AN FRANCISCO—Fox	110.4%
AN FRANCISCO—St. Francis, MO 1st week	117.4%
AN FRANCISCO—St. Francisco, MO 2nd week	94.4%
EATTLE—Music Hall, 1st week	169.6%
EATTLE—Music Hall, 2nd week	119.8%
EATTLE—Paramount	128.3%
SEATTLE—Blue Mouse, MO 1st week	90.0%
ST. LOUIS—Fox (DB) Tarzan's Desert Mystery (RKO)	72.1%
ST. LOUIS—Shubert (DB) Tarzan's Desert Mystery (RKO)	98.3%

THE UNINVITED (Para.)

Final Reports:

Total Gross Tabulated	$475,300
Comparative Average Gross	490,400
Over-all Performance	96.9%

BALTIMORE—Keith's, 1st week	115.1%
BALTIMORE—Keith's, 2nd week	97.1%
BOSTON—Fenway (DB) Slightly Terrific (Univ.)	97.0%
BUFFALO—Buffalo (SA) Vaudeville	146.5%
CHICAGO—Chicago, 1st week (SA) Vaudeville	87.3%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	106.7%
CLEVELAND—Loew's State	83.3%
CLEVELAND—Loew's Stillman, MO 1st week	107.8%
CLEVELAND—Loew's Ohio, MO 2nd week	91.6%
DENVER—Denver, 1st week	100.0%
DENVER—Denver, 2nd week	90.9%
LOS ANGELES—Paramount Downtown, 1st week	108.3%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Henry Aldrich, Boy Scout (Para.)	73.4%
LOS ANGELES—Paramount Hollywood, 1st week (DB) The Memphis Belle (WAC-Para.)	127.2%
LOS ANGELES—Paramount Hollywood, 2nd week	104.5%
MILWAUKEE—Wisconsin (DB) Tampico (20th-Fox)	96.5%
MINNEAPOLIS—State	82.6%
MINNEAPOLIS—Lyric, MO 1st week	117.6%
MINNEAPOLIS—Lyric, MO 2nd week	88.2%
OMAHA—Orpheum (DB) The Memphis Belle (WAC-Para.)	75.1%
PHILADELPHIA—Aldine, 1st week	104.1%
PHILADELPHIA—Aldine, 2nd week	104.0%
PHILADELPHIA—Aldine, 3rd week	78.7%
PHILADELPHIA—Karlton, MO 1st week	107.1%
PROVIDENCE—Strand	100.0%
PITTSBURGH—Stanley	81.3%
PITTSBURGH—Ritz, MO 1st week	140.7%
PITTSBURGH—Ritz, MO 2nd week	111.1%
SEATTLE—Fifth Avenue, 1st week (DB) The Falcon Out West (RKO)	99.2%
SEATTLE—Fifth Avenue, 2nd week (DB) The Falcon Out West (RKO)	66.1%
ST. LOUIS—Fox (DB) The Hour Before the Dawn (Para.)	81.5%
TORONTO—Shea's, 1st week (DB) Doughboys in Ireland (Col.)	118.5%
TORONTO—Shea's, 2nd week (DB) Doughboys in Ireland (Col.)	104.8%
TORONTO—Tivoli, MO 1st week (DB) Doughboys in Ireland (Col.)	90.6%

PIN UP GIRL (20th-Fox)

Final Reports:

Total Gross Tabulated	$257,700
Comparative Average Gross	231,100
Over-all Performance	111.5%

BALTIMORE—New	122.8%
KANSAS CITY—Esquire	94.1%
KANSAS CITY—Uptown	78.5%
LOS ANGELES—Carthay Circle (DB) Ladies of Washington (20th-Fox)	105.7%
LOS ANGELES—Chinese (DB) Ladies of Washington (20th-Fox)	111.1%
LOS ANGELES—Loew's State (DB) Ladies of Washington (20th-Fox)	119.3%
LOS ANGELES—Uptown (DB) Ladies of Washington (20th-Fox)	103.7%
NEW YORK—Roxy (SA) Connie Boswell, Raymond Scott's Orch.	105.8%
PHILADELPHIA—Stanley	137.5%
PROVIDENCE—Majestic (DB) Tampico (20th-Fox)	118.1%
SAN FRANCISCO—Fox (DB) Henry Aldrich Plays Cupid (Para.)	112.8%

Mexico Fighting Black Market In Raw Stock

by LUIS BECERRA CELIS

in Mexico City

Government action was promised a delegation of independent producers, led by Antonio Lacarra, by Francisco Javier Gaxiola, Jr., Secretary of National Economy, on their complaint that they are being deprived of much raw stock due to a monopoly that they said had set up a black market in the material. These producers told the official that there were prospects of ample raw stock coming to Mexico for some time yet, due to arrangements made by Francis Alstock of the Office of the Coordinator of Inter-American Affairs in Washington, but that this material had fallen into the hands of a few who, they charged, were making the most of that situation. Some raw stock black market operators, these producers told Secretary Gaxiola were making profits as high as 200 per cent.

The delegation told the Secretary they believed that the Government had ruled that raw stock received from the United States must be distributed equitably among producers, on the basis of their requirements. The Ministry of the Interior was reported some time ago to have been commissioned to handle such distribution.

Three More Exchanges 100% Booked for MGM Week

Three more additional exchanges have reported 100 per cent bookings of a feature or short subject during the MGM 20-year anniversary week, June 22-28, it was announced by MGM last weekend. This now makes a total of 21 out of the 32 domestic branches with full representation in their territories.

The three latest exchanges were Portland, New Jersey and New York. Montreal is the first of the company's six Canadian offices to report full representation. The first domestic district to be completely booked with a short or feature for the week was that of Burtus Bishop, Jr., which includes Dallas, Kansas City, St. Louis and Oklahoma City.

The second was Rudy Berger's district, embracing Washington and Charlotte, and the third was that of M. N. Wolff, comprising Albany, Boston and New Haven.

Loew's State in New York To Play "Man from 'Frisco"

Republic's top-budget production, "Man from Frisco," having to do with the shipbuilding industry, will have its New York first run at Loew's State, opening next Thursday. The picture opened at the Palace in Jacksonville, Fla., Wednesday of this week, with extensive exploitation. Newspaper advertising and radio spot annnouncements will herald the opening of the film in Houston, Texas, at the Majestic theatre June 22. In both situations shipyards are cooperating. The film will open in Providence, R. I., another shipbuilding city, July 3. It opened at the Lyric in Cincinnati Thursday, also supported by newspaper advertising and radio spot announcements.

Danson Returns from Coast

After three months at the Paramount studio reorganizing the trailer setup and working out a system for advance advertising information, Hal Danson has returned to the home office advertising department as assistant advertising manager, R. M. Gillham, director of advertising and publicity for Paramount, announced Monday.

John M. Hix Dies

John M. Hix, famous for his "Strange As It Seems" series of cartoons, died Tuesday in Hollywood at the age of 36. Mr. Hix's cartoons were the basis of a number of film shorts. His death, according to physicians, was due to a heart attack.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

ONE OR SEVERAL THEATRES WANTED ON PURchase or lease in Chicago radius, Middle West, California, Colorado or Florida. BOX 1738, MOTION PICTURE HERALD.

WANTED TO BUY OR LEASE THEATRES OHIO, eastern Indiana, northern Kentucky. Give full details. Strictly confidential. BOX 1739, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs, $6.50. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

VENTILATING EQUIPMENT

LIMITED QUANTITY TYPHOON BLOWERS, REbuilt—24" blades, 5,700 cfm, $111.; 30" blades, 7,800 cfm, $132.; 36" blades, 10,400 cfm, $151.20; 42" blades, 12,800 cfm, $186.; 48" blades, 16,500 cfm, $232.20. Exhaust fans 12", $25.50; other sizes available. Send for bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, BOX 838, Atlanta 1, Ga.

POSITIONS WANTED

PROJECTIONIST, 23 YEARS' EXPERIENCE, DEsires change. Prefer East. Capable full charge. Married 3AH. Sober. Reliable. BOX 1742, MOTION PICTURE HERALD.

MANAGER, RECENTLY DISCHARGED ARMY OFFIcer. 15 years' experience exploitation, advertising, buying, booking. Circuit, independent. References. BOX 1743, MOTION PICTURE HERALD.

PROJECTIONIST, DRAFT EXEMPT, MIDWEST OR Eastern states. Graduated projectionist school. Dependable. KING MATSUHIRO, Block 8, Relocation, McGehee, Ark.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY, SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

HELP WANTED

PROJECTIONIST—draft exempt. Permanent job, to work total of five hours a day. Send references and salary expected. RIALTO THEATRE, Paducah, Ky.

MANAGER—BOOKING, BUYING EXPERIENCE. $50 week. Photo. References. MAR THEATRE, Wilmington, Ill.

PROJECTIONIST: TOWN IN SOUTHERN MICHIgan. New air-conditioned theatre with new Simplex booth equipment. Want reliable, draft exempt man, not drifter. Lifetime job, ideal conditions, high wages to right man. Must have references. Box 1741, MOTION PICTURE HERALD.

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OBITUARIES

John Frey, Republic Manager In Los Angeles, Dies

John Frey, manager of Republic's Los Angeles branch, died early Friday, June 2, at his home in West Los Angeles, Cal. Mr. Frey had been with Republic since 1935. He was formerly salesman in Arizona, and in January, 1943, succeeded Francis Bateman as Los Angeles branch manager when the latter was appointed western district sales manager.

Monsignor George Johnson

The Right Reverend Monsignor George Johnson, general secretary of the National Catholic Educational Association, and a member of the Commission on Motion Pictures in Education, died at Washington June 5. He was stricken with a heart attack while delivering the commencement address at Trinity College. Monsignor Johnson, who was associate professor of education at Catholic University, had been active in forming the Commission through which the film industry is cooperating with the American Council on Education in the development of teaching films.

Jessie Ralph

Jessie Ralph, 67, who spent 48 years as a stage and screen actress, usually in the role of a "delightful rascal," died in her home town of Gloucester, Mass., May 30. Her first screen role was in "Elmer the Great" in 1933, and in her last in "They Met in Bombay" in 1941. Funeral services were held Thursday of last week.

William Devonshire

William Devonshire, 60, for many years a film salesman for independent exchanges in Philadelphia and recently a house manager for the Rossheim theatre circuit in Bethlehem, Pa., died May 18, in the Harrisburg Hospital, Harrisburg, Pa. Funeral services were held May 22 in Philadelphia.

Frank Hollis

Frank Hollis, 64, who managed the Olympia Theatre in Portsmouth, N. H., and was at one time a vaudeville actor, died Thursday of last week in Portsmouth. He had been associated with the Maine-New Hampshire Theatre Corporation for 23 years, and was once treasurer of the B. F. Keith Theatre in Boston.

Louis Aubert

According to press dispatches from Berne, Switzerland, last weekend, Louis Aubert, former president of the French United Motion Picture Industries and once a leading figure in French film circles, died recently at the age of 66. M. Aubert was active in all branches of the industry and for a time his Aubert Palace was among the most prominent theatres in Paris.

Arnold Korff

Arnold Korff, 73, a well-known figure on the stages of two continents, whose early career was spent in Europe where he was once a favorite of Emperor Franz Josef of Austria, and who played the role of Count von Stammer, a German diplomat, in the current Broadway success "The Searching Wind," died last Friday at his home in New York.

Harry Turberg

Harry Turberg, 72, manager of the Northio Palace Theatre in Hamilton, Ohio, died Thursday of last week in the Fort Hamilton Hospital after a lingering illness. He is survived by his son Nat Turberg, manager of the Northio Paramount Theatre in Hamilton.

Dario Lucien Faralla

Funeral services were held last Sunday in Hollywood for Dario Lucien Faralla, 58, production manager for Edward Small. Until recently Mr. Faralla was an associate producer at Paramount producing Spanish films as Dario Productions, starring Tito Guizar, which were released through Paramount.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hail the Conquering Hero

***Paramount*—Preston Sturges Entertains**

Showmen whose customers are still laughing at "The Miracle of Morgan's Creek" will be taking no chances in notifying them that writer-director Preston Sturges has set up another treat for them entitled "Hail the Conquering Hero," which differs from that success in substance, but not in quality and which presents Eddie Bracken again as the central character. The picture is a natural from all points of view and for all audiences.

Mr. Sturges this time tells the story of a young man, discharged from the Marine Corps after a month of training due to chronic hay fever, who has pretended for a year in letters to his mother that he has continued in the service. Six Marines, returned from Guadalcanal, one of whom served with the young man's father in World War I, learn of the deception and forcibly escort him back to his home town decked out in medals. Enthusiastic townsfolk welcome him as a hero and nominate him for the mayoralty before he can tell them or his family the truth. Consequences are, in swift turn, uproariously comic and richly dramatic, the Sturges skill at weaving these contrasting elements accounting for an even hundred minutes of solidly satisfying entertainment.

Getting into his story via a barroom sequence strong in humorous content spiked with realism, Sturges introduces one sharply drawn character after another with telling effect. William Demarest as a Marine sergeant is rock-hard and human in the role of second importance. Raymond Walburn as the town's pompous mayor, Franklin Pangborn as chairman of the reception committee, and Ella Raines as the counterfeit hero's former and future sweetheart, are castings of high order in a cast that contains no weaklings.

Sturges opens his picture in fast tempo and maintains the pace with only momentary breathers until all but stopping it dead for emotional effect near the surprise ending, which is the hall mark of his works. His dialogue contains many a line "thrown away," as the craft phrases it, that would serve another as basis for a whole sequence.

The Marine Corps, which has received no end of attention from the makers of films, performs no feats of valor in this story, but profits more handsomely in terms of prestige by the implications of the Sturges representations than it might by scenes of battle.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, Block 6. Running time, 100 min. FCA No. 9509. General audience classification.

Woodrow .....Eddie Bracken
Libby .....Ella Raines
Sergeant .....William Demarest
Bill Edwards, Raymond Walburn, Franklin Pangborn, Freddie Steele, Len Hendry, James Damore, Stephen Gregory, Jimmie Dundee, Miriam Franklin.

Attack

***OWI-RKO*—Grim Documentary**

This is one of the war's great films, a great document of struggle, suffering, bravery and achievement. It is pervaded by a somberness so persuasively integrated that it becomes the tragedy of war itself. It tells as no other war film has the hardships of our fighting men, and their loneliness against nature's and the enemy's evil, and also it is most graphic in depicting the detail and patience necessary to kill and to face killing. Shown in a theatre during the Fifth War Loan, it should make Americans buy Bonds as they never have. Some, it may sicken, but most will be sharpened in sensitivity to their small role in a horrible war and be forced to believe they must help the brave men shown. For the theatre owner, exhibition is a must, and he should see it before showing so he may give it the attention it merits.

The story is of the attack on New Britain island, in the South Pacific. The men gather in staging areas, train in specific tasks, acclimatize, polish and practice their weapons and tools, generally learn of their task. Then the embarkation; then the bombardment; then the landing. The men fight; some fall; others push forward; they win their objective, the Arawe peninsula.

This is a feint; the main attack comes at Cape Gloucester. There, after tremendous aerial and naval bombardment, transports disgorge thousands after a scouting landing. The Japs reply stiffly, as snipers, and in strong points; the Americans use tanks, bulldozers, amphibious machines, machine guns, hand grenades, the bazooka, liquid fire.

After they win, they still face mud, the jungle, insects, dirt, disease. The picture closes on a burial service, a small one, few bodies, enclosed in dirty, bloody shrouds.

The earnest but unimpassioned narrator, reading from a script factual and understanding; the tense, dirty faces; the seriousness with which the men do their daily work; the fog, rain, heat with which it is apparent they struggle—all these and other factors, highlighted by scenes memorable as still pictures, make this a great American document. A foreword explains that no scenes were reenacted or staged. No one needs that explanation.

Seen in a New York projection room, where professional viewers filed out silently after the showing. Reviewer's Rating: Excellent.—FLOYD ELBERT STONE.

Release date, June 12, 1944. Running time, 56 min.

Produced by the War Department, through the Signal Corps and the Army Air Forces photographic service, under the auspices of the Commanding General, Southwest Pacific area. Released through the Office of War Information, and distributed by RKO Radio Pictures, under the auspices of the War Activities Committee.

Henry Aldrich's Little Secret

***Paramount*—Henry Plays Mother**

As this is one of the last, if not the last, of the Henry Aldrich pictures with Jimmy Lydon in the title role, the exhibitors and the series fans have cause to be grateful to the producer, Michel Kraike, for turning out a delightful, compact screen comedy. It is a sure-fire offering for the Aldrich fans in general and the women, special fans or not, in particular.

Henry, still up to his good deeds that have a way of involving him in all sorts of problems, befriends a mother whom the Welfare Board, headed by Papa Aldrich, regards as an unfit guardian for her 10-month old son, Ricky, played, without much respect for histrionics, by Baby John David Romm. It seems the baby's male parent has been sent to prison for an alleged theft, and the mother, though exonerated by a jury, had been implicated. The baby's father is the victim of circumstantial evidence, a fact his wife can prove if only she can get to Seattle and dig up a hidden witness.

Henry and his pal, Dizzy, with Charlie Smith still on hand to play the role, take over the duties of mothering the baby in its mother's absence. But the police are looking for both mother and baby, and Henry's little secret is a difficult one to keep. In time it comes out, the Welfare Board takes the case to court, and Henry defends the baby in court against his attorney father, who is representing the Board. Henry scores legally over his father but is about to lose the case on a technicality when the mother arrives with the necessary evidence, proving her husband innocent.

Seen in the home office projection room. Reviewer's Rating: Good.—BERT HICKS.

Release date, Block 6. Running time, 75 min. PCA No. 9471. General audience classification.

Henry Aldrich .....Jimmy Lydon
Dizzy Stevens .....Charlie Smith
Elise Towers .....Joan Mortimer
John Litel, Olive Blakeney, Ann Doran, John David Robb, Tina Thayer, Sarah Edwards, Harry Bradley, Lucille Ward, Almira Sessions, Tom Fadden, George Carleton, Byron Foulger, Fern Emmet, Dorothy Vaughn, Eddie Dunn, Hal K. Dawson, Noel Neill.

They Met in Moscow

***Artkino*—Russian Musical**

The most recent of Soviet importations is, to use a metaphor, wine of the best Russian vintage with a dash of vodka here and there. The music is tuneful and often stirring, the story is moving and sometimes dramatic, the singing is magnificent and the acting uniformly good. Not once is there the sound of a cannon or so much as a pistol loaded with a blank cartridge, and only once, in the closing sequence, does a musical number hint at the destiny of a Russia at war.

Marina Ladynina plays the leading feminine role, as Glasha, a Siberian enchantress, whose vocation is that of nurse to piglets and their parents. She is named a delegate to the Moscow Agricultural Exposition, and so is Kuzma, whose specialty is raising horses.

Kuzma sings and plays an accordion and is forever striking a vainglorious posture the better to attract Glasha, but he gets a setback in Moscow when Glasha meets Musaib, a tall, exceedingly handsome Dhagestanian shepherd from the Caucasus. Glasha and Musaib sing of their love for each other and promise to meet at the following year's exposition.

There follows the story of the two, hungering for each other, separated by the thousands of miles dividing Siberia from the Caucasus. Kuzma continues to court Glasha, and through a ruse almost succeeds in marrying her and winning not only a bride but a bet. The scenes showing Musaib in his native mountains are beautiful. And in one sequence wherein Musaib and his dog come upon mountain lions, dramatic action is at its best.

In the end it is Musaib and not the boastful Kuzma who makes Glasha his bride.

Valentin Pavlov deserves commendation for his camera work, as does Tikhon Khrennikov for the musical score and Ivan Piriev as producer and di-

rector. The English titles by Charles Clement are adequate.

Seen at the Preview theatre in New York in the company of a mixed audience of Russians and Americans, all of whom manifested satisfaction with the proceedings. Reviewer's Rating: Good.—B. H.

Release date, June 6, 1944. Running time, 80 min. General audience classification.

Glasha Novikov.....Marina Ladynina
Musaib Gatuyev.....Vladimir Zeldin
Nikolai Kriuchkov, Elena Schastlivtseva, Grigori Alexeyev.

The Great Moment

Paramount—About Anaesthesia

In undertaking the story of Dr. William Morton, the Boston dentist who discovered anaesthesia and presented it to the medical profession almost one hundred years ago, Preston Sturges picked a serious and historically important subject matter and then kidded it when it deserved dignified attention. His script and direction incorporate those broad, characteristic comedy strokes with which his successful efforts are chiefly identified. They do not fit at all comfortably into this story, and final results place 'The Great Moment" on decidedly lower rungs of the Sturges cycle.

Chiefly through dialogue by Betty Field, who plays the wife of Morton, in turn played by Joel McCrea, the audience learns that the dentist-discoverer has rough going mixed with some success. But on the screen this is suggested, not played out. What is played out is a story of discovery in the guise of comedy, usually on the slapstick side. McCrea more often than otherwise is a kind of buffoon and numbskull who falls into his formula through heavy-handed luck, not scientific research, when medicine refuses his anaesthesia for general application until the ingredients are revealed. McCrea makes the sacrifice, thereby foregoing self-interest. This is his great moment.

Extracting comedy out of the pain and discomforture of others, however, is a dubious procedure, but there is much of this in the dental chair.

Miss Field, in a breathless role, is not at her usual standard, but that probably is not her fault. William Demarest and Harry Carey are good as usual, and McCrea is satisfactory.

The undoubted difficulty this time is traceable to the kind of subject matter Sturges picked when he shouldn't, and the kind of treatment thereafter applied.

Seen in a coast projection room. Reviewer's Rating: Fair.—Red Kann.

Release date, Block 6. Running time, 80 min. PCA No. 8352. General audience classification.

Dr. William Morton.....Joel McCrea
Mrs. Morton.....Betty Field
William Demarest, Harry Carey.

The Mask of Dimitrios

Warner Bros.—Tale of a Cutthroat

Reconstructing the exploits of a daring and ruthless killer, Director Jean Negulesco makes good use of the possibilities for suspense, confusion and action in a story that jumps from Turkey to Greece to Paris and from 1938 to 1922 and back again. Interest is aroused early by the mystery surrounding each of the characters and is dissipated only at the end when the story turns out to be simpler than it had appeared.

Sydney Greenstreet and Peter Lorre string the episodes together, the former as an ex-colleague of Dimitrios, the brigand, and the latter as a writer interested in the man as an example of unadulterated evil. Their relations assume more importance than the character of the shadowy Dimitrios until he confronts them at the end and is killed.

Although the film opens with the finding of a body on the shore of the Bosporus, marked with the name of Dimitrios Makropoulos, there is little doubt that the man is still alive. Lorre had seen the body and found himself intrigued by the astounding history of misdeeds. Trying to fill in details he goes back to the scenes of the crimes, trailed by Greenstreet, who wants to make certain whether Dimitrios is dead or can yet be blackmailed. Pieces of the story are told in flashback—a murder in Athens, assassination in Sofia, treason in Jugoslavia. In the end, the wily Dimitrios almost outwits the blackmail scheme, but pays with his life.

The novel by Eric Ambler, on which Frank Gruber's screenplay is based, provided some tense and exciting scenes which Producer Henry Blanke preserved and mounted well. Faye Emerson, Victor Francen and Steven Geray add good characterizations. But the film suffers from a confusion of motives and an ending which fails to live up to the promise of earlier scenes. Dimitrios the Terrible just doesn't come through.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. Cunningham.

Release date, July 1, 1944. Running time, 95 min. PCA No. 9821. General audience classification.

Mr. Peters.....Sydney Greenstreet
Leyden.....Peter Lorre
Dimitrios.....Zachary Scott
Faye Emerson, Victor Francen, Steven Geray, Kurt Katch, Marjorie Hoshelle, Georges Metaxa, Edward Ciannelli, Florence Bates, John Abbott, Monte Blue.

Call of the Rockies

Republic—Western

This is the first of a new Republic series starring Smiley Burnette, who was voted third place among the Money-Making Western Stars in the 1943 Motion Picture Herald-*Fame* poll of exhibitors, and Sonny "Sunset" Carson. It is standard Western fare of the type which Burnette's fans have indicated they like. Lesley Selander directed for Lou Gray, associate producer.

The story, from an original screenplay by Bob Williams, concerns the attempt by Harry Woods, as leading financier of the town of Placer City, to get control of all the mines in the district. He is assisted in his machinations by Frank Jacquet, who lends distinction to the role of the town doctor, outwardly concerned over the plight of the miners, but in reality intent upon their downfall. The pair is thwarted by the timely arrival of "Sunset" and his pal Frog, played by Burnette.

The cast is competent throughout, and the performances of Frank Jacquet, as the doctor, and Kirk Alyn, as the young miner, deserve particular mention, as well as that of Ellen Hall as his fiancee

Previewed at Hollywood's Hitching Post theatre, where a midweek audience indicated satisfaction. Reviewer's Rating: Good.—Thalia Bell.

Release date, July 14, 1944. Running time, 57 min. PCA No. 9894. General audience classification.

Smiley Burnette, Sonny "Sunset" Carson, Ellen Hall, Kirk Alyn, Harry Woods, Frank Jacquet, Jack Kirk, Charles Williams, Tom London, Bob Kortman, Bill Nestell, Bob Wilke.

I Love a Soldier

Paramount—Concerning War Weddings

Producer-director Mark Sandrich has a go here at studying, in terms of three pairs of people, the question of whether girls should marry service men about to ship overseas for combat duty or wait until they get back He finds for the affirmative in all three cases, which seems to assure him the support of the 'teen-aged romantics.

Because Mr. Sandrich employed Paulette Goddard and Sonny Tufts to portray the principal pair presented in his study of the question, it would appear that he'll not be lacking customers for his considerations of a question prominent now in the minds of several millions of adolescents and adults. But because he points his camera in a dozen directions, catching little of moment in some of his explorations and festoons of sweet-corn in all, it does not follow as it should that all the customers are going away expressing gratification, conviction, or either, or both.

Allen Scott's original screenplay deals firstly with the case of a patriotic welder (Miss Goddard) who kisses all the boys goodbye but has determined, for reasons she recites to all who'll listen, not to marry any of them until the war is over. She meets a hero back in the U. S. for a spell and he changes her mind for her, with a minimum of wordage and a maximum of emotional pressure, but they've got to wait until his wife back east (scene of the picture is San Francisco) completes a divorce action she's reluctant to expedite. So she pretends she's married to him, in order to get an apartment near his post, and they pretend matrimony—in a nice way—but the landlady finds out they're not married and reports the fact to the military, which ships the girl back to San Francisco. Then the divorce comes through, and matrimony can take place.

The script deals secondly with a comic-relief pair who also marry and thirdly with the birth of a baby to a war wife whose husband, reported missing in action, returns blind. There is also a thread of narrative about a sorrowing and wealthy aunt of a dead soldier who turns sweet and hospitable to service men after the surviving hero tells her she's been enjoying her misery, and there are such other things as comic capers in the fun house of an amusement center and a paper-hanging scene lifted intact from bygone vaudeville.

Interpolated sequences featuring Harry Fitzgerald as dilatory motor man of a San Francisco cable car are screamingly funny.

Previewed at the Village theatre, Westwood, where a Friday night audience composed preponderantly of college and high school students indicated approval of the view propounded, laughed heartily at the Fitzgerald sequences, less so at some of the others, and snickered the wrong way at some of the dialogue. Reviewer's Rating: Fair.—W. R. W.

Release date, Block 6. Running time, 105 min. PCA No. 9736. General audience classification.

Eve Morgan.....Paulette Goddard
Dan Kilgore.....Sonny Tufts
Barry Fitzgerald, Mary Treen, Walter Sande, Ann Doran, Beulah Bondi, Marie McDonald, James Bell, Frank Albertson, James Millican.

Take It Big

Paramount—Minor Musical

Departing momentarily the field of melodrama in which they've made their mark, producers William Pine and William Thomas have a go here at musical comedy without benefit of the type of budget being devoted to musicals in other quarters. The result does not compare with its upper-bracket competition as favorably as the Pine-Thomas melodramas do with theirs, commanding showmen's attention chiefly because it carries some names with which to dress the marquees.

Jack Haley is the central figure, portraying a depressed vaudevillian who consults a psychiatrist and winds up on two dude ranches in a welter of confusion, and he does what can be done with the material in Howard J. Green's original screenplay. Harriet Hilliard gets in some singing, largely shared by Ozzie Nelson, whose band supplies the accompaniment, and there's a vocalizing of "Figaro" by Frank Forrest which stands by itself. Mary Beth Hughes and Arline Judge are additional billing material.

Maxwell Shane, writer of many of the Pine-Thomas melodramas that have gone before, was associate producer of this enterprise, and Frank McDonald directed.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, Block 6. Running time, 75 min. PCA No. 9792. General audience classification.

Jack Noel.....Jack Haley
Harriet Hilliard, Mary Beth Hughes, Richard Lane, Arline Judge, Fritz Feld, Lucile Gleason, Fuzzy Knight, Frank Forrest, George Meeker, Nils T. Granlund, Ralph Peters, Ozzie Nelson and band.

Christmas Holiday

Universal—Drama for Durbin

In this unseasonably titled offering Deanna Durbin has her fling at high tragedy. She has changed her singing style for the role, adopting the small, husky voice of the night club entertainer, and submerges her youthful radiance in a somber story. As an experiment, the film has much interest; but as box office merchandise it does not stack up with the previous releases of its star.

The story, a screen adaptation by Herman J. Mankiewicz, of Somerset Maugham's novel, tells of a Vermont girl who marries the weakling son of an old southern family, maintains her love for him through his trial for murder and imprisonment, and finds release only in his death.

It is told in flashback to a young lieutenant who has received a serious romantic setback along with his commission and who finds his own problem solved by the greater tragedy he witnesses. He meets the night club singer when his plane is forced down on Christmas Eve.

Miss Durbin really plays two roles. In one she is a young girl blindly in love. In the other she is a woman who retains few illusions about the world or herself. One sequence shows her accompanying the lieutenant to Midnight Mass and sobbing as

she leaves because she thinks it has not touched her.

When the husband breaks jail and confronts her with reports of her infidelity she protests passionately that she has always loved him and convinces him only when he dies in her arms.

Dean Harens, a new and appealing face among the screen's male players, makes the lieutenant a nice counterfoil for Gene Kelly, who plays the charming ne'er-do-well, dominated by his mother's fierce family pride. Gale Sondergaard gives an excellent characterization as the mother, and Richard Walsh makes the tippling newspaper man rather more believable than is customary.

Felix Jackson saw to it that the production was finely mounted, with the scene in the cathedral especially memorable. Robert Siodmak had the difficult assignment of directing the star in her first truly dramatic role.

Two songs, "Spring Will Be a Little Late This Year" and Irving Berlin's "Always," make up the musical content, except for the strains of "Tristan and Isolde" which hover frequently in the background.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, June 30, 1944. Running time, 92 min. PCA No. 9964. General audience classification.

Jackie Lamont & Abigail Martin ..... Deanna Durbin
Robert Manette ..... Gene Kelly
Charles Mason ..... Dean Harens
Richard Whorf, Gladys George, Gale Sondergaard, David Bruce.

The Queen and the Cardinal

***French Motion Pictures, Inc.*—French Satire**

Out of the shuffling and the confusion of film distribution following the fall of France there has come to the American screen another French offering, and while it does not rate with the best the nation has sent here in the past, it offers a fair enough display of satire to insure audience satisfaction.

The picture's *raison d'etre* is definitely its satire, and therein lies its weakness, for the laughs—or, rather, chuckles—are at times widely spaced, and there is too little action and real suspense in between to hold interest. Too, the film at times lapses into slapstick which fails to keep pace with the satire or the theme.

It is a costume picture of 17th Century France having to do with the "Fonde," a clandestine group of citizens burdened by high taxes. They are led by one Jerome Perreau, a tailor by trade and a poet by predilection. Perreau is given to composing and singing witty, satirical songs aimed at the court of the boy king, Louis XIV, and his Queen mother, Anne of Austria. Mazarin, the prime minister, is the poet's prime victim.

Also, the picture is interestingly prophetic. Made in 1937, it is filled with portentous dialogue.

Georges Milton, who plays Perreau, made his screen debut in this picture. An established stage comedian, he is not always at his best before the camera. It is mainly he who at times gives a jolt to the proceedings with his incongruous slapstick. But when he is being subtly satirical he is superb. As Mazarin, Robert Le Vigan could not have been improved upon, though here and there an actress and an actor could have been.

Seen at the Fifth Avenue Playhouse in New York in the company of an evening audience that chuckled loudly at the better sequences. Reviewer's Rating: Fair.—B. H.

Release date, May 31, 1944. Running time, 91 min. Adult audience classification.

Jerome Perreau ..... Georges Milton
Mazarin ..... Robert Le Vigan
Samson Fainsilber, Tania Fedor, Valentine Tessier, Irene Brilliant, Serge Grave, Jean Bara, Fernand-Fabre, Saint-Allier.

The Saint That Forged a Country

***Clasa-Mohme*—Spanish Drama**

This is another version of one of Mexico's favorite themes, seen in this country just a year ago as "The Virgin of Guadalupe." The current offering is not up to its predecessor, it lacks the tight continuity and the dramatic content of the 1943 version, and its appeal is likely to be limited to Spanish-speaking audiences.

The film opens in the early part of the last century when soldiers from abroad were in conflict with the Catholic Church, the time similar to 300 years before, when Spain's military attempted to subjugate Mexico and her Indians. A priest, who is leading the forces of religion in the later uprising, tells the captain, who is heading the forces of arms, the story of the simple Aztec who held communion with the Blessed Virgin, explaining why the flag of the Virgin of Guadalupe should be their flag in rebellion against their oppressors.

In a flashback much the same story as was told on the screen a year ago is told once more, this time with Ramon Novarro as the Indian converted to Christianity. Unfortunately the story is not told too well. For American exhibitors it does have Ramon Navarro for the marquees.

Seen at the Belmont theatre in New York. Reviewer's Rating: Fair.—B. H.

Release date, May 25, 1944. Running time, 106 min. General audience classification.

Juan Diego ..... Ramon Novarro
Domingo Soler, Gloria Marin, Julio Villarreal.

Goodnight Sweetheart

***Republic*—How To Be a Reporter**

Herein Robert "Bob" Livingston trades a horse for a typewriter to take the leap from Westerns into light comedy and the role of a reporter. The picture is light, albeit not always comedy, and Livingston plays his role as though he had never seen the wide open plains stocked with villains and mortgages. Thanks to him and some good lines, plus an amusing situation or two, the film should serve adequately.

Livingston, as Johnny Newsome, ace metropolitan reporter, buys a half interest in a newspaper in the small, docile and quiet town of Springdale. With Johnny comes action and Ruth Terry to supply the love interest and a counter plot. Johnny's partner in the Springdale *Citizen* enterprise is the estimable Henry Hull.

There is no scandal in Springdale, but Johnny knows the people love to read scandal and the *Citizen* needs readers, so Johnny manufactures scandal, his scape-goat being Judge Rutherford, Miss Terry's screen uncle, thereby complicating both plot and love. Johnny for a time really thinks he has a scandal on his hands and in his paper, and when he discovers his error, he fabricates a bigger and better scandal. In time his fabricated story comes toppling down upon him, the collapse bringing with it some humor and some suspense including a charge of murder and a masquerading as a woman, with all ending happily, including a marriage performed by the hapless uncle. Joseph Stantley, director, provides good pace.

Seen in the home office projection room. Reviewer's Rating: Fair.—B. H.

Release date, June 17, 1944. Running time, 67 min. FCA No. 10068. General audience classification.

Johnny Newsome ..... Robert Livingston
Caryl Martin ..... Ruth Terry
Jeff Parker ..... Henry Hull
Grant Withers, Thurston Hall, Lloyd Corrigan, Maude Eburne, Olin Howlin, Lucien Littlefield, Ellen Lowe, Chester Conlin, Emmett Lynn, Billy Benedict.

Ghost Catchers

***Universal*—Another Olsen and Johnson**

The Olsen and Johnson technique of slapping one gag onto another until customer resistance wears thin would seem about right for the haunted house routine if a minimum of sanity were maintained for contrast. As it is, the difference between ghosts in bear suits and horse heads flitting through walls and tapping to "Swanee River," and Olsen and Johnson making their way out of tight spots by donning magicians' garb and causing the proper tools to materialize, is scarcely perceptible.

The whole thing is unmitigated nonsense, with some laughs going flat as they must, and others calling forth anything from a ripple to a roar. Your preference is largely a matter of taste and mood, but for Olsen and Johnson fans there's a night club sequence in which photographers pop out of chafing dishes and customers proceed at their own risk.

Of course there's a plot, too, and a notable cast which might perform with more assurance under less disturbing circumstances. Gloria Jean and Martha O'Driscoll are two daughters of the Old South—Walter Catlett of Georgia, suh—who rent a house next to the O. & J. night club and find it relatively occupied. The neighbors agree to investigate, bringing along their floor show, including Ella Mae Morse, Kirby Grant and Morton Downey. When the ghosts finally file out there are twenty or more, ranging from dwarfs to Lon Chaney, but not including the long-dead owner of the mansion, who tipped off the police.

Edmund T. Hartman is credited with the production and screenplay and Edward F. Cline with the direction, but the difficulties of keeping the "Hellzapoppin'" boys to a set script are frequently apparent.

Seen at Loew's Criterion theatre in New York where a sparse, early morning audience was slow to catch the spirit. Reviewer's Rating: Fair.—E. A. C.

Release date, June 16, 1944. Running time, 68 min. PCA No. 10021. General audience classification.

Olsen & Johnson ..... Ole Olsen and Chic Johnson
Melinda ..... Gloria Jean
Susanna ..... Martha O'Driscoll
Andy Devine, Leo Carrillo, Lon Chaney, Kirby Grant, Walter Catlett, Ella Mae Morse, Henry Armetta, Morton Downey.

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

HOT MONEY (RKO-Pathe)

This Is America

Presenting the problem of war-time spending in terms of a well-paid war worker who buys extravagantly and saves little, Frederic Ullman, Jr., gives an elementary lesson in the effects of inflation. He restricts himself to Peggy Brown—not a principal cause, but an unthinking one—and shows the results of her spending in a market where goods are limited and prices rise on demand. In contrast are her neighbor, a schoolteacher, and her landlady, both living on fixed incomes and paying more for what they need. Its effect on her boy friend in the Navy is also suggested. The subject lends itself to community educational campaigns and tie-ups with local merchants. Labor groups may find it a one-sided treatment.

Release date, June 2, 1944 — *17 minutes*

ELIZA ON THE ICE (20th-Fox)

Terrytoon (4518)

The familiar scene from "Uncle Tom's Cabin" is reenacted with a new hero. While Eliza is fleeing across the ice trailed by bloodhounds and Simon Legree, the spirit of Little Eva calls on Mighty Mouse to insure her escape. Taking full advantage of the tricks of maneuvering on a slippery surface, he accomplishes his mission.

Release date, June 6, 1944 — *6 minutes*

SADIE HAWKINS DAY (Col.)

Lil Abner (5602)

It's Sadie Hawkins day in Abner's town and the annual race is on. Lil Abner has a clear road ahead except for Daisy Mae. But he and Manny have a trick or two up their sleeves, and the race ends as might be expected.

Release date, May 4, 1944 — *7 minutes*

SCREEN SNAPSHOTS, NO. 10 (Col.)

5860

This reel is another devoted to the activities of Hollywood personalities in and for the armed forces. Adolph Menjou visits a hospital in Pasadena. Patric Knowles is filmed on duty as flight instructor in Miraloma Flight Academy. Bob Burns brightens up a torpedo squadron. Joan Davis, Edward Everett Horton and Jack Haley are shown at a broadcast beamed overseas.

Release date, June 2, 1944. — *9 minutes*

UNUSUAL OCCUPATIONS, NO. 4 (Para.)

L3-4

The problem of keeping miners and trappers supplied with food and fuel in North Canada is solved by the Canadian Pacific Airlines. Brazil provides the next subject with a sidewalk milk bar on the hoof. A collection of bicycles from several generations and a New England ice-carver are among the unusual features. The reel ends with a view of the experimental laboratory at Army Medical Station, Fort Knox, Ky.

Release date, May 12, 1944 — *10 minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1938. Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 8,'44
5006	None Shall Escape	Feb. 8,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
5032	The Whistler	Mar. 30,'44
5001	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
5028	Girl in the Case	Apr. 20,'44
5206	Wyoming Hurricane	Apr. 20,'44
5035	Black Parachute	May 4,'44
5004	Once Upon a Time	May 11,'44
5041	Underground Guerillas	May 18,'44
5207	Riding West	May 18,'44
5023	Stars on Parade	May 25,'44
5010	Address Unknown	June 1,'44
5043	They Live in Fear	June 15,'44
5208	The Last Horseman	June 22,'44
5040	She's a Soldier Too	June 29,'44
....	Louisiana Hayride	July 13,'44
....	Secret Command	July 20,'44
....	U-Boat Prisoner	July 25,'44
....	Shadows in the Night	July 27,'44
....	Mr. Winkle Goes to War	Aug. 3,'44
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Rangers	Not Set
....	Saddle Leather Law	Not Set
....	The Love of Madame Sand	Not Set
....	Sagebrush Heroes	Not Set
....	Impatient Years	Not Set
....	Rough Ridin' Justice	Not Set
....	Battleship Blues	Not Set
....	Kansas City Kitty	Not Set
....	Tonight and Every Night	Not Set
....	Under Western Skies	Not Set
....	Ever Since Venus	Not Set
....	Cry of the Werewolf	Not Set
....	Meet Miss Bobby Socks	Not Set
....	Death Walks Alone	Not Set
....	Stalk the Hunter	Not Set

MGM

Prod. No.	Title	Release Date
	Block 5	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 6	
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44
	Block 7	
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44
	SPECIAL	
466	Tunisian Victory	Apr. 28,'44
....	America	Special
....	The White Cliffs of Dover	Special
....	Bathing Beauty	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Dragon Seed	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set
....	Gold Town	Not Set
....	Lost in a Harem	Not Set
....	Maisie Goes to Reno	Not Set
....	Ziegfeld Follies	Not Set
....	Thin Man Goes Home	Not Set
....	Son of Lassie	Not Set
....	Airship Squadron 4	Not Set
....	Music for Millions	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 16,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Rhythm	Apr. 22,'44
....	Outlaw Trail	Apr. 29,'44
....	Law Men	May 6,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 17,'44
....	Range Law	June 24,'44
....	Johnny Doesn't Live Here Any More	June 24,'44
....	Call of the Jungle	July 1,'44
....	Leave It to the Irish	Aug. 5,'44
....	West of the Rio Grande	Aug. 5,'44
....	Oh, What a Night	Aug. 12,'44

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
	Block 3	
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	
	SPECIAL	
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	
4335	Going My Way	
	OWI-WAC	
T3-1	The Memphis Belle	Apr. 14,'44
	Block 4	
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	
	Block 5	
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	
	Block 6	
4326	Hail the Conquering Hero	
4327	Take It Big	
4328	Henry Aldrich's Little Secret	
4329	I Love a Soldier	
4330	The Great Moment	
	1944-45	
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Man in Half-Moon Street	Not Set
....	Till We Meet Again	Not Set
....	Incendiary Blonde	Not Set
....	Rainbow Island	Not Set
....	National Barn Dance	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Practically Yours	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Dark Mountain	Not Set
....	Fear	Not Set
....	Here Comes the Waves	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 26,'43
461	The Drifter	Dec. 26,'43
453	Gunsmoke Mesa	Jan. 8,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forrest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr. 15,'44
422	Shake Hands With Murder	Apr. 22,'44
456	The Pinto Bandit	Apr. 27,'44
420	Men of the Sea	Apr. 30,'44
464	Valley of Vengeance	May 5,'44
418	The Contender	May 10,'44
457	Spook Town	June 3,'44
415	Waterfront	June 10,'44
404	Minstrel Man	July 1,'44
416	Delinquent Daughters	July 15,'44
458	Brand of the Devil	July 15,'44
417	Seven Doors to Death	July 25,'44
465	Fuzzy Settles Down	July 25,'44
421	Machine Gun Mama	Aug. 2,'44

RKO

Prod. No.	Title	Release Date
	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	
452	Up in Arms	
492	Snow White and the Seven Dwarfs (R)	
461	Geyescas	
	Block 3	
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	
	Block 4	
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	
	Block 5	
421	The Falcon Out West	
422	Days of Glory	
423	Yellow Canary	
424	Seven Days Ashore	
425	Show Business	
	Block 6	
....	Gildersleeve's Ghost	
....	Marine Raiders	
....	A Night of Adventure	
....	Step Lively	
....	Look to Your Children	
....	Casanova Brown	Not Set
....	Heavenly Days	Not Set
....	None but the Lonely Heart	Not Set
....	The Falcon in Mexico	Not Set
....	Mademoiselle Fifi	Not Set
....	Cocktails for Two	Not Set
....	That Hunter Gal	Not Set
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	The Princess and the Pirate	Not Set
....	Tall in the Saddle	Not Set
....	Farewell, My Lovely	Not Set
....	Having a Wonderful Crime	Not Set
....	Pumpkin Shell	Not Set
....	Master Race	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'
301	The Saint Meets the Tiger	July 29,'
362	Black Hills Express	Aug. 15,'
302	Hoosier Holiday	Sep. 13,'

Prod. No.	Title	Release Date
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 1,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
301	Rootin,' Tootin' Rhythm(R)	Jan. 15,'44
302	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 26,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44
313	Rosie the Riveter	Apr. 9,'44
303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
311	Tucson Raiders	May 14,'44
304	Melody Trail (R)	June 1,'44
317	Silent Partner	June 9,'44
320	Goodnight Sweetheart	June 17,'44
343	Yellow Rose of Texas	June 24,'44
318	Man from Frisco	July 1,'44
319	Call of the South Seas	July 7,'44
356	Call of the Rockies	July 14,'44
1305	Comin' Round the Mountain (R)	July 15,'44
321	Secrets of Scotland Yard	July 26,'44
344	Song of Nevada	Aug. 5,'44
....	Storm Over Lisbon	Not Set
....	Marshal of Reno	Not Set
....	The Girl Who Dared	Not Set
....	Sing, Neighbor, Sing	Not Set
....	Atlantic City	Not Set
....	Brazil	Not Set
....	Port of 40 Thieves	Not Set
....	Three Little Sisters	Not Set
....	Silver City Kid	Not Set
....	Bordertown Trails	Not Set
....	Stagecoach to Denver	Not Set
....	San Antonio Kid	Not Set
....	House of Terror	Not Set
....	Cheyenne Wildcat	Not Set
....	San Fernando Valley	Not Set
....	Sheriff of Sundown	Not Set
....	That's My Baby	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb., '44
421	The Sullivans	Feb., '44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
426	Shrine of Victory	Apr.,'44
427	Pin Up Girl	May '44
428	Bermuda Mystery	May '44
429	Eve of St. Mark	June '44
430	Ladies of Washington	June '44
431	Roger Touhy, Gangster	July '44
432	Candlelight in Algeria	July '44
433	Home in Indiana	July '44
	SPECIAL	
....	Song of Bernadette	Not Set
	1944-45	
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	The Big Noise	Not Set
....	Something for the Boys	Not Set
....	Laura	Not Set
....	A Tree Grows in Brooklyn	Not Set
....	Wing and a Prayer	Not Set
....	Thunderhead	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Up in Mabel's Room	Apr. 28,'44
....	Song of the Open Road	June 2,'44
....	The Hairy Ape	June 16,'44
....	Sensations of 1945	July 1,'44
....	Summer Storm	July 15,'44
....	Abroad with Two Yanks	Aug. 1,'44
....	With All My Heart	Not Set
....	Dark Waters	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
8014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Imposter	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
8006	Cobra Woman	May 12,'44
8032	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8085	Boss of Boom Town	May 26,'44
8012	This Is the Life	June 2,'44
....	The Invisible Man's Revenge	June 9,'44
....	Ghost Catchers	June 16,'44
....	South of Dixie	June 23,'44
....	Christmas Holiday	June 30,'44
8086	Trigger Trail	July 7,'44
....	The Mummy's Ghost	July 7,'44
....	Jungle Woman	July 7,'44
....	Twilight on the Prairie	July 14,'44
....	Allergic to Love	July 21,'44
8061	Follow the Boys	Not Set
....	Moonlight and Cactus	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	The Merry Menahans	Not Set
....	Climax	Not Set
....	Murder in the Blue Room	Not Set
....	Dead Men's Eyes	Not Set
....	Singing Sheriff	Not Set
....	Pearl of Death	Not Set
....	See My Lawyer	Not Set
....	Reckless Age	Not Set
....	The Devil's Brood	Not Set
....	San Diego, I Love You	Not Set
....	Babes on Swing Street	Not Set
....	Bowery to Broadway	Not Set
....	House of Fear	Not Set
....	Trail to Gunsight	Not Set
....	Be It Ever So Humble	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
315	Adventures of Mark Twain	May 6,'44
316	Between Two Worlds	May 20,'44
317	Make Your Own Bed	June 10,'44
318	Mask of Dimitrios	July 1,'44
319	Mr. Skeffington	Not Set
	1944-45	
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set
....	The Conspirators	Not Set
....	The Corn Is Green	Not Set
....	Strangers in Our Midst	Not Set
....	Christmas in Connecticut	Not Set

ADVANCE SYNOPSES
and information

FUZZY SETTLES DOWN
(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Patti McCarthy, Charles King, John Merton, Frank McCarroll, Hal Price, John Elliott, Ed Cassidy, Robert Hill.

WESTERN. Fuzzy buys a small-town newspaper and is precipitated into a struggle between the honest elements in the town and a band of outlaws. The citizens raise money to carry on the fight and Fuzzy is entrusted with the money. He is kidnapped and the money stolen. The infuriated citizens attempt to lynch him, but he is jailed instead. His faithful friends find the money in the desk of the leader of the outlaws. The crook is killed when he tries to escape, Fuzzy is vindicated, gives up the newspaper business and goes off in search of fresh adventures.

WEST OF THE RIO GRANDE
(Monogram)

PRODUCER: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Dennis Moore, Christine McIntyre, Lloyd Ingraham, Kenneth MacDonald, Frank LaRue.

WESTERN. "Nevada" diguises himself as a rascally gunman hired to take control of a town by Martin Keene, crooked politician. He and Sandy plot to hold an honest election, while "Nevada" continues to pose as the hired killer of the gang. When Keene learns the true identity, the undercover law officer beats the plotter to the draw and an honest election sets everything right.

SECRETS OF SCOTLAND YARD
(Republic)

EXECUTIVE PRODUCER: Armand Schaefer. PRODUCER-DIRECTOR: George Blair. PLAYERS: Edgar Barrier, Stephanie Bachelor, C. Aubrey Smith, Henry Stephenson, Lionel Atwill.

SPY DRAMA. When World War I ended the Germans realized Room 40 in Scotland Yard, where German High Command messages were decoded, constituted the hazard to Germany's world conquest. They trained and planted a spy there. When World War II started, the British became suspicious but only through the use of a twin brother of a cipher expert, who is murdered, do they manage to unravel the mystery and capture the Nazi spy.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1924-1925.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1936-1937.

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 1,'44	....	.....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	May 6,'44	1877	936	1902
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	.....	....	1747	....
America (color)	MGM	....	Brian Donlevy-Ann Richard	Special	....	.....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	.....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1902
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	.....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	Not Set	....	.....	....	1923	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	.....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	1944-45	....	.....	....	1806	....
Atlantic City	Rep.	....	Constance Moore-Bradford Taylor	Not Set	....	.....	....	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BANJO on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color)	MGM	....	Red Skelton-Esther Williams	Block 8	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Battleship Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	.....	....	1899	....
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	.....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	.....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	5035	John Carradine-Bela Lugosi	May 4,'44	65m	.....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	.....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	.....	....	1599	....
Bowery to Broadway	Univ.	....	Contract Players	Not Set	....	.....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 15,'44	....	.....	....	1923	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	.....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1902
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	July 1,'44	....	.....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	.....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Block 8	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	.....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	.....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	.....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (Reissue)	Rep.	3305	Gene Autry	July 15,'44	....	.....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	.....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	.....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1902
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	1944-45	....	.....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	....	.....	....	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	...
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	.....	....	1835	....
Double Furlough (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	.....	....	1913	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	.....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	.....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	.....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1902
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	.....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	.....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	.....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	.....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....

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Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 18,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Block 6	....	.....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	....	Lorna Gray-Peter Cookson	Not Set	....	.....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	.....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	80m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	1944-45	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	.....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	.....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1085	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	90m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1902
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	.....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	75m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1585	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	105m	June 10,'44	1934	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	.....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	....	.....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	.....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	1944-45	....	.....	....	1747	....

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Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	June 24,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	....	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Not Set	....	.....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	.....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1902
Lady in the Dark (color)	Para.	4836	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1902
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	....	.....	....	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	.....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	.....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	....	.....	....	1817	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	July 8,'44	....	.....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1902
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Block 6	....	.....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1902
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	July 13,'44	....	.....	....	1890	....
Love of Madame Sand, The (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	.....	....	1715	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	.....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	.....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Block 6	....	.....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	.....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	.....	....	1676	....
Marshal of Reno	Rep.	....	Bill Elliott-Bobby Blake	1944-45	....	.....	....	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	.....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	.....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	.....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1786	....
Mexican Fiesta	PRC	....	Armida-El Brendel	Not Set	....	.....	....	1889	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	.....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	....	.....	....	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Not Set	146m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Aug. 3,'44	....	....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....

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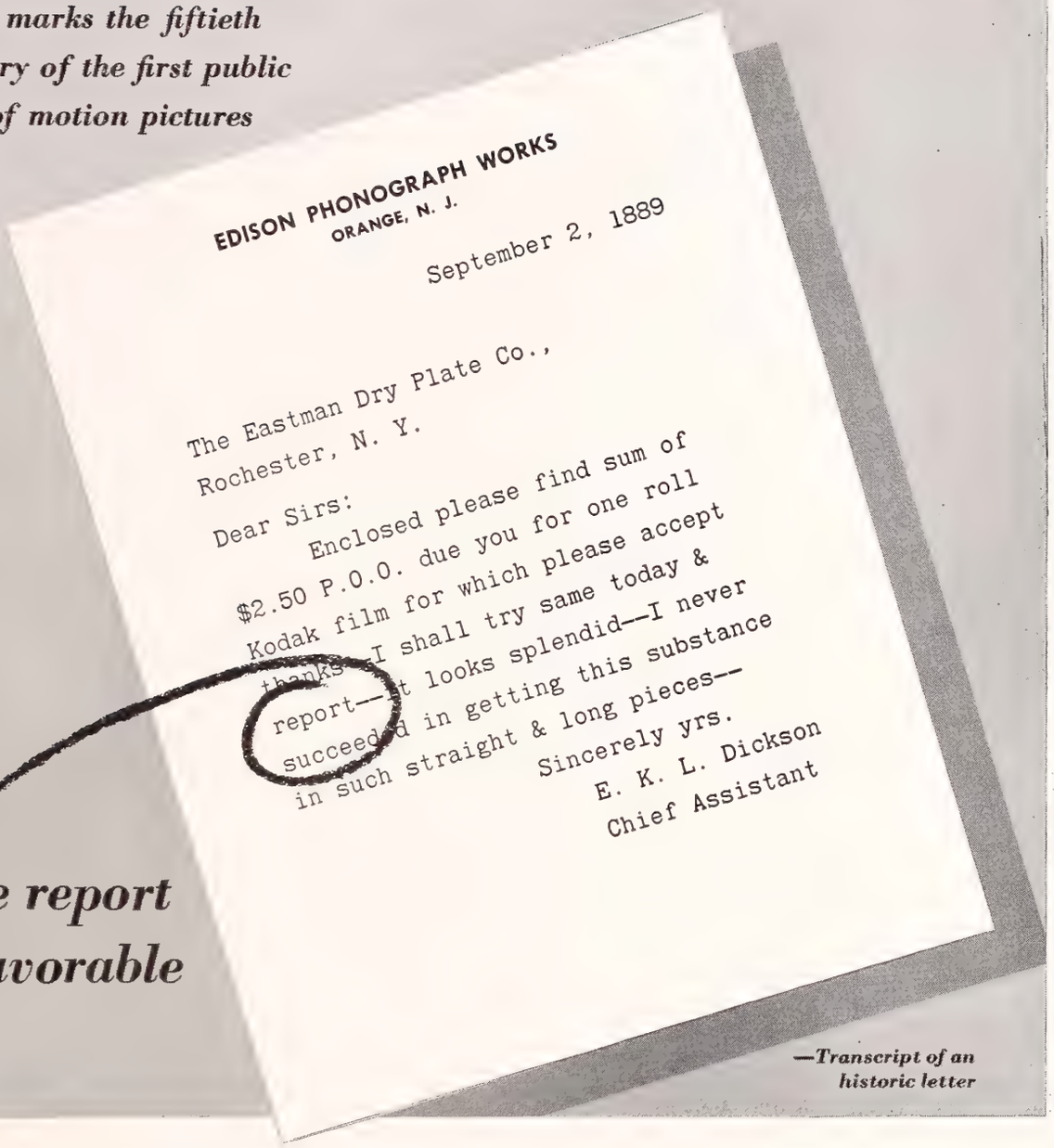
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	1944-45	....	.....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1902
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	....	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	.....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	.....	....	....	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	July 15,'44	....	.....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	.....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1902
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	.....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	1944-45	....	.....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	.....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1902
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1902
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	.....	....	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	1944-45	....	.....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	.....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1902
QUEEN and the Cardinal, The (Fr.)	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	1944-45	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	June 24,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1902
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 17,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	.....	....	1835	....
Road to Utopia	Para.		Bing Crosby-Bob Hope-D. Lamour	1944-45	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	....	.....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	....	Pat O'Brien-Carole Landis	July 20,'44	80m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	....	.....	....	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	....
Sensations of 1945	UA-Stone	....	W. C. Fields-Eleanor Powell	July 1,'44	....	.....	....	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	....	.....	....	1923	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night (formerly Crime Doctor's Rendezvous)	Col.	....	Warner Baxter-Nina Foch	July 27,'44	....	.....	....	1899	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	.....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Shipbuilders, The (British)	Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	.....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1902
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee	Aug. 5,'44	....	.....	....	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	.....	....	1890	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	.....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1902
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	.....	....	1890	....
Step Lively (formerly Manhattan Serenade)	RKO	....	Frank Sinatra-George Murphy	Block 6	....	.....	....	1785	....
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	.....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 15,'44	107m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	1944-45	....	.....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	1944-45	....	.....	....	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	.....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1902
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Hunter Girl	RKO	....	Laraine Day-Alan Marshall	Not Set	....	.....	....	1890	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	.....	....	1889	....
They Met in Moscow (Russian)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	.....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	.....	....	1786	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
Thundering Hoofs	UA	....	William Boyd	Not Set	....	.....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	1944-45	....	.....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	.....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	.....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	.....	....	1923	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1902
Twilight on the Prairie	Univ.	....	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	.....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	....	.....	....	1899	....
Ukraine in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1902
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	.....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1902
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	.....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	.....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,44	1887	1850	....
Wac, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Not Set	....	.....	....	1899	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	....	.....	....	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1481	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Special	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	.....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	1944-45	....	.....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1481	1655
Woman in the Window, The	UA	....	Edward G. Robinson-Joan Bennett	1944-45	....	.....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1864	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	...
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1912.

This year marks the fiftieth anniversary of the first public showing of motion pictures



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September 2, 1889

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REVIEWS

(In Product Digest)

Song of Nevada

The Way Ahead

Are These Our Parents?

Secrets of Scotland Yard

Hotel Reserve

Gunsmoke Mesa

Pinto Bandit

EXHIBITORS DRIVE FOR WAR LOAN AS HEROES FACE INVASION FRONT

Distributors and Clark in deadlock

Universal and Monogram list product

VOL. 155, NO. 12 JUNE 17, 1944

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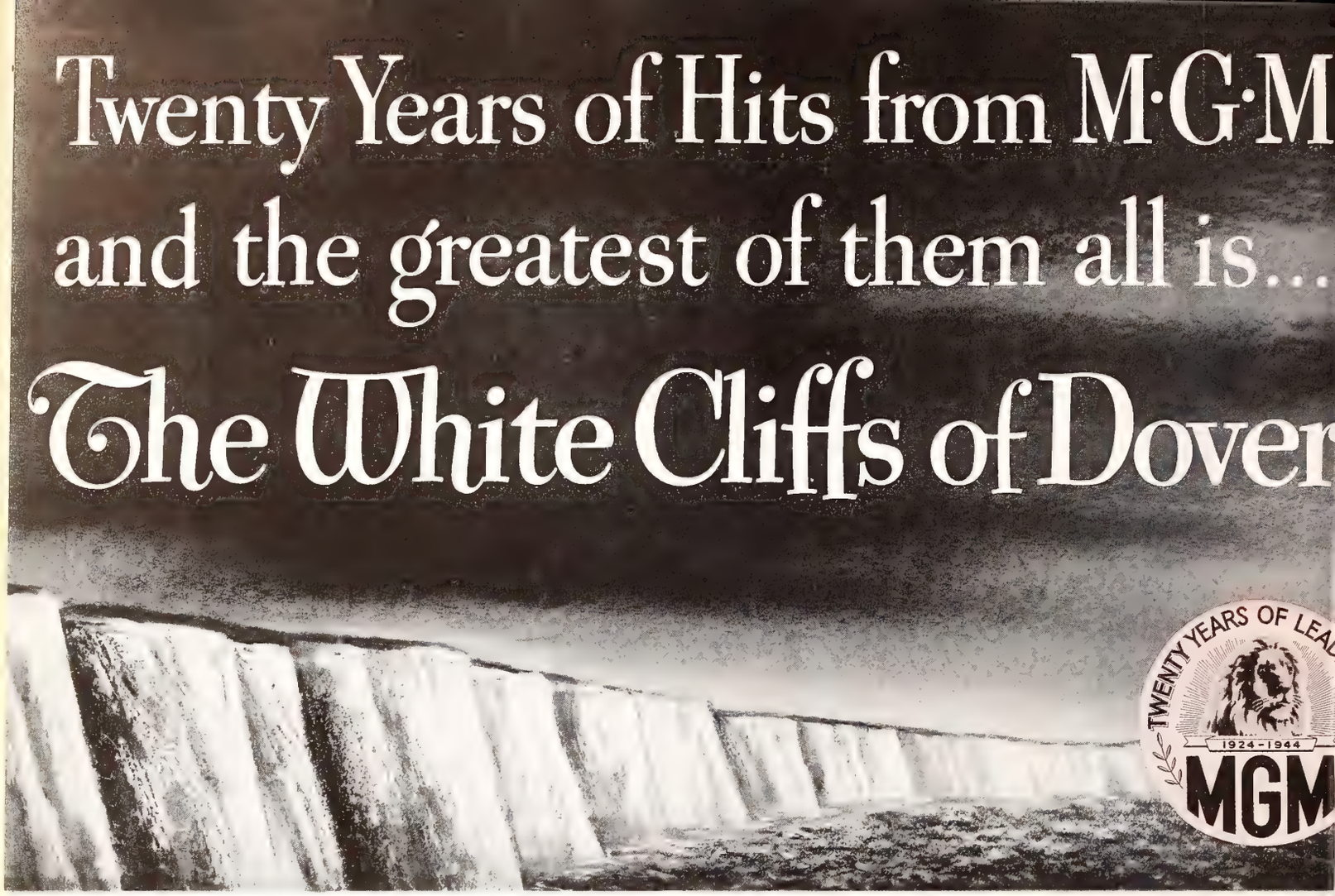


BIGGEST CAMPAIGN OF SCREEN ANNALS FOR M-G-M's "WHITE CLIFFS OF DOVER" IN A BRILLIANT BIRTHDAY CELEBRATION

(1) "White Cliffs of Dover" 24-sheets from Coast to Coast and Canada.

(2) Exclusive to M-G-M! Traveling posters for "White Cliffs" on 5000 American Express Trucks covering America.

(3) 100-line "White Cliffs" teaser ads in 129 key cities! Quarter-page ads in newspapers listing future M-G-M hits also.

(4) Full page "White Cliffs" ads in two colors in Life, Redbook, Cosmopolitan, Liberty, Look, Woman's Home Companion, McCall's, Good Housekeeping, Parents' Magazine and Canadian publications.

(5) "Lion's Roar" Anniversary Column in 26 national magazines features "White Cliffs of Dover."

(6) "Anniversary Salutes" on Key City Radio Programs of M-G-M's 52-week-a-year-airwaves activities keyed to local playdates.

(7) Anniversary Inaugural of M-G-M's network program "Screen Test" over 87 Mutual stations and WHN.

(Continued)

(Continued)

(8) Two-page, two-color "White Cliffs of Dover" spreads in fan magazines.

(9) M-G-M launches Anniversary Key City Radio Programs announcing that Leo the Lion will be on the air 52 weeks a year.

(10) At press time, close to 100% of the nation's theatres have booked the Lion to roar on their screens in a Feature, Short or Newsreel during M-G-M's Anniversary Week.

(11) M-G-M's "Picture of the Month" Anniversary column in National Magazines features "White Cliffs of Dover."

(12) Full page mat service on M-G-M's Anniversary serviced to 300 great American Newspapers.

(13) Deluxe Anniversary Pressbook with stills, free mats, stories by famed writers.

(14) "Study Guide" special M-G-M Anniversary Edition. For the first time, it will be sold on 40,000 American News Company stands.

(15) $1000 War Bond Promotion for Anniversary "Bathing Beauty" in National tieup with Swim-for-Health-Week.

(16) Giant studio ceremony to mark Twenty-Year Anniversary.

(17) "Romance of Celluloid" special short subject reviews exciting "Twenty-Year History of M-G-M.

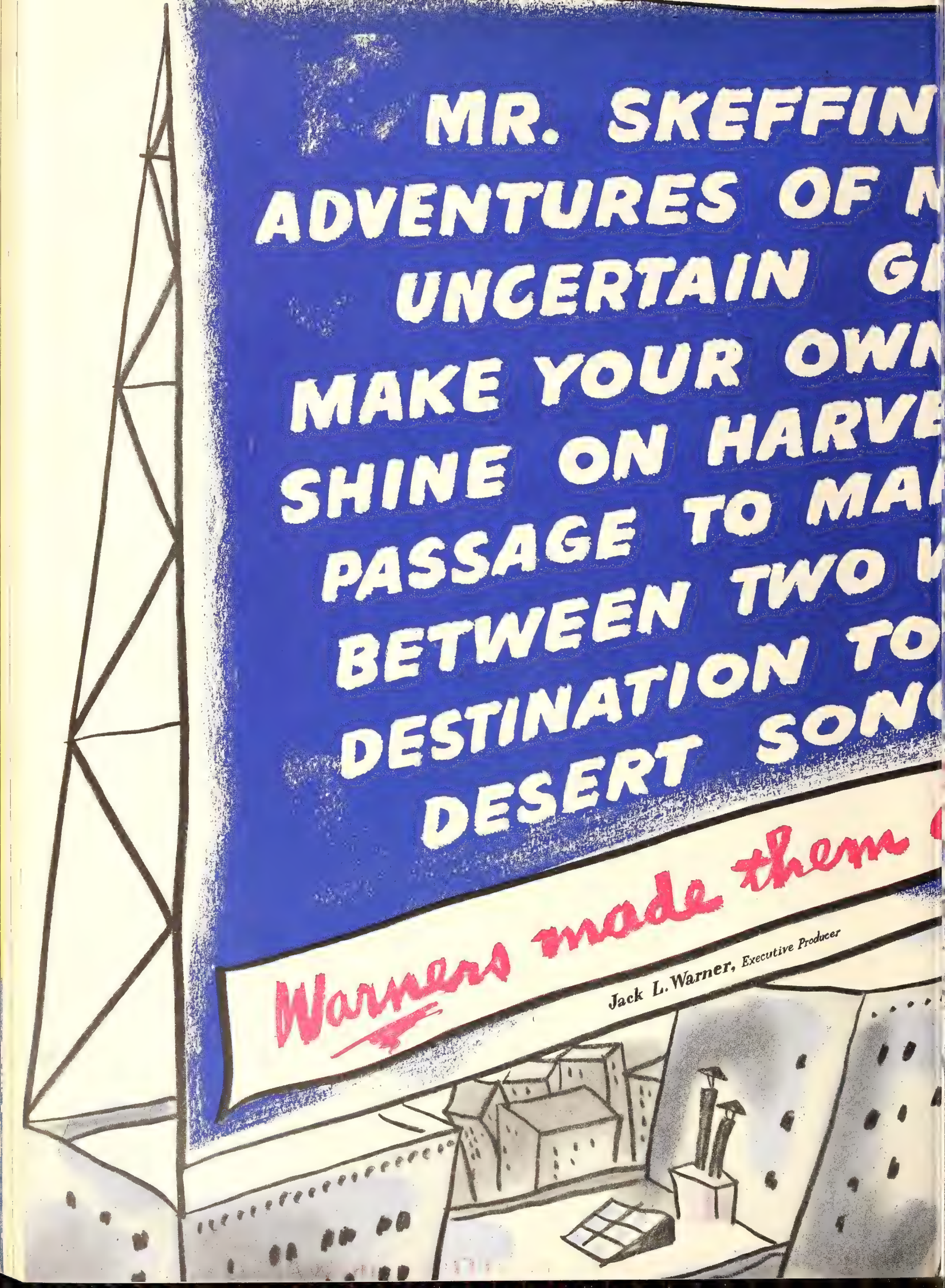
(18) M-G-M's travelling "Show Builder" starts Anniversary Tour.

(19) Charles A. Midelburg, of Charleston, West Virginia, representing Twenty-Year Exhibitors, visits Studios.

(20) Redbook selects "The White Cliffs of Dover" as its "Picture of the Month." Modern Screen Magazine devotes entire August issue to M-G-M's Anniversary. Screen Guide and others go all out for M-G-M.

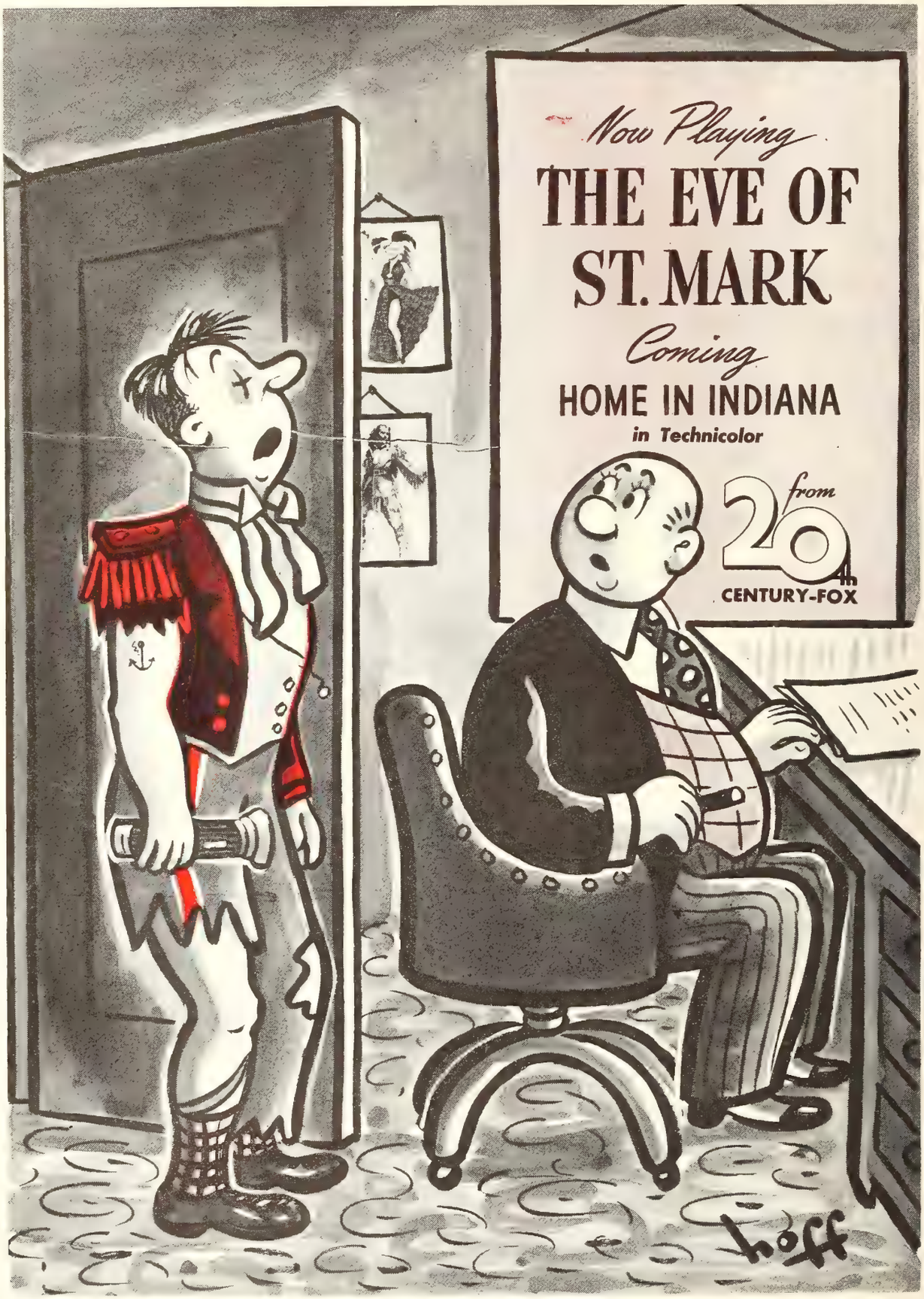
"We're twenty and just a little shaver. Next year we'll be twenty-one!"

GETHER FOR VICTORY! FIGHTING 5th WAR LOAN!


MR. SKEFFIN
ADVENTURES OF M
UNCERTAIN G
MAKE YOUR OWN
SHINE ON HARVE
PASSAGE TO MA
BETWEEN TWO W
DESTINATION TO
DESERT SONG
Warners made them
Jack L. Warner, Executive Producer

"FIRE AWAY! FIGHTING FIFTH WAR LOA

Y'know, y'gotta be good to do a thing like that!



"The crowd's getting a bit unruly, Sir!"

MOTION PICTURE HERALD

COLVIN BROWN, Pubisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 155, No. 12

June 17, 1944

THE WAR LOAN

THE news from Over There on the invasion front in Normandy is laden with the intensity of the great conflict at its highest. We are spending men, spending materiel, spending dollars at such a rate as history has never known before.

Dead men, heroes, most of them, drift in the tide and strew the invasion beaches. They have spent their all.

Across the embattled shore, from tide to headland, are shattered, battle-wrecked ships, landing craft, tanks, broken guns.

Hour after hour, through the days and nights, the cannons roar, roaring planes sweep over. Men charge and crawl and creep and fight with hand grenade and knife. It all is spending, spending, in fury of desperation.

They may count no costs, Over There, either in lives or dollars. Over Here we must count and pay. That is what the Fighting Fifth War Loan Drive is about.

The time is Now on the beaches of Normandy, and the time is now here.

Now again, from and through the theatres the cause of the loan and the urgency of the War Bond buy are being pressed into the attention of the people whose war this is.

With a zeal that compares with the driving purpose of the men at the front, the exhibitors are carrying the message of necessity to the citizenry.

We this week present in the news pages the significant response of exhibitors from all parts of the land in telegraphic response to inquiry about their War Loan campaigns. Heartening evidences are presented of the wide appreciation by the showmen of the motion picture of the urgency of the campaign. They are telling the people.

■ ■ ■

TWO LETTERS

THESE pages present two expressions from the House of Edison pertaining to this publication's attention to the traditions of the motion picture. The first, repeated from more than a decade ago, by Mr. Thomas Alva Edison, who found friendly words to say of the endeavour represented by Motion Picture Herald, successor and inheritor in turn of Exhibitors' Herald and Exhibitors' Herald-World. The second is from today's head of the House of Edison, Mr. Charles Edison. It is a document of the motion picture's fiftieth year, that great anniversary which we celebrate, perhaps so casually because of the nation's state of strife.

It may be appropriate now to remember how much these Edisons have contributed, officially and unofficially, to the cause of America's industry, its defense in war and prosperity in peace. There is no dynamo which turns, no motor that drives, no telephone that talks, no microphone which speaks which does not owe some of its efficiency to that ex-telegrapher from Menlo Park. The father was an advisor to our war machine in the first world war, his son a Secretary of the Navy, and much more beside, as the nation approached its greatest crisis, and distinguished again in the cause of American government for Americans in his state of New Jersey.

This publication and its editors have enjoyed the confidence of the Edisons since the years when the motion picture was much younger. It is pleasant to recall that "the Old Man" and his son with him have always been contenders for the facts, simply stated. It is the way of that institution, The Edison Laboratories, where the motion picture was born in 1889.

■ ■ ■

SCREEN and CITIZENSHIP

THE daily press has been having quite a time with report and comment on the White House approval of a suggestion that The War be called "The Tyrants' War". There appears to be disapproval of the commonly used term of World War II. That is probably well enough founded, in that it becomes more and more apparent that this is indeed a resumption of the war that did not end at Versailles.

However, the final name of this war will be evolved, not chosen by any conscious decision, and it will be a long time yet before it is written down in history. It will take perspective to do that, including perspective on what has not yet happened.

In a more accurate sense what we call World War I was not a beginning, either. The real beginning of this war started so long ago that no one has ever read about it. It started when man's only way of life was predatory. It is very much that still, but the better ways of peace and civilization with religion, education, industry and trade have been making enough progress to encourage us to keep on.

* * *

A CONSCIOUSNESS of this is in various fashions manifest within our institution of the motion picture. The American screen has ever tended to record and reflect at least some aspects of the better way of life which is under evolution by free men in a free country—the freest men in the freest country. The best part of that recording has been done without avowed purpose any more conscious than the business of living itself. A great entertainment industry, reflecting and serving the tastes of a great people devoted to decent and ample living, has little need of other guidance.

Meanwhile, because the motion picture and its theatre maintain such an effective and intimate relation to the whole people, it draws the attention of most everyone who has something he wants to tell those people. That has not been in the main much help to the art or the industry.

But all this has produced a special state of consciousness in the minds of serious men in this industry. It has accelerated the continuous development of the motion picture theatre as a local institution and center, a focal point for all manner of activities relating to the commonweal. It continues to make the exhibitor an important citizen in his community. He is not only the administrator of a showhouse, but he is also a person of skill in promotion and showmanship to aid all causes.

* * *

Over in England one sees a constructive manifestation in the activities of Mr. J. Arthur Rank, with his organized showings

[Continued on following page]

THIS WEEK IN THE NEWS

SCREEN AND CITIZENSHIP

[Continued from preceding page]

for the National Cinema Boys and Girls Club in many theatres of the Odeon and Gaumont-British circuits. The club movement was organized by Mr. Rank with the cooperation of many social forces. The showings take the place of the ordinary children's matinee. Pertaining to the programs, Mr. Rank has said: "The moral must be pointed, but the children must be entertained. Their lesson in good neighborliness must be absorbed unconsciously." [The Herald, February 12.]

"The work of the clubs," writes Mr. Peter Burnup of our London Bureau, "has earned high praise from education authorities, police chiefs and clergy. And in so doing has added inestimably to the civic stature of the industry."

Over here there have been many kindred efforts. Newest to come to attention is a proposal which Mr. Leon Peterson of Rapid City, South Dakota, exhibitor, has placed before the attention of the War Activities Committee.

* * *

WITHOUT so labeling it, Mr. Peterson suggests a sort of super Post-war Activities Committee. He says: "I propose: The formation of a committee representing the producers and exhibitors of pictures to meet with the National Education Association and offer the services of the entire industry to national youth education free.

"The object of this committee would be to make a workable program in which true, basic teaching of citizenship, loyalty, respect, reverence, rights of others, community obligation, crime prevention, right-above-might doctrine, and the simple everyday things that go toward good citizenship are graphically brought forth. It should never become propaganda. . . .

"Every theatre can, with very little added cost, carry out its part. Saturday forenoons are a part of the day when no other performances are on. Don't we owe the small cost to our community? . . . It can help hold this nation together. . . . These children are our future customers. Those children of the past years, who are now giving their lives for us were our customers. . . ."

* * *

THAT is obviously a tremendously ambitious program. There is consciousness of that in Mr. Peterson's presentation, details of which can hardly be presented here. Concerning the problem facing youth, he remarks: "Various hit-and-miss solutions have been tried or suggested. All have been failures. They have been for the most part reformation instead of education. . . . It is not proposed that we seek to supplant the school or church, but that we become an agency to work with both, and protect and save what we now have before it is too late."

Regardless of the eventuation of particular plans, it is important that men of this industry should be giving their thought to the larger problem and the long view. It is also important that it be known that men of an industry which gets so much of its publicity out of the frivolities of what makes columnists' copy should be known to have concern for the whole cause of the civilization this country is trying to produce.

Certainly, after this "Tyrants' War", or after this chapter in the War-of-the-Ages, whichever it may be, the motion picture will be recognized, as it was not before, as a constructive part of the American Way, the medium and implement of the Common Man.

—*Terry Ramsaye*

SHOWMEN fire big guns to open fighting Fifth War Loan drive — Page 13

EXHIBITORS key Bond sales to invasion front news — Page 14

DECREE is stymied, as major companies make last "final" offer — Page 19

ON THE MARCH—Red Kann discusses film aid in the war effort — Page 20

UNIVERSAL'S 55 films next season reflect "flexible formula" — Page 21

MONOGRAM will release 47 pictures for the new season — Page 22

SPOOKS are emerging from the closet to dance on the screen — Page 31

FROM the Edisons—father and son—1894-1944 — Page 32

ARMY under fire for forcing Capra film as newsreel substitute — Page 34

TELEVISION has place in entertainment industry, says Rank — Page 44

AMERICANS push for production in studios of England — Page 46

"ART" theatre operators expect post-war flood of product — Page 56

SERVICE DEPARTMENTS

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Film for Parliament

London Bureau

THE first important use of the film projection machine which J. Arthur Rank, British film executive, donated to the House of Commons, will be for the showing soon of the picture "RAF in Combined Operations," made by the British Air Force, which reveals the meticulous training of RAF aviators in preparation for D-Day. It was reported in London this week that strong public pressure was being brought for theatrical release of the film.

Features by FitzPatrick

POST-WAR planning with roots deep in the screen's past is behind the contract closed last week under which James A. FitzPatrick is to produce in Mexico and South America a series of feature pictures for Republic Pictures release.

The veteran producer of MGM Travel-Talks, which will continue in uninterrupted flow under that studio's contract for exclusive distribution of his short subjects, is forming his own production company and will go shortly to Mexico City to film his first dramatic feature. His plans include the use of native talent on the screen and in all departments of production, and his contract with Republic fixes no minimum or maximum limitation on the number of films he shall produce.

The deal with FitzPatrick is a step in implementation of Republic's inter-American policy of expansion which brought about establishment of its own exchanges in Brazil, Argentina, Chile and Panama. It is reasoned that a producer who's spent as much time in the Latin-Americas as Mr. FitzPatrick—concentrating on that locale for his last two series of Travel-Talks—will turn out productions more faithful to Latin-American culture than any that can be made on the sets and sound stages of Hollywood.

Road Show

"THIS IS THE ARMY," all-soldier musical show, closed its Naples engagement on Monday and moved on to Rome. A new song, dedicated to the Fifth Army infantry will be included for the debut in the Italian capital. Bookings for Berlin are now being arranged by General Dwight D. Eisenhower.

REPORTER AT WAR

LIEUTENANT George H. Spires, 27, of the U. S. Army Tank Corps, and until the war a reporter on the staff of MOTION PICTURE HERALD, was cited in press dispatches Tuesday reporting the action of the Fifth Army in Italy which dispersed the Fourth and Tenth German armies fleeing Rome. According to the Associated Press, the Allies ran into desperate delaying action all the way up from the large road junction of Montefiascone, eight miles to the south, which Lieut. Spires had captured last Saturday night with two tanks, two tank destroyers and a few soldiers.

Lt. George Spires

Lieut. Spires has seen action in Italy since the Allied invasion last September. Prior to the invasion of Italy, he had been in Sicily for a brief time and then was made company commander. He served with the British Eighth Army in North Africa during that campaign with a Fifth Army reconnaissance tank unit and had been in the Near East on a special mission soon after Field Marshal Rommel was chased out of Africa.

Lieut. Spires entered the Army in February, 1942, the first employee of Quigley Publishing Company to join the armed forces. He took his basic training at Fort Knox and following completion of his OCS course in September, 1942, he was commissioned a second lieutenant in the light tank division. He joined the editorial staff of MOTION PICTURE HERALD in 1936.

Shows in France

CAMP shows are all set to follow invading U. S. armies into France, the USO-Camp Shows offices in New York reported this week. For several months Camp Shows have been building up a reserve of talent in the British Isles to entertain troops stationed there, and to move with them into Europe. There are 154 entertainers in England, ready to provide 33 different mobile units to entertain troops in liberated areas as soon as the Army Special Service Forces gives approval.

Instructor

"KNOW Your War Correspondent," a manual to tell field commanders what war correspondents are doing, and why, has been written by Colonel J. B. L. Lawrence, public relations officer at headquarters for the European Theatre of Operations, United States Army. "Jock" Lawrence was formerly assistant to the president of the Association of Motion Picture Producers. His 24-page booklet makes it clear that representatives of the press, radio and newsreels are with the armies as the "eyes and ears of the American people." They represent democratic freedom of expression on the very battlefield, Colonel Lawrence explained to field officers.

First Newsreels of the Invasion Take Audiences to the Beachheads

From a theatre seat this weekend Americans will be seeing what it was like on the invasion beaches of Normandy last Tuesday.

Some of the most impressive newsreel scenes of the war are in the 950 feet of invasion film edited by the five newsreels from the first pictures to arrive from London. Cameras were in the first assault boats and airplanes, and they brought back a record unmatched by any other reporting. They constitute, incidently, the fastest newsreel coverage of the war so far.

News of the Day screened a cutting print for the press in its New York laboratory on Tuesday afternoon. The pictures included material from the newsreel pool, U. S. Signal Corps, Army Air Forces, U. S. Navy, Coast Guard and Canadian Service Units. It was edited from an initial shipment of 4,300 feet. Quentin Reynolds added a special commentary on the News of the Day version.

The film opens with troops embarking in gliders, aircraft and ships in Britain. There is a purposive grimness to faces and equipment which make it clear that this is reality—no rehearsal.

An anonymous Canadian army cameraman pointed his camera over the bow of an assault boat at the Norman beach as barbed wire and deserted waterfront houses loomed through the dawn mist. Suddenly the ramp drops and the first troops leap forward into the sea, in the camera foreground. Many never reached the water's edge.

Three aerial scenes are unforgetable. One shows the explosion of a grounded Nazi transport under fire by strafing U. S. pilots. A second, in sharp focus, catches the disintegration of a German plane roaring head-on a few hundred yards away. A third pilot, diving on an ammunition barge catches the explosion and flies through the debris-filled smoke cloud with camera still grinding.

Death is clearly visible in several sequences. Soldiers are seen dropping under fire as they climb from the surf to a sandy shore. One hero rises from his knees, then crumples.

Generals Eisenhower and Montgomery are glimpsed on the beach and the camera records the capture of Berniere, first town to fall. Emaciated, but obviously over-joyed, French men, women and children welcome the Allies. There are long lines of German prisoners. They look thoroughly beaten. But with them, returning to England, are the wounded.

"It will take plenty of the weapons war bonds buy to finish the job they so gloriously started," Mr. Reynolds summarized.

There is a message in this for every exhibitor who shows these reels. He might well stop his show and ask the patrons if there is any doubt of the need for a Fifth War Loan drive.—*John Stuart, Jr.*

Pledge of Support

HERBERT K. SORRELL, president of the Hollywood Conference of Studio Unions, has sent the following telegram to the President:

"We, as Americans are proud to be among the peoples united for a free world.

"We renew our pledge to our government to carry on and render every aid that is humanly possible.

"We will refuse to stop work.

"We will contribute every dollar we can spare for the purchase of bonds.

"We will give our blood to save the lives of those men and women making the greatest of all contributions on the battlefields.

"We are behind you as our Commander-in-Chief."

Honors

NOW it's Lieutenant-Colonel James Stewart. The former motion picture star, now in the Air Force, and in the hottest battle of all, the invasion, was promoted last week. He had been a major. Lieutenant-Colonel Stewart, a group operations officer, has flown 14 combat missions, and holds the Distinguished Flying Cross, and the Air Medal with Oak Leaf Cluster. He has bombed Berlin, Brunswick, and Frankfurt.

Other honors to film personalities:

C. Aubrey Smith, a pillar of Hollywood's British community, was knighted last week in the King's birthday honours list.

Lieutenant-Colonel Kenneth Clark, who for many years handled publicity for the Motion Picture Producers and Distributors of America, but who for the past two years has been in the Mediterranean, has received the Legion of Merit from Lieutenant-General Mark W. Clark, commander of American forces in the Italian theatre of operations.

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THIS WEEK the Camera reports:

THE CLEOPATRA of the film version of "Caesar and Cleopatra", Vivien Leigh, is interviewed by the author, George Bernard Shaw, at his Ayot St. Lawrence estate, England. Peering at the proceedings is Gabriel Pascal, who has Mr. Shaw's permission to make the picture. Previously approved by Mr. Shaw has been Claude Rains, who returned to his native England for the role of Caesar.

E. L. McEVOY has been appointed short subject and serial sales manager of Universal. He had been special representative and, before that, RKO Eastern sales manager.

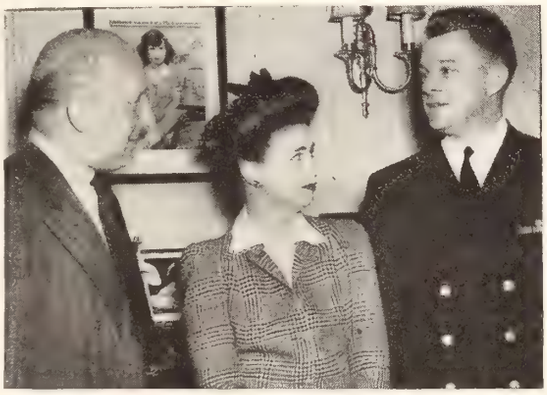
AT THE MICROPHONE is Louis B. Mayer, left, MGM production vice-president, addressing theatremen through a closed circuit run-through of MGM's national broadcast show from station KHJ, Hollywood. Spectators are Red Kann, Quigley Publications vice-president; Louis K. Sidney, MGM studio executive, and Lewis Allen Weiss, Mutual network coast vice-president.

FIVE THOUSAND DOLLARS is presented by comedian Eddie Cantor to Mrs. Iris Peers, wife of Charles Peers, selected as the "typical G.I. Joe" in a contest run by Mr. Cantor on his Wednesday evening broadcasts.

GUEST. Jack L. Beddington, British Ministry of Information film bureau director, was tendered a luncheon in New York last week by the War Activities Committee. The men flanking Mr. Beddington are Will H. Hays, president of the Motion Picture Producers and Distributors of America, and chief speaker, and George J. Schaefer, WAC chairman.

By Staff Photographer

"THE MOTION PICTURE INDUSTRY has met the wartime challenge to a degree not excelled by any other industry," declared Senator Alben Barkley, Senate majority leader, at the Film Safety Awards Committee Washington, D. C., luncheon last Thursday, honoring the MGM Pete Smith specialty, "Seventh Column", winner of the annual Beyer Memorial Award. Left to right, Charles Francis Coe, MPPDA; Bennett More, Liberty-Mutual vice-president; Mr. Barkley; Colonel John Stillwell. Mr. Coe accepted the award for Mr. Smith and MGM.



NEW YORK HONEYMOON. Lt. Commander Y. Frank Freeman, Jr., son of Paramount's production chief, and his bride, the former Jean Miles Perkins, whom he married recently in Atlanta. They are shown at the right on a visit to the Paramount home office with Barney Balaban, president of Paramount. Lieut. Commander Freeman, at the time was on a brief leave, and was expected to report to his unit in the near future.

GRAPHIC demonstration of war's increasing drain on the Famous Players Canadian circuit is shown in the figures above. Now in service are 943; in 1942, the number was 248. In the United States, the Interstate circuit has sent 803; Loew's, 2,300; RKO, 1,000; Warners, 1,700, and Fox West Coast, 800. From the whole motion picture industry here, approximately 36,500 have entered service.

A NATIVE'S RETURN. Jules Levey, producer, was given a reception last week at the city hall, Toronto, his home town. He also screened his latest, "The Hairy Ape", to special guests. Above, Mayor Fred Conboy, Mr. Levey, Fred Hamilton, senior controller.

By Staff Photographer

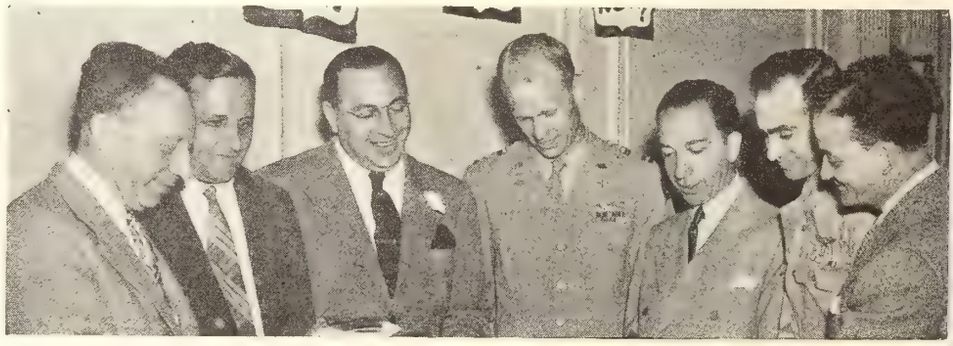
HONORED. Tamara Toumanova, star of RKO's "Days of Glory", and Casey Robinson, producer, are seen above at the cocktail party the company tendered them Monday afternoon at the Casino Russe, New York. Numerous executives and journalists attended.

CAMERA REPORTS ON THE FIFTH BOND DRIVE

By Staff Photographer

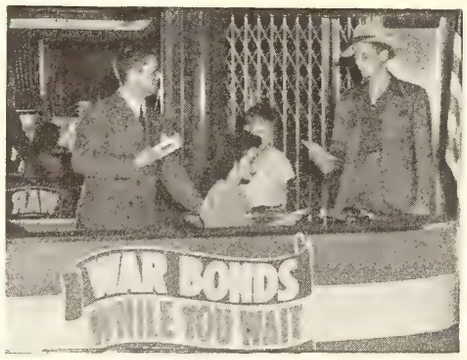
AN "INVASION" of New York's Times Square occurred at "H-hour", last Friday noon, heralding the Fifth War Loan drive in the city's theatres. Four hundred Infantrymen in full battle attire paraded; 70 pieces of motorized artillery rumbled past; a 160-piece band played. Above, on the reviewing stand are Charles C. Moscowitz, WAC New York drive chairman; Edward Dowden, master of ceremonies; Brigadier General Maurice Miller, Nevil Ford, Frederick Gehle, Leo Brecher, Fred Schwartz, Hary Brandt, John Friedl, Stanley Quinn, and many others.

CASH REGISTER, keeping track of Bond sales in New York's Times Square. On Tuesday, it was presented to the WAC by the National Cash Register Company and the first "E" Bond sales were rung up. Thereafter, daily at noon during the drive, traffic is halted as sales are registered.



IN CONNECTICUT, at New Haven, as theatre executives met last Thursday. Left to right, Dr. Jack Fishman, Fishman circuit; Morris Dailey, Dailey Theatres; Barney Pitkin, RKO; Captain Robert Metcalf; Morey Goldstein, MGM; Sgt. H. Sacheff; and Al Pickus, Stratford Theatre, Stratford, one of the Fourth War Loan's "Honored Hundred".

"INVEST IN INVASION". On the sidewalk in front of the Bardavon theatre in Poughkeepsie, N. Y., Douglas Taussig, manager, stencilled the street with War Bond copy which attracted pedestrians and buyers.



FIRSTS. In Kansas City, Russell Bovim, manager of Loew's Midland, assists his Bond-selling young lady in registering a customer. Mr. Bovim's lobby has become one large Bond salesroom, of which the section above is a small part.

By Staff Photograpl

IN NEW YORK, Alma de Weil, assistant manager of Loew's State, and AWVS worker Jane Greenberg sell a $100 Bond to Morris Brill. The sa was followed by a flood of others. The booth is placed so the patrons cannot miss it.

SHOWMEN FIRE BIG GUNS TO OPEN FIGHTING FIFTH

Rallies, Auctions, Special Stage Shows and Events Launch Bond Campaign

Monday was the Day.

The legion of industry showmen, the mo-le forces of the Home Front's Fighting Fifth, that day joined with the whole of the nation making this, the Fifth of the War Loans, of-ial. Immediately, telegraph and telephone res burned with Bond sale reports from ex-bitors, distributors and the studios, even be-re President Roosevelt went on the air from White House Monday night to launch the mpaign.

The President, following a review of results the battlefronts, said, "No one front can considered alone without its proper relation all," which would include the home front ere the industry and the nation battle to ift 16 billion idle dollars into the materials d the equipments that are to carry the armed ces to the day of days, V-Day.

Donnell Confident Quota ill Be Exceeded

Robert J. O'Donnell, heading the industry's ighting Fifth," viewed the early returns from 48 States, smiled broadly, and announced t all indications pointed towards the indus-"going over the top" well before July 8, sing day of the drive.

"It's terrific," Mr. O'Donnell said, refer-g to reports being received at headquar-s. "It's starting out like a landslide. I ink it'll keep up and be a landslide right aight through to the end of the drive."

Among the first reports landsliding into New rk headquarters was a $50,625,000 figure orted by Leonard H. Goldenson, chairman industry sales, representing the total pur-sed by all the film companies.

Sam Pinanski, Massachusetts exhibitor chair-n, reported from Boston the sale of $1,-),000 in Bonds at an auction for which ronica Lake of Hollywood, the Mayor of ston, Maurice Tobin, and Mrs. Tobin vol-eered to serve the highest bidder as maid, ler and housekeeper respectively. They went work for Tom Pappas, who for $100,000 had ir services at a dinner.

rade, Rally and Show San Francisco

The auction took place at Boston Common ly, and among other sales recorded was that a copy of "The Robe" by the book's author, yd Douglas. Morris Wolff, New England trict manager for MGM, made the high bid, orted at $525,000.

In San Francisco the drive started with a rade at noon and a rally at Union Square, llowed by a special show at the 4,600-seat x theatre selling 5,200 Bonds for $600,000. e United Artists theatre in Berkeley, Cal., d a premiere, its 1,600 seats sold out.

n Washington, D. C., according to a report from Sidney Lust, exhibitor chairman, all theatres held rallies and some featured auctions. The rallies were highlighted by military bands and color guards and the presence of war veterans.

Theatres in most of the nation's major cities tied in with broadcasting stations for the Texarkana, Texas, four-network kickoff broadcast with the President, Secretary of the Treasury Morgenthau and Hollywood personalities.

Reports of newly scheduled Bond premiers continued to roll into National Committee headquarters, and after conferring with Ned E. Depinet, national distributor chairman, Mr. O'Donnell announced that as of Monday 2,578 premieres, and 443 children's premieres have been scheduled through the 48 states.

In New York, last Friday, an all-military show at Times Square ushered in the campaign. By Tuesday the giant cash register extending across the width of the Times Square island and rising 40 feet in the air, was ready to record sales and at noon was formally turned over to Charles C. Moskowitz, general chairman for the New York area of the War Activities Committee. The first figures the register registered for New York State were $18,-300,000. The register will record sales at noon each day the while traffic is halted for 30 seconds and loud speakers announce the figures and city radio stations send the spoken announcements to their listeners.

This Friday midnight through the efforts of Mr. Moskowitz, the Fox Brooklyn theatre is to have an all-star special Bond show with Broadway and Hollywood performers.

Four transcribed programs made by Hollywood stars through the cooperation of the Hollywood Victory Committee are being broadcast over 800 independent stations during the drive. Two of the programs have already been distributed. Locally, exhibitors are making special arrangements with broadcasting stations for tie-ins with their drive plans, through the Entertainment Industry Committee of the War Finance Committee, of which James Sauter is chairman.

On D-Day the employees of Twentieth Century-Fox pledged to buy $44,150 in Bonds. At the New Jersey Allied's Silver Jubilee convention in Atlantic City June 20 to 22, Universal Pictures will devote two of its three display booths to the use of the War Loan Committee.

Because Hollywood talent is tied up in Army Camp and hospital tours leaving only a small number of stars available for the drive, the use of local talent has become popular with a large number of exhibitors, and WAC has issued a special press sheet to exhibitors presenting a number of practical ideas on the subject.

Asks Separate Appeal For Each Day

Some local talent sources covered are radio stations, singing and dancing teachers, music teachers, community centers, organizations night clubs, restaurants and schools.

Richard M. Kennedy, National Campaign vice-chairman, this week asked exhibitors to "Allocate your playing time, schedule your trailers and arrange your programs so that every day on your screen you have a selling argument for War Bonds."

Mr. Kennedy announced that the Hollywood Di-

(Continued on page 76, column 2)

Eisenhower Bond Drive Plea Appears in All Newsreels

One of the most stirring of Fifth War Loan features is General Dwight D. Eisenhower's plea for support of the drive, in all newsreels. The text of his speech, recorded at his headquarters in England, follows:

"In moments of crises involving the safety of our native land, the American people have invariably rallied against the danger with courage, faith and resolution.

"For more than two years we have been in one of these crises, perhaps the greatest of our history. On the battlefield and on the home front, men and women are daily making great sacrifices so that Freedom and our way of life may be preserved.

"There is now in progress the Fifth War Loan Drive to raise money so as to insure that this conflict will be brought to the speediest possible conclusion and with the least loss in lives. The complete success in that drive will meet the acclaim of the forces in the field and will be renewed proof that Americans are one solid phalanx of determination in this great war. All of us profoundly trust that soon the world may be restored to a just peace. Until we can, with God's help, bring about that happy realization of our hopes, each of us must seek every way and means by which the value of our service to our country may be increased.

"For the moment, we can do so by buying Bonds. Let's make this particular victory a quick and overwhelming one."

EXHIBITORS KEY BOND SALES TO INVASION FRONT NEWS

EXHIBITORS across the land responded with a leap to the opening gun of the Fighting Fifth War Loan, spurred by the news of Invasion last week, as the industry's battle for Bonds went into action Monday. Theatre operators channelled every exhibition resource, inspired by distribution-exhibition leadership and by the record of performance of the Honored Hundred in the Fourth War Loan, to sell the Bonds which will aid the U. S. forces in Europe.

In key cities and small towns, circuit and independent showmen, comprising the large army of volunteer troops pledged to War Activities Committee in the undertaking, once more unleashed their skills, accelerating their plans for the most successful of industry Bond campaigns. Bond premieres, special stage shows, children's shows, free movie days, newspaper advertisements, radio, school and merchandising tieins, refurbished Bond booths and more widespread cooperative plans with schools and community organizations were set in motion, signalizing the start of the Fifth War Loan.

Presented here are bulletins from the Bond front—highlights of campaigns reported this week to the Managers' Round Table and to headquarters of the Fifth War Loan campaign by alert showmen who are now and will be in the thick of the action. — CHESTER FRIEDMAN, *Editor, Managers' Round Table*

MRS. WILLIAM MORTON, manager of the RKO Albee, Providence, started the drive with a Bond rally last Thursday which brought in $10,000. She is planning an "Auction Night" to be held in conjunction with another rally sometime during the drive. A War Bond drawing is being arranged, whereby each patron buying a Bond at the theatre will be eligible to win a $25 Bond donated by the theatre. Treasury Department approval for the plan is being sought.

Invasion Bonds

"Invasion Bonds" will be stamped on the back of every Bond purchased during the campaign by patrons of Century circuit theatres in New York.

Harold Newman, manager of the circuit's Mayfair, has contacted 15 schools in his neighborhood, in addition to local churches and synagogues who have promised to cooperate and give the theatre their Bond business. Manny Friedman, manager of the Fantasy, set up a Bond booth at the Belmont Racetrack and sold thousands of dollars' worth of Bonds. The College theatre of the circuit, Bob Goldstein, manager, made a tieup with the John Hancock Mutual Life Insurance Company in Brooklyn whereby the house will issue Bonds for the company.

Portable Bond Booth

Beginning last Sunday, Antonio Balducci, at the Regent, Syracuse, is staging a series of Bond rallies utilizing speakers, bands, wounded veterans, entertainment and other attractions to promote more Bond sales. The Regent has two Bond booths, one in its lobby and the other, a portable, which moves from civic gatherings to department stores and other community outlets. Several free movie days are being planned in addition to a children's Bond show.

Fred Perry, manager of the Olympic in Watertown, staged a Bond premiere and rally with units of the armed forces from Pine Camp and a parade of Wac's as the featured attractions.

A novel stunt has been arranged by the Greater Indianapolis Amusement Company in connection with the premiere of "Home in Indiana" which was held Wednesday at the Indiana. On the same day, a dinner was held at the Claypool Hotel in Indianapolis at which a young colt was auctioned. Each bid represented a bonafide order for Bonds.

In connection with the "Story of Dr. Wassell" opening at the Indiana June 28, Moe Esserman has the cooperation of the Navy Mother's Club who will sell Bonds in the lobby. Their slogan will be "Buy a Bond and Save a Life."

"Invest in Invasion," a slogan of the Fifth War Loan used in newspaper advertisements, radio tie-ins and display cards, is prominently featured by Dave Perkins on this week's theatre program of the Ritz, Lydnhurst, N. J. Each week during the drive the New Jersey house will use a different campaign slogan on the front cover of his campaign.

Stage Appeals

Ed May has arranged two-minute appeals directly from the stage of the Schine's Opera House in Lexington, Ky., are to be given by wounded veterans and others during the drive.

A special Bond premiere of Cecil B. DeMille's Paramount picture, "Story of Dr. Wassell," will be held Monday night at the Metropolitan in Boston.

In cooperation with the Norwich, Conn., schools, Joe Boyle at Loew's-Poli Broadway theatre will give free tickets to every youngster who exchanges War Stamps for Bonds at the Saturday morning show on June 17. Loew's Palace in Meriden, Conn., purchased $50,000 in Bonds this week.

In Staten Island, New York Fabian theatre managers are concentrating on Fifth War Loa plans. Elise Fink, manager of the Fabia house in Tottenville has lined up an all-Ser vicemen show for June 30th. Henry Suchma of the Ritz will hold a "School's Out" Bon show for children. George Kemp, manager o the Paramount, has an auction night arrange with merchandise donated by local merchant tied-in. On June 27, the St. George theatr will run a Bond premiere in conjunction wit a special stage show, and the program will b broadcast over the Mutual network. Bond sell ers for the night have been recruited from th American Legion and Legion auxiliary.

Auction Night

The Strand theatre in Staunton, Va., held rally Monday night and sponsored Bond sale the following day, with the city's livestock deal ers, at the grand opening of the pure breed stoc sales arena, just north of the city. War Bon auction will be held at the Strand, June 2 sponsored by the Ruritan Clubs of August county. Ed Purcell, manager of the Stran is using the following slogan on all stationer and packages leaving the theatre: "Let's A the Knockout Punch by Buying More Wa Bonds Now."

Harry A. Rose, manager of the Majestic i Bridgeport, tied in "Secret Command" with th Fifth War Loan by distributing a special dis play card to war plants, schools and newstand in the city. The card reads: "Don't Sabotag our Drive to Victory. Beat the Axis and Hi ler's Secret Command. Buy War Bonds Now.

William E. Hartnett of the Embassy theatr Waltham, Mass., obtained excellent Bond r sults by featuring a children's "School's Ou morning Bond premiere last week to spearhea his campaign. An on-stage presentation of w heroes recently returned from combat zon was the highlight of the show.

Delivery Service

James Glennon, manager of Warners Metr politan in Washington, D. C., is cooperati with local merchants by delivering War Bon purchased in his theatre by the merchants, i mediately following a telephone call to t theatre.

Larry Levy, manager of Loew's Columbia Washington, has taken advantage of the time phrase "commando raids" by organizing Unit Nations Girls to stage "Bond Commando Raid on local nightclubs, restaurants and hotels f the express purpose of selling Bonds. The g who sells the most Bonds will be crowned W Bond Queen of Washington and will receive flying trip to New York for a weekend with expenses paid.

Lou Kusner, manager of the Apollo, Warr theatre in Martinsburg, Va., staged a huge ra Monday night to launch his campaign. The ra was sponsored by the Retail Business Men's A sociation of the city with the cooperation of t Chamber of Commerce. Prizes of precious ny stockings in addition to other scarce luxury m chandise, were offered to Bond purchasers.

Anton Scibilia of the New Park, Woonsock is tieing up the drive with preliminary contests

(*Continued on page 76, column 1*)

BLOOD SWEAT AND BONDS!

We shall desperately try to match the sacrifices of our invasion armies. It is not enough that we in our sheltered lives give prayers and tears for those who suffer the pitiless hardships of war . . . death in agony, the loneliness of youth, the soldier's terror of never again seeing loved ones.

We in film business will do our honored task with inspired and renewed zeal. Hand in hand stand exhibitors, distributors, producers, stars of Hollywood. We shall, with fighting hearts and with a united will, make the Fighting Fifth War Loan a victory to thrill our heroes. With heads held high, we pledge to do a job of which they who fight our fight may be proud.

"FIGHTERS OF THE HOME FRONT, YOU ALSO SERVE!"

Fight by their side!

FIGHTING

YOU, THE EXHIBITOR

the Manager, the Assistant Manager who put in many extra hours.

YOU, THE CASHIER

who works late to keep extra accounts.

YOU, THE STAFF

ısherettes, ushers, door-nen, all who volunteer for xtra duty at Bond Booth.

YOU, THE ROJECTIONIST

'ho stays to put over a ital Bond Premiere.

DU, THE WIVES DF SHOWMEN

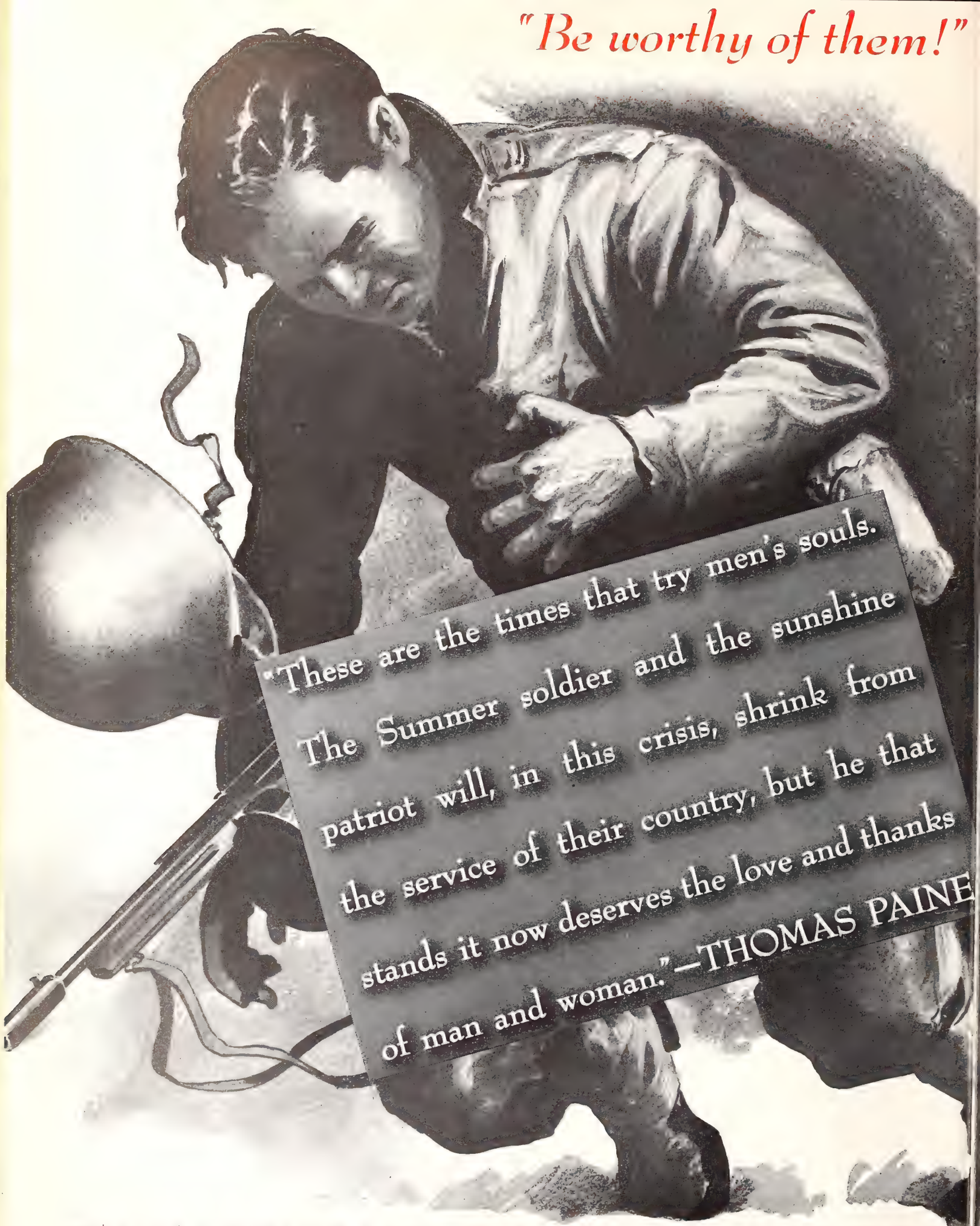
ho run the home, yet elp with a few precious ours.

HOW'S YOUR INVASION CAMPAIGN?

1. Invasion appeals added to Front and Lobby?
2. Enough volunteer bond-sellers?
3. Is your Bond Premiere set?
4. Trailers at every show?
5. Stocked up on blank bonds?
6. If you're not an Issuing Agent, why not?
7. Planning a Children's Bond Show?
8. War Finance Committee team-work?
9. *Extra* Invasion Bond for every seat?
10. Hero Honor Chart in your lobby?
11. Saving Free Movie Day for mop-up?
12. Are you satisfied with results?

Fire away! Night and day!
Never stop till you're over the top!

5th WAR LOAN



FIGHTING 5th WAR LOAN

COLUMBIA PICTURES CORP., METRO-GOLDWYN-MAYER PICTURES, PARAMOUNT PICTURES INC., RKO-RADIO PICTURES, INC., 20th CENTURY-FOX FILM CORP., UNITED ARTISTS CORP., UNIVERSAL PICTURES COMPANY INC., WARNER BROS. PICTURES, INC.

DECREE IS STYMIED AS MAJORS MAKE LAST "FINAL" OFFER

Indicate Monday Session Deadlocked; Court Action Is Only Alternative

The Department of Justice and counsel for he five major distributors faced each other cross the meeting table Monday in what may rove to have been the showdown session in the eries of Consent Decree meetings which began ast August.

Officially the Monday morning parley in the ffices of the American Arbitration Associaion at 9 Rockefeller Plaza, New York, was levoted to "general discussion of all phases of decree."

But there were indications that the lawers and Tom C. Clark, Assistant Attorney General, reached a general understanding hat both sides were close to logger heads ver a new decree.

Mr. Clark, at the Hotel Roosevelt Tuesday norning before returning to Washington, said hat talks Monday led step by step over ground hat had been covered thoroughly before. The Government detailed its objections to the presnt decree, and the January proposals of disributors. It listed the principal points on vhich exhibitors have dissented.

The lawyers in turn told Mr. Clark they beieved Paramount, RKO, Loew's, Warners and 0th Century-Fox, the decree signatories, and najor defendants in the New York anti-trust ction, had made their maximum offers on each isputed point.

Cancellation, Expansion and Arbitration, Trouble Spots

Unlimited cancellation, virtual freezing of ircuit expansion, and liberalized arbitration ppeared to be the principal trouble spots.

Mr. Clark showed no optimism when asked if e believed that a decree might soon be reached. "It all depends," was his reply. "I have not een the proposals resulting from yesterday's neeting."

These proposals, and whether or not to make nem, were being thrashed out Tuesday and Vednesday by attorneys and the presidents of ne five companies. Lawyers met together, and ith their principal executives, throughout nese two days.

When they finished the lawyers were to hrase again in legal language, print, and bind a new green legal folder the latest decree. he question was whether it would differ from arlier proposals. These were first submitted late January, then revised slightly May 3.

Clark to Send Draft to Biddle After Study

Mr. Clark said that he would wait for the nal document. When it comes to Washingn he will study it, then pass it along to the ttorney General, Francis Biddle, "with my commendation."

Mr. Clark would not dwell on the possible commendations he might make.

It was clear from his tone, however, that he lt personally that the distributors, whom he ged in November to "give more milk," had n dry.

Asked whether the Government would go ck to court if this proved the case, the Assistant Attorney General asked what other course was open.

Should Mr. Biddle decide to try the anti-trust charges against the major distributors, Mr. Clark indicated, the Department of Justice would be ready to move swiftly. He said that it would not be necessary to wait until after the war. There are sufficient attorneys available in the Department to handle the paper work, he said, and pointed out that with six years of experience on the case the Department should be sufficiently familiar with its problems to take rapid action.

Complaint Might Be Filed In Court Next Autumn

A complaint, perhaps in a new jurisdiction, might be filed in the autumn term of the U. S. District Courts, Mr. Clark said. He indicated a strong possibility that the Government would ask that the action be expedited. It might even request trial before a special three-judge court. He cited the anti-trust action against the Associated Press which was tried in this manner in less than a year.

Friends of Mr. Clark in Washington and New York insist that the one-time Dallas district attorney has no aversion to going to court. "I am the boy who likes to try law cases," he has said.

The wording of clauses on cancellation, circuit expansion, and arbitration is still the issue, both sides indicated.

The Government lawyers want more cancellation, with fewer limitations based on the price of film rentals. They are said to feel that the circuit sections are too general and offer loopholes. The broadening of Section X of the arbitration provisions to permit any theatre to seek virtually any run by arbitration is said to be the category's sticking point.

"We have taken under advisement the points which both sides recognize as material," an attorney, who has led the distributor representation, said after the meeting with Mr. Clark. He said that after the lawyers had met with their principals they would inform Mr. Clark of what progress had been made. It will then be up to the Attorney General to decide whether he wants a further conference.

Distributors are anxious to conclude the protracted decree negotiations, several of the lawyers confirmed. But they feel that a maximum has been reached in their concessions.

"We want to do anything that can be done to cooperate with the Department of Justice, but there is a point beyond which we cannot go," one attorney said. He did not deny that the lawyers had put their pencils precisely and very definitely on that point in the meetings with Mr. Clark.

Mr. Clark was accompanied to the Arbitration Association offices by Robert L. Wright, who has served as chief of the motion picture section of the Department's anti-trust division since the first Consent Decree was signed in November, 1940.

Decree Proposals of Distributors Were Basis of Negotiations

Distributors submitted their proposals for a new Consent Decree January 25. Although revised in a few details, these suggestions have been the basis of negotiations between the Department of Justice and film companies for the last five months. They provided, in summary:

1. CIRCUIT EXPANSION: Distributors agreed to acquire court approval for new theatres. Exceptions were made for "show case" houses, replacements, and in cases of lockouts lasting a year or longer.

2. POOLING AGREEMENTS: It was agreed to end joint theatre ownership or operation and to stop product buying agreements between distributors.

3. FRANCHISES: All franchises were eliminated. Those between consenting companies to end at once, while franchises with outside interests would be cancelled or allowed to expire.

4. CANCELLATION: A minimum of 20 per cent was granted theatres paying $100 or less per picture, 10 per cent from $101 to $200 and 5 per cent on higher rentals. It would not be cumulative. The $200 limit was later reported to have been increased to $350.

5. FORCING OF SHORTS AND NEWSREELS: Penalties of $250 for the first offense; $500 for subsequent violations were set up.

6. ARBITRATION: Clearance arbitration was extended to affiliated theatre margins. Arbitration of run, under Section X, was extended to all exhibitors competing with circuits.

Joseph Hazen To End Decree Participation

Joseph Hazen, former Warner attorney, and co-founder of Hal B. Wallis Productions, Inc., disclosed Monday that he was anxious to complete his representation of distributors in the Consent Decree negotiations. He will then return to California to discuss plans for the new organization with Mr. Wallis.

Mr. Hazen, who will head the eastern executive offices of the new company, said that arrangements had been completed to open offices in the Paramount Building. Paramount will distribute the Wallis films. Mr. Hazen said that it had not yet been possible to set an opening date, nor has any definite space been assigned to the company.

The industry leader of conferences on the decree between Government and distributors expressed hope that Monday's session with Tom C. Clark would lead to an early wind-up of his participation in trade practice discussions.

ON THE MARCH

by RED KANN

HOLLYWOOD

PLAIN thinking about the position of the industry in relation to the war effort proceeds in several directions.

There are those who acquire a pain in the neck when they hear others beef about not getting credit for work applied in Bond campaigns or war drives where the tin cup passes among audiences for someone else to contribute funds. They take the view that what the industry does, it does, and that the community in which it is done will know without being reminded of events transpiring under its nose.

They also point out collections from Army camp theatres run to several millions which were never around in other years; that grosses are resisting all counterattacks; that we function practically as we did before the war and do astonishingly better. They rest on the conclusion, therefore, that the industry's war service is relatively extremely modest and that, because it is a proper job to perform anyway, the occasion for bowing from the waist in our own image ought to be resisted. And they reflect, too, if all possible steps by all possible hands are being pursued with full diligence; if, for instance, the established ability to communicate fun, via entertainment, is being matched by a parallel ability to communicate emotionalism about Bonds or to amuse troops here and overseas.

The parties to this view, however, are not subscribers to it through any desire to minimize the weight of industry muscle applied at the wartime breach. There has been weight and there has been muscle, as the ready record will reveal.

A Very Large "If"

THE question if all that is possible has been done or is being done by all who are in position to contribute, is quite apt to be conditioned and colored by the magnitude of the question itself. It it a big question, just as the war is big. The area is so enormous and the demands so great that, inevitably, there is more of one thing and less of another where more actually is required. Take China, as an example.

Throughout the United States, the measure of the industry's war service, however, seems best calculated in terms of the men who have the jobs to do. There will be, of course, some who continue to observe their pledge to the War Activities Committee by exhibiting its releases at slough hours. There will be other exhibitors who continue to stand by their argument service men do not rate reduced admission prices because they get no consideration when they buy food, cigarettes, et al.

These men, whom we believe to comprise a vast minority, thus pledge their best foot forward to aid the war in the manner which circumstance allows them the readiest opportunity, when actually it is a hollow procedure they are pursuing.

Here in Hollywood where it is kindlier to forego the temptation to publish their names, there is a limited number of professional people who shun local activities like the worthwhile Hollywood Canteen, or appear there when flashlights and publicity are assured them. There is a limited number who will not do what the many are doing to entertain at military bases and hospitals. Yet it is a curious and arresting fact that some of the highly praiseworthy efforts of this nature are voluntary tasks undertaken by personalities in the second, third and subsequent rungs of box office popularity. Perhaps the vacuum enclosure, which so frequently is Hollywood, sets apart holdouts among the first stringers in a world where Tarawa, Cassino and the Normandy coast somehow or other have failed to make their atlas.

Meanwhile, the scoffers and the downbeaters will scoff less and will strike a different note by appreciating the truth of the situation as far as it has gone. The truth is the industry has done a splendid chore; that it has performed brilliantly during this period of war.

The danger is that minds and bodies will tire to a point where indifference, born of a desire for relief and change, will smudge the aura of the accomplishment. In our own view, the arrival at such a cross in the road is unlikely and remote.

Sharpened by war, yet prospering amazingly under it, this industry will not let go and neither will it relax. We believe the industry, as such, to be fully aware of its responsibilities and its obligations; that it knows how to meet the challenge of both. And shall so continue.

About Stars and Tours

PRODUCTION is at, or about, a two-year high. Later, it will be divulged that a dozen important personalities will entertain troops in combat areas. Much attention, by request, is being paid the military hospital circuit in this country. Here are the three essential elements offered why extensive caravans of stars will not be a feature of the Fifth War Loan drive. Fourth reason is this: Not enough names of weight are available to meet the needs. Therefore, some needs must go by the boards. One is the Bond tours.

How this state of affairs will work out in the public eye, not to overlook some official eyes in Washington, is for time to establish. There is danger in it, as some observers, including this one, think they recognize. Weakest of the arguments, however, and one which obvious reasoning dictates should not be stressed, although it has, is that the studios are too busy making pictures.

Midwest Communique

AN analysis, and cheery, of what gives in Ohio and Indiana these days:

Business is booming. The war has helped even the more obscure country theatre. Apparently, a lot of people from these towns are working in war manufacturing centers at high wages, but did not take their families along. Consequently, money is flowing back to the small towns to be spent there since many war workers live in rooming houses in the larger centers and travel home weekends. Thus, there is considerable cash floating around and theatres are getting their share. Normal avenues of spending are not open because many lines of consumer goods are not being manufactured.

■ ■ ■

Whisper Department: That International establishes a firm foundation under its youthful pins with "Casanova Brown," its first. Gary Cooper stars and Sam Wood directs in what the whisper reports is a heart-warming, human comedy of love in a mixup, with irresistible babies and delightful cross-purpose.

Justice Division Studies 20th-Fox Deal with Rank

Washington Bureau

A newspaper reporter's inquiry was disclose last week to have focussed the attention of t anti-trust division of the Department of Justi upon the recently consummated agreement b tween Twentieth Century-Fox and J. Arthur Ran British film magnate.

A call to Assistant Attorney General Wende Berge to inquire whether he was investigating t deal constituted the first information the depar ment had of it, the head of the anti-trust divisi said.

There was no "investigation" under way, explained, but the agreement will be studied as routine matter, just as are dozens of other inte national commercial arrangements as they con to the department's attention.

Mr. Berge said that the department cursori followed the negotiations between Mr. Rank a American film companies in which he sought acquire an interest some months ago, but wh the negotiations were abandoned the departme turned its attention to more pressing matters.

Department Not Investigating

Newspaper stories that the department was i vestigating were without foundation, the ant trust division chief said. The survey which t department will make hardly deserves such ambitious title, with its implications of FBI a other inquiries, since it will consist of nothing mo initially than a review to see whether there anything involved not in consonance with the an trust laws. Of course, he added, if anything i proper were found, an investigation would follo

On the whole, department officials were n unduly concerned over the possibilities that t Twentieth Century-Fox-Rank deal would be fou in violation of the statutes. One official took t position that the film company head had had su cient experience with the department and its e forcement policies to know pretty definitely what could and could not do legally, and express doubt that it would deliberately enter into a violative arrangements.

Mr. Berge disclosed that the matter was broug to his attention while all of the film attorneys the division were preoccupied with the Schi trial, and that so far the study of the agreem had not been made.

"Of course," he said, "any merger or acquisiti among major companies would be a matter interest to us in the administration of the an trust laws, but any contracts or arrangeme which permit the wider distribution of motion p tures both ways might prove highly advantageo I suppose the American companies are anxi to get as broad a distribution for their pictu as possible, and it might be good if British pictu were given a better opportunity in this countr

Familiar with Films' Value

Emphasizing that there was no disposition the part of the department to hamper Ameri companies in their efforts to build up a post-w foreign trade, Mr. Berge showed himself thorou ly familiar with the importance abroad of Ame can pictures, politically, socially and economica and expressed interest in any arrangements wh would further their foreign distribution.

All he is interested in, he said, is to see t any arrangements involving films or other pr ucts do not contain provisions for restriction production or distribution, division of territo price fixing or other practices outlawed by anti-trust statutes.

Kaplan Joins Columbia

Nat Kaplan, formerly PRC branch manager Cincinnati, who resigned because of ill hea several months ago, has joined the Cincinnati fice of Columbia. He will be salesman for Columbus, Ohio, territory.

UNIVERSAL'S 55 NEXT SEASON REFLECT "FLEXIBLE FORMULA"

Seven Westerns, 61 Shorts and Four Serials Are on Production Program

Universal announced its complete program of 55 features, seven Westerns, 61 short subjects, 104 newsreels and four serials last Friday at the company's Los Angeles sales meeting at the Hotel Ambassador, which concluded Monday.

Monogram this week announced its schedule of 47 features. See page 22. Columbia made known its 1944-45 product plans at its convention last week, and Republic announced its new season schedule several weeks ago.

William A. Scully, vice-president and general sales manager, told the Universal delegates that the new program again would "reflect the flexible formula which has set the pace for Universal's success over the past seven years." Drama, comedy, musicals and mystery, "the great diversity of box office appeal," again would be emphasized, he said.

Worldwide Playdate Drive Tribute to Blumberg

Following the full week of conferences on the coast, the company began a series of nine regional sales meetings, the first held in San Francisco Thursday. As a personal tribute to Nate J. Blumberg, president, Universal is holding a worldwide playdate drive which began June 11 and will close October 28, Mr. Scully announced. All Universal exchanges in the U. S. and the foreign field will participate, with cash prizes to the winners.

During the Los Angeles meeting, Mr. Scully said that the company anticipated the "biggest box office returns of any horror picture in its history, from the all-star 'scarey,' 'Devil's Brood'," and that "His Butler's Sister" had been the most successful Deanna Durbin picture to date from a sales standpoint.

Highlighting the new program will be Deanna Durbin's first outdoor musical, in Technicolor, titled "Can't Help Singing." The picture, now in production, will have an original Jerome Kern score and is being produced by Felix Jackson. A second Durbin production will be "Strangers," with Charles Boyer as co-star.

Three Abbott and Costello Films on Program

The complete schedule follows.

Three Abbott and Costello films, "Naughty Nineties," "Here Come the Co-Eds" and "You Hypnotize Me."

"Bowery to Broadway," a drama with music, featuring an all-star cast headed by Maria Montez, Jack Oakie, Susanna Foster, Turhan Bey, Louise Allbritton.

Two Technicolor productions from Walter Wanger. The first is "Salome, Where She Danced," an outdoor Western along the lines of "Stage Coach." "Night in Paradise," co-starring Louise Allbritton and Turhan Bey is the second.

Charles K. Feldman will produce "Uncle Harry," from the Broadway stage play.

Another Technicolor film will be "The Climax," starring Susanna Foster, Boris Karloff and Turhan Bey. George Waggner will produce and direct.

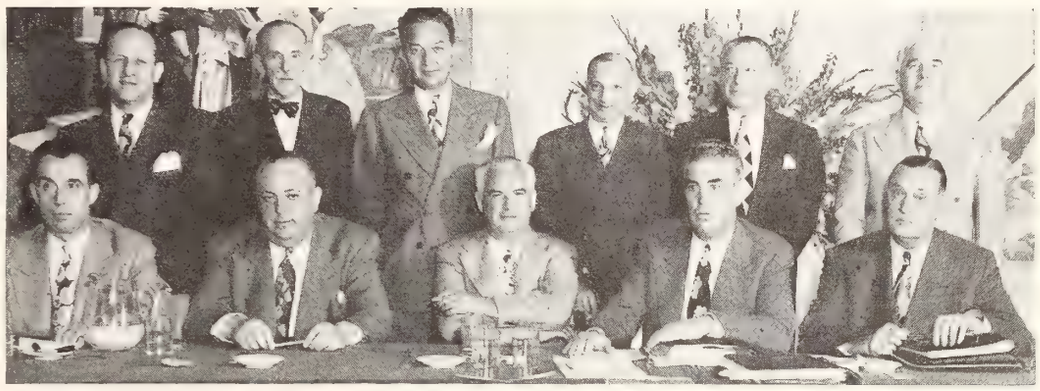
Maria Montez will star in two Technicolor pictures, "Gypsy Wildcat," already completed, and "Queen of the Nile."

Two Donald O'Connor pictures are on the 1944-45 schedule, "The Merry Monohans" and "Patrick the Great."

"Sudan," a successor to "Arabian Nights," will be filmed in Technicolor.

Olsen and Johnson will appear in "See My Lawyer," screen version of the Broadway play.

Charles Laughton and Ella Raines will be starred in "The Suspect," to be directed by Robert Siodmak and produced by Islin Auster.



UNIVERSAL home office executives and those from the field attended the sales meeting last week at the Ambassador Hotel, Los Angeles. Above, seated, are A. J. O'Keefe, Clifford Work, Nate J. Blumberg, William A. Scully, E. T. Gomersall; standing, C. G. Feldman, Harry D. Graham, David Miller, David Levy, Fred Meyers and Frank J. A. McCarthy.

Lon Chaney to Appear in "Dracula vs. Wolf Man"

A musical romance tentatively titled "Frisco Kate" is scheduled with Susanna Foster, Turhan Bey, Louise Allbritton, Ella Raines, Robert Paige.

Michael Fessier and Ernest Pagano will produce "That's the Spirit," a musical with Jack Oakie and Peggy Ryan; "San Diego, I Love You," a comedy by Ruth McKenney, co-starring Louise Allbritton and Jon Hall.

Lon Chaney and an all-star horror cast will appear in "Dracula vs. the Wolf Man," successor to "Frankenstein vs. the Wolf Man," of which Ford Beebe will be associate producer.

Boris Karloff and Lon Chaney will star in "The Devil's Brood."

Joan Davis will star in two comedies. Two Sherlock Holmes productions with Basil Rathbone and Nigel Bruce will be made, produced and directed by Roy William Neill. The first will be "The Pearl of Death," featuring Evelyn Ankers and Denis Hoey, and the second is titled "The House of Fear."

Peggy Ryan and Ann Blyth will appear in "Babes on Swing Street," with Leon Errol, Leo Carrillo, Anne Gwynne and Andy Devine. Freddie Slack and his orchestra will be featured. Miss Ryan and Miss Blyth will make another picture, as yet untitled.

The Andrew Sisters will make two pictures, "Moonlight and Cactus" and "On Mobile Bay."

Two "Inner Sanctum" Mysteries Are on Schedule

Ford Beebe will produce a film based on the adventures of "Arsene Lupin," starring George Korvin. Alan Curtis, Gloria Jean and Frank Craven will appear in "Faith."

Two "Inner Sanctum" mysteries, both starring Lon Chaney. They are "Dead Man's Eyes" and "The Frozen Ghost."

Bob Crosby will be in "The Singing Sheriff," directed by Leslie Goodwins with Bernard Burton as associate producer.

Allan Jones will appear in a musical.

Gloria Jean will star in "Reckless Age," produced and directed by Felix Feist, and she also will be in "Senorita from the West."

"Murder in the Blue Room" is on the list, with Anne Gwynne, Grace McDonald and Donald Cook.

"Jungle Captive," with Acquanetta, will follow this season's "Jungle Woman."

Two topical musicals are planned, one "Brazilian Nights," the other, "Song of the Sarong."

There will be 12 "marquee" productions offering a variety of music, drama and comedy. They are: "Bluebeard of Paris," "Moonlight and Orchids," "Radio Revels," "She-Wolf of London," "Musical Roundup," "Murder with Music," "Madam Swing," "Tornado," "Bad Sister," "Showdown," "Alibi" and "Honeymoon Hotel."

The seven Westerns are: "Rodeo Cyclone," "Riders of the Santa Fe," "Beyond the Pecos," "The Old Texas Trail," "Man from Powder River," "Renegades of the Rio Grande" and "Last of the Lawless." Oliver Drake will be associate producer for the seven and Lewis D. Collins and Ray Taylor will direct.

Four Serials Planned For Next Season

The four serials include "Raiders of Ghost City," "Jungle Queen," "The Master Key," and "Mystery of the River Boat."

Of the 61 shorts scheduled, 16 are Technicolor "Cartunes" from Walt Lantz; 15 Person-Oddities, 15 Variety Views, 13 name-band musicals and two special 20-minute subjects, one titled "Diver vs. Devilfish," in Technicolor, and the other, "The Fight of the Wild Stallions."

The first of the nine regional sales meetings planned was held Thursday in San Francisco with Mr. Scully, A. J. O'Keefe, western sales manager, and Charles J. Feldman, district manager, presiding. The Seattle, Portland, Los Angeles, Denver, Salt Lake City exchanges were represented.

The southern sales meeting was held at Dallas Thursday. F. J. A. McCarthy, southern sales manager, and Peter Rosian, district sales manager, presided.

Wanger Searching for New Screen Beauty

Walter Wanger and Universal will conduct a nationwide search to find a new screen beauty for stardom in a Technicolor production of "Salome, Where she Danced." W. A. Scully, vice-president and general sales manager of Universal, announced the contest at the Universal convention in Los Angeles last week.

Photographers will be asked to submit pictures of the most beautiful girls they ever photographed. Dancing schools, theatres, colleges and newspapers and magazines also will be enlisted in the search.

Following the production of "Salome" Mr. Wanger will produce "A Night in Paradise," also in Technicolor, for Universal release.

MONOGRAM WILL RELEASE 47 PICTURES NEXT SEASON

Franchise Holders Told of Biggest Company Budget and Sales Quota

Hollywood Bureau

Forty-seven features, representing the largest production budget in the company's history, will constitute Monogram's 1944-45 program, president W. Ray Johnston told delegates attending the organization's 13th annual franchise holders' convention at the Ambassador Hotel in Los Angeles, Wednesday.

Samuel Broidy, vice-president and general sales manager, announced a sales quota of $15,000,000, highest goal in company history, after reporting that 1943-44 sales were 61 per cent above those of any previous similar period as of convention week.

Trem Carr, executive director, told the assemblage that the company not only would deliver 100 per cent of its announced program but would do so far ahead of schedule. Three of next season's high-budget attractions are already completed.

"The early completion of our current productions sets a new record for Monogram," Mr. Carr said. "Of the 26 features on the schedule, all but two have been completed. A similarly favorable situation exists in regard to our Western films, and we have even completed four feature pictures for the 1944-45 program."

The convention opened Monday and closed Thursday night.

AT MONOGRAM'S 13th annual franchise holders' convention, in Los Angeles: Lon Fidler, Herman Rifkin, W. Ray Johnston, president; Arthur Bromberg, George West.

Story by Jack London Is Scheduled

Product announced for 1944-45 includes:

"Alaska," Jack London story produced by Lindsley Parsons with Kent Taylor and Margaret Lindsay in the leading roles.

"A Wave, a Wac and a Marine," story of the women's branches of the armed services, produced by Edward Sherman of Biltmore Productions with Elyse Knox, Anne Gillis and Sally Eilers featured.

"The Private Life of Goebbels," produced by W. R. Frank with Sigrid Gurie, Donald Woods, Frank Morgan and others in the cast.

"I Married a Stranger," King Brothers production featuring Dean Jagger and Kim Hunter.

"They Shall Have Faith," infantile paralysis story produced by Jeffrey Bernerd with Gale Storm, Mary Boland and Johnny Mack Brown in the top roles.

"Black Beauty," from the classic of the same name, another Lindsley Parsons production.

Belita Will Star in Another Ice Film

"Rhapsody on Ice," Scott R. Dunlap production starring Belita.

"Sunbonnet Sue," another Dunlap production, featuring Gus Edwards' music.

"Little Devils," story of youthful Chinese patriots operating behind the Japanese battle lines, produced by Grant Withers.

"John Dillinger, Killer," King Brothers production based on the life of the Chicago gangster.

"Bowery Boys," Sam Katzman-Jack Dietz presentation of the East Side Kids, Leo Gorcey, Huntz Hall and Billy Benedict, to be seen likewise in three more Katzman-Dietz films not yet titled.

Three Philip N. Krasne-James S. Burkett Charlie Chan melodramas starring Sidney Toler as the Oriental detective.

Two features bringing to the screen the radio character, "The Shadow," to be produced by A. W. Hackel.

"Army Wives," a comedy-drama pertaining to the lives of women who follow their soldier husbands from camp to camp, a Lindsley Parsons production.

"G. I. Honeymoon," another Parsons film based on another angle of life in the armed services.

Three Billy Gilbert-Shemp Howard-Maxie Rosenbloom comedies to be produced by Katzman-Dietz.

"Twenty-four Hours Leave," another Katzman-Dietz feature, based on a *Saturday Evening Post* story.

"Dollar Chasers," A. W. Hackel production of an Earl Derr Biggers story.

Biltmore Productions to Make War Comedy

"Carry On," patriotic comedy from Biltmore Productions.

Two Kitty O'Day detective-comedies featuring Jean Parker and Peter Cookson, produced by Parsons, whose commitments also include "Rhythm Ranch," a musical presenting N.T.G. and girls.

Eight Cisco Kid pictures, to be produced by Krasne-Burkett.

Eight starring Johnny Mack Brown and Raymond Hatton, supervised by Charles J. Bigelow.

Company executives in attendance, in addition to those named above, were George D. Burrows, vice-president and treasurer; Louis S. Lifton, director of publicity and advertising; Harry H. Thomas, eastern district manager; Sol Francis, midwest district manager; Edward Morey, supervisor of exchanges; Lloyd L. Lind, contract department head, and Max Fellerman, New York representative of Banner Productions.

Among the delegates attending were Arthur Bromberg, Atlanta; Lon T. Fidler, Denver; William Onie, Cincinnati; Charles Trampe, Milwaukee; John Franconi and Ed Blumenthal, Dallas; Harry Brown, Washington; Arthur Greenblatt, Philadelphia; Thomas Burke, Minneapolis; Nat Furst and J. J. Felder, New York; Barney Rosenthal, St. Louis; Harry Berkson, Buffalo; Herman Rifkin, Boston; George B. West, Cincinnati and St. Louis; Irving Mandel and Ben Eisenberg, Chicago; William Hurlbut, Detroit; Walter Wessling and Ralph Abbott, Portland; Carr Scott, Oklahoma City; Nate Schultz, Cleveland; Mell Hulling and Gordon Allen, San Francisco; Edward Stubbins, Los Angeles, and his staff, including Marty Solomon, Dudley Ferry, Henry Balk, Martin McCarthy and James Schiller.

The conclave opened with a cocktail party Monday at which the delegates were welcomed by Monogram players, resident executives and Los Angeles area exhibitors.

"A Wave, a Wac and a Marine," "Alaska," "I Married a Stranger," "The Girl Next Door" and "Are These Our Parents?" were screened for the conventioneers during the four-day meeting.

Monogram Will Distribute "Private Life of Goebbels"

"The Private Life of Dr. Paul Joseph Goebbels" will be distributed by Monogram as part of its 1944-45 release schedule. Samuel Broidy, vice-president and general sales manager of Monogram, announced in Los Angeles this week that he had signed the distribution contract with W. R. Frank, Minneapolis exhibitor who produced the film. The picture has been exhibited only at a Minneapolis preview. Its cast includes Sigrid Gurie, Donald Woods and Ralph Morgan.

Spiers Joins Monogram

Edward Spiers, formerly with RKO in Milwaukee, has joined Monogram to operate the Omaha and Des Moines branches, according to an announcement by Samuel Broidy, vice-president and general sales manager. Mr. Spiers, who will reside in Des Moines, has appointed Mike Comer, former Monogram salesman in Des Moines, as manager of the Omaha exchange.

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. . . its 200 mighty sets . . .

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. . . its overwhelming greatness.

Darryl F. Zanuck's

WILSON

DIRECTED BY HENRY KING

Written for the Screen by LAMAR TROTTI

in Technicolor

The biggest figure in the industry

presents the biggest boxoffice entertainment !

Darryl F. Zanuck's

WILSON

IN TECHNICOLOR

with

ALEXANDER KNOX • CHARLES COBURN • GERALDINE FITZGERALD • THOMAS MITCHELL • RUTH NELSON • SIR CEDRIC HARDWICKE • VINCENT PRICE • WILLIAM EYTHE • MARY ANDERSON

and

RUTH FORD • SIDNEY BLACKMER • MADELEINE FORBES • STANLEY RIDGES • EDDIE FOY, Jr. • CHARLES HALTON • THURSTON HALL • J. M. KERRIGAN • JAMES RENNIE • KATHERINE LOCKE • STANLEY LOGAN MARCEL DALIO • EDWIN MAXWELL • CLIFFORD BROOKE • TONIO SELWART • JOHN INCE • CHARLES MILLER

Directed by HENRY KING • Written for the Screen by LAMAR TROTTI

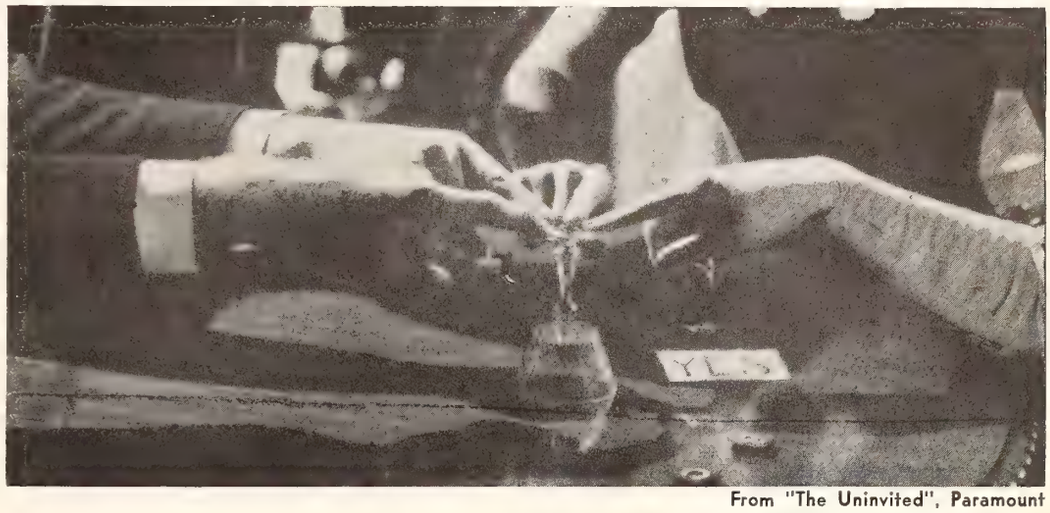
Spooks Emerging from Closet To Dance on the Screen

Spooks are playing starring roles in Hollywood's stories now.

Pictures with ghosts in important roles are coming from the studios with a frequency which bespeaks a developing cycle. At the box office these pictures which treat, in both whimsy and seriousness, with disembodied spirits, messages from the beyond, zombies, reincarnation and other spiritualistic phenomena are having a noteworthy success.

The box office figures on such recent offerings as Paramount's "The Uninvited," which starred two ghosts; "The Curse of the Cat People," from RKO; Universal's "The Mummy's Ghost"; "A Guy Named Joe," from MGM, or Monogram's "Voodoo Man," place them far ahead of any previous mystery chillers.

Ghosts, mysterious messages, and other supernatural effects have been for years the stock in trade of screen mysteries. But these pictures have been low-budget productions with limited audiences and special program places. The new type of ghost story, however, is playing the first runs and is having notable success particularly in small subsequent situations.



From "The Uninvited", Paramount

Wartime Revival of Interest in Occult

This screen interest in the occult is apace with a widespread wartime revival of public interest in other manifestations of the mysterious. Ouija boards, astrology, spiritualistic mediums, tea cup readers and other commercial outlets for public interest in the psychic are enjoying a tremendous boom.

Toy and novelty jobbers in New York say they cannot procure enough ouija boards to meet the retail demand. Macy's department store in New York is selling almost 1,000 ouija boards a week. Gimbel Brothers report their toy department has sold several hundred dozen since April 1, at prices ranging from $1.69 up.

The customers do not appear interested in scientific proof that there is no external motive power which makes the ouija board spell out messages. Gimbel advertisements for the device promise no results. But Laurence Reddy, toy buyer, reports few returns and many customers sit down in the store to spell out, consciously or unconsciously, answers to their questions.

Purchasers buy the ouija boards half in hope, half in fun, Mr. Reddy has decided. Frequently young ladies want news of the whereabouts of their friends in service. "Military secret" was the board's answer to one couple, Mr. Reddy asserts. But often emotional people spell out bad tidings in reflection of their own repressed fears.

Patronage Is Reflected At Many Book Stores

Film patronage of mystery pictures is reflected also in the book stores. Brentano's, on New York's Fifth Avenue, reports a demand for volumes on ghosts, spiritualism or the occult, and has given several shelves to a subject which before the war was represented by only a few volumes.

Scribner's, across the avenue, reports a few inquiries but does not handle any titles in this category. The second-hand book stores on Fourth Avenue do, however. They have sidewalk tables with large "Mystery" signs and prices for books in this line have jumped 50 to 100 per cent, one proprietor said. There is particular demand for "serious" treatments of the ghost theme.

Astrologers, spiritualistic mediums and other modern commercial soothsayers also are busy. At least 100,000 persons make a living catering thus to public guillibility, according to Julien Proskauer, past president of the American Society of Magicians. The Society spends considerable time exposing the more palpable frauds. It figures the annual gross from the trade in mysticism at $25,000,000 to $50,000,000. It is probably more. This comes from the same pocket as the entertainment dollar.

Woolworth's nickel and dime stores in New York's Times Square, and elsewhere, are selling horoscopes. The chain won't mention figures, but in at least two stores it has allocated a full counter to the fad. Magazine dealers report an upsurge in astrology magazines. Only paper shortages prevent a rash of new books on the subject.

Ouija Boards Were Popular In Franco-Prussian War

This public interest in mystery is nothing new in wartime. Ouija boards first were popular in the Franco-Prussian struggle. They spread to America in 1898 and many remember them during the first World War. Always in wartime the credulous and superstitious turn to the occult in desperation. They find an outlet in ouija board, fortune teller, mystery book or film for their anxieties.

Film producers appear to have been aware of this. There are many titles soon to be released which dish up a double portion of spook thrills.

They include MGM's production of Oscar Wilde's "The Canterville Ghost," "Fear" from Paramount, and Republic's "House of Terror." At 20th Century-Fox "Laura," a murder story with many psychic overtones is now in work, while for United Artists Benedict Bogeaus is packing "Dark Waters" with ghostly disturbances, Hunt Stromberg is using a fear theme in "Guest in the House" and Alfred Hitchcock is preparing to direct a psychological thriller, "The House of Dr. Edwards," by Ben Hecht for David O. Selznick.

Exhibitors, too, are aware of public interest in ghosts. "The Uninvited" according to three independent New York circuits, did business approaching top Paramount releases. Rugoff and Becker circuit gave it extended time, on a single bill, in such key neighborhood houses as the Art, Sutton, Plaza and 8th Street Playhouse. In the midwest these ghost pictures have done well, too. Monarch Theatres, Inc., reports that "The Uninvited" was worth a week in its Indiana and Ohio towns and in one situation the mystery came within a few dollars of equalling the appeal of "Lady in the Dark."

Ghost Never Explained In "Uninvited"

"This is the first serious ghost story in which the hauntings are never explained on natural grounds" a Paramount studio publicity release says. "It tells a ghost story without showing the ghosts and without the slightest attempt to explain them away."

During production the studio hired as technical advisor one of Hollywood's many spiritualistic mediums, who calls herself the Reverend Pearl Barnes. She showed Gail Russell how to enact a trance and supervised a scene in which a ouija board, improvised from anagrams, makes a contribution to the plot.

Warns Industry on Spook Promoters

A note of warning to the industry lest it encourage phony mediums, fortune tellers and charlatan spook promoters by too serious a presentation of ghostly subjects is sounded by Mr. Proskauer and his fellow magicians. They point out the dependence of these practitioners on sleight of hand, unseen devices, manipulation and trickery and urge Hollywood to pull the whiskers off a few ghosts, too. Otherwise films may be cited as "sales talk" for the credulous persons susceptible to the appeal of the charlatan, he cautions.

"The cone-hatted, bearded diviner of the middle ages would be a bungling amateur compared to the modern charlatan who could use the medium of the motion picture," Mr. Proskauer said. If the films begin to take their spooks too seriously they could "hurt all mankind and discredit the entertainment film industry. People are such easy victims," the author of "Spook Crooks" warns.

From the Edisons 1894-1944

Cable Address "Edison, New York"

From the Laboratory of
Thomas A. Edison,
Orange, N.J.

January 3, 1931.

Mr. Martin Quigley,
Quigley Publications,
565 Fifth Avenue,
New York City, N.Y.

D ear Mr. Quigley:

It is pleasing to learn of the achievement in screen trade journalism represented by Motion Picture Herald.

The motion picture has been aided in its trenendous development by an aggressive trade press closely related to the important phases of the industry's evolution.

It is well, I think, that you are preserving the essence of the tradition and experience laid down by the old journals which now become components of the Herald.

Yours very truly,

Thos A Edison.

Thomas A. Edison, Inc.

WEST ORANGE, NEW JERSEY

June 1, 1944

CHARLES EDISON
President

Dear Mr. Quigley:

We of the Edison organization have been regarding with interest the activities of your Motion Picture Herald, and its editor, Terry Ramsaye, in the fiftieth anniversary year of the motion picture. We are happy to remember that the great world motion picture industry originated just half a century ago when the Edison Kinetoscope was exhibited.

Your publications and your editor have for more than half of that period been constructive recorders of the industry's progress and conservers of the traditions that were founded here in West Orange in "Room Five" so long ago.

I also remember that in January, 1931, when you had just realigned and extended your publication enterprise, my father, Thomas A. Edison wrote you in terms of approval and encouragement.

It is my privilege now in this fiftieth year and on the anniversary occasion to express my appreciation for your fine work of historical fact recording and honest interpretation of the motion picture industry. That, to be sure, is a fine service to the industry and one which well must be done.

Sincerely,

Charles Edison

Mr. Martin Quigley
Quigley Publications
Rockefeller Center
New York 20

Army Under Fire for Forcing Capra Film

Congress Threatens Probe of Enforced Use in Place of Invasion Newsreel

by FRANCIS L. BURT
in Washington

The War Department's bureau of public relations this week found itself under Congressional and industry fire as a result of the allegedly high-handed methods employed to get its 1,800-foot Capra picture, "Eve of Battle," into circulation before the first films of the invasion reached the theatres.

The picture, made in England from United States and British material, under the direction of Colonel Frank Capra, was said by the department to have reached Washington "very recently," but there was nothing to show that it had come in so late that the earliest it could be released was D-Day.

Newsreels Planned "Preview"

When the news that the invasion was under way was flashed to the United States, the newsreel companies immediately prepared to issue an invasion "preview," and for that purpose obtained from the Army highly interesting material theretofore held secret and some equally interesting pictures from the Navy, all showing approximately what would happen in the actual invasion.

While the newsreel attentions were in preparation, Lieutenant Colonel Gordon F. Swarthout took the Capra picture to New York and, with representatives of the Office of War Information, laid it before the War Activities Committee, stating that General Marshall was anxious that it be circulated without delay.

Colonel Swarthout persuaded the WAC to handle the picture through the newsreel companies, over the objections of the newsreels. Several alternatives were suggested by the companies—one asking that both the picture and its own reel be sent to theatres and exhibitors be given the choice between the two. All suggestions were turned down.

The Department did not supply the prints, which consumed nearly three times the amount of raw stock normally used for newsreels under the War Production Board film-conservation order and, to get the picture out, it was necessary to use every available laboratory.

Army Action Criticized

Sharp criticism of the methods followed in forcing the picture, held to be a precedent under which the Army could take over the newsreels at any time it wanted to get out anything special, was voiced in industry circles immediately, and by last weekend news of the incident had reached the Capitol, where Representative Paul W. Shafer of Michigan said he would ask the Department for a complete explanation of the affair and, if its explanation was not satisfactory, would consider introducing a resolution for an official House investigation.

Representative Shafer saw in the incident the possibilities that the Army could take over not only the motion picture industry but other facilities as well if it consistently followed the policy it had created for putting out "Eve of Battle."

With its situation getting hotter by the minute, the Department issued a statement in which responsibility for substituting its picture for the companies' prepared newsreel was laid upon the WAC.

"In order that the public might have the benefit of the timely showing of the preparations for the battle just initiated in Europe, and prior to the receipt of pictures of actual operations, which are now arriving," it was stated, "the War Department presented the subject to the Office of War Information and the War Activities Committee of the Motion Picture Industry with the request that, if it was desired, it be given wide and rapid distribution.

"The War Activities Committee, in view of the distribution problem involved, recommended that newsreel facilities be used.

"At a meeting of the newsreel company editors in New York, it was agreed to issue 'The Eve of Battle' in place of the contemporary subject. This was the only method by which the public could be assured a prompt showing of a most timely and informative report on the present military operations."

SMPE Plans Fall Meet For New York, October 16–18

The Society of Motion Picture Engineers will hold its 56th semi-annual Fall Conference at the Hotel Pennsylvania, New York City, October 16 to 18, inclusive, it has been announced by W. C. Kunzmann, convention vice-president.

Newly-elected officers for 1945, together with the recipients of the Progress Medal Award and the Journal Award Certificate for 1944, will be announced during the conference.

"The 1944 Spring Conference in New York was the Society's best attended and most successful meeting since its inception in 1916," he said. "All sessions were well attended and on several occasions we had over 300 persons on hand, including many Army and Navy personnel."

Although social affairs usually held in conjunction with the conference were absent from the Spring meeting program, the possibility of a luncheon and dinner-dance during the Fall conference will be considered at a meeting of the Society's Board of Governors in New York in July.

Senate Group Cuts CIAA Fund by $2,000,000

The Senate Appropriations Committee this week in Washington cut another $2,000,000 from the appropriation for 1944-45 operations of the Coordinator of Inter-American affairs.

The committee recommended a fund of $16,000,000, against the House-approved appropriation of $18,000,000 and CIAA requests for $19,174,000.

In dealing with the Office of War Information, the committee provided an increase of $264,633 for operations of the domestic branch, for printing and publications.

Lustig Awarded $5,000

After a two-day trial in New York Supreme Court, William Lustig, former orchestra leader, was awarded $5,000 damages by a jury, against Feiman and Eleanor Schoonover, parents of Gloria Jean, child star of Universal Pictures. The action had sought 10 per cent of her earnings, on a 1937 agreement entered into with the parents as exclusive manager of their daughter. Trial was before Justice George Frankenthaler.

Joins WAC Publicity Staff

Mary Nossaman, former member of the staff of the Richard Condon Agency, has joined the War Activities Committee public relations staff. She replaces Marjiann Kurtz, who resigned from the WAC to be married.

MGM Starts New Radio Program

MGM began its new radio program, "Screen Test," designed to search for new film talent via the air, on Monday over the Mutual network. The program, written and produced by Latham Ovens and Robert Monroe, is heard from Monday to Friday nights at 9:15 to 9:30. The broadcast originates at the Longacre theatre in New York where talent scouts and performers will appear nightly. In the beginning as the programs gets under way, only those young men and women who have had some professional training will be tested.

Around each performer a broadcast will be written and produced, a recording made and still taken which will be sent to Hollywood for approval of studio executives. The public's reaction to the particular broadcast will count heavily toward the performer's success with MGM. Listeners will be asked to write in their opinions and suggestions. This will be the first time radio has been used for a talent search by a film company.

Bill Johnson, Broadway player and leading man in the stage musical "Something for the Boys," is the master of ceremonies. He appeared in his first picture, the forthcoming "Airship Squadron 4," made by MGM.

Last week Mutual and MGM staged a closed network "Conference Call," at a luncheon at the Waldorf-Astoria Hotel in New York where radio executives and exhibitors in the 226 cities represented on Mutual's network gathered for a New York to Hollywood broadcast which previewed "Screen Test." Louis B. Mayer, head of the MGM studio, spoke from Hollywood and William F Rodgers, MGM sales manager, and Miller Mc Clintock, president of Mutual, spoke from New York.

Build New Theatres in Pacific Northwest

William Gamble, brother of Ted D. Gamble chief of the War Finance public relations staff fo the Treasury Department, has opened the Orchard theatre at East Port Orchard, Wash. It is locate in a new Government defense housing project 1 miles from the Bremerton ship yards. Mr. Gambl recently withdrew an arbitration demand for prod uct on day and date with existing theatres in th town.

Harry Moyer, Portland, Ore., theatre operato has announced that construction of a new theatr will begin soon, with Government approval, a Sandy, Ore. The 600-seat theatre will be th first in the lumber town at the foot of Mt. Hoo

Mr. Moyer operates the Sellwood in Portlan and theatres in Milwaukee, Ore., and Greshar Ore.

Eighteen Network Shows Feature "Dr. Wassell"

Paramount announced this week that 18 maj network radio programs carried exploitation Cecil B. DeMille's "The Story of Dr. Wassell Origination of the shows was divided betwe New York and Hollywood. while two special pr grams were broadcast from Little Rock and Phil delphia. The list of radio spots which featur one or more of the film's stars included: Scre Guild dramatic show, Chase and Sanborn sho Amos 'n' Andy, Ginny Simms' program, Kr Music Hall, Maxwell House Coffee Time, B Burns show, Mystery Theatre, Blind Date, Elle Queen, Music for an Hour, Vox Pop and Tru or Consequences.

New Castle, Del., Votes in Favor of Sunday Films

In ballot referendum, the people of New Cas Del., voted in favor of Sunday films. With 6 residents voting, 550 ballots were cast in favor Sunday pictures and 120 voted against the app This was the second time that New Castle l voted on this issue. In the original referend several years ago, the vote was overwhelmin against the proposition. An interested group pealed for a second referendum.

PLUS 2ND BIG ATTRACTION

A DE LUXE PARAMOUNT SHORT

THE UNMISTAKABLE SIGN OF A

Revolution

in Short Subject

Exhibition

LAUNCHED BY PARAMOUNT IN 1943-44 . . . . . TO BE CONTINUED BY

Paramount in 1944-45

WITH THIS NEW-SEASON PROGRAM OF 64 "SECOND-FEATURE" SHORTS...

HAVE YOU WATCHED
the fast-spreading use of
Paramount's de luxe shorts
as second features in
double-bill territory?

HAVE YOU SEEN
what a "lift" these high-quality
added attractions are giving
to single-bill grosses?

HAVE YOU CASHED IN
on this revolutionary new trend
in short subject exhibition fostered
by Paramount's sensationally
improved 1943-44 product?

If you haven't, here's your
chance to follow the lead of
scores of leading circuits
and independents, because...

Paramount Will Repeat

ALL THE GREAT NEW FEATURES AND SERIES OF OUR PHENOMENALLY SUCCESSFUL 1943-44 LINE-UP WITHOUT CHANGE

in 1944-45

Paramount's
COLOR-FULL
Program For
The New Season
Will Include...

6 Two-Reel

PARAMOUNTS MUSICAL PARADE

Featurettes

IN TECHNICOLOR

Produced in Paramount's Hollywood Studio By the Industry's Master Musical Makers.

A repeat order of the series that set a new high mark for the industry with their star values, their name bands, their original song-hits, their sumptuous production effects, their gorgeous Color! See these amazing values for yourself. Ask for a screening of the last and greatest of the '43-'44 Series, now ready for summer release—

"FUN TIME" and
"HALFWAY TO HEAVEN"

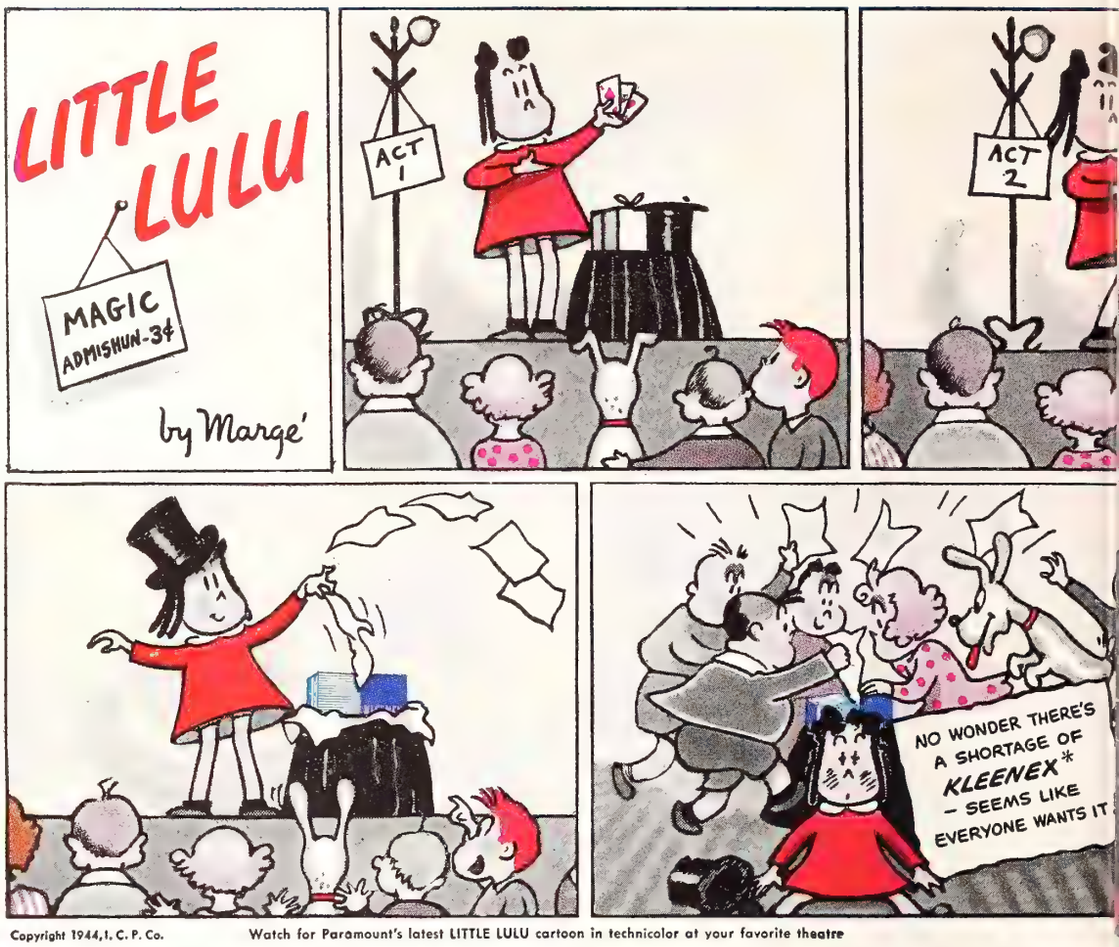
And already in production for next season are

"STAR BRIGHT" and
"BONNIE LASSIE"

PRODUCED BY LOUIS HARRIS

COPYRIGHT
PARAMOUNT PICTURES INC.

Backed By Sensational Nation-Wide
Has Become One of the Greatest Ne



Copyright 1944, I. C. P. Co.

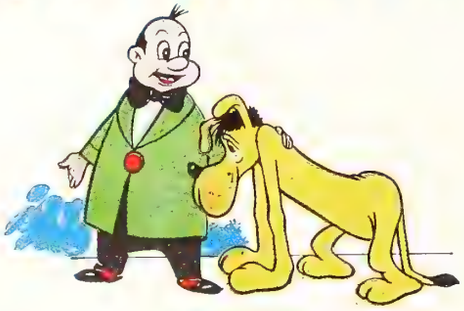
Watch for Paramount's latest LITTLE LULU cartoon in technicolor at your favorite theatre

"AMAZING what color has done for POPEY

COPYRIGHT 1929
KING FEATURES SYND. INC.

"What an improvement" . . .
"He's taken on new life and re-
freshment", say the critics. So of
course for the new season there'll be

NEW! NOVEL! Every one DIFFERENT



Featuring a variety of famous car-
toon characters including Johnny
Gruelle's famous "RAGGEDY
ANN" favorites.

*** All Produced by**
FAMOUS STUDIOS

THEY ALL ADD UP TO 24 TECHN

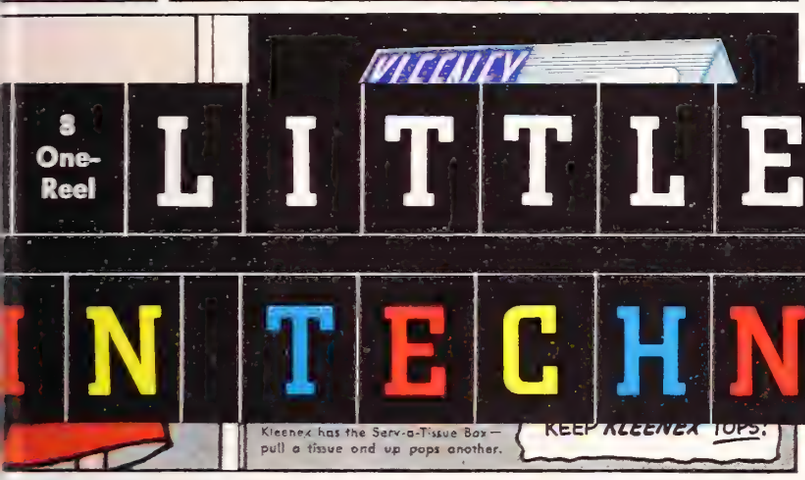
romotion, LITTLE LULU
Cartoon Star Finds in Years!

13 half-page color ads like this in 41 great Sunday papers reaching 25 million—Little Lulu dolls going on sale in July—Little Lulu greeting cards ready in September—100,000 Little Lulu cartoon books already sold—Little Lulu coloring books and framed pictures now being manufactured for early sale—all attest the tremendous popularity of Paramount's new star and are building a fast-growing audience demand for her and make her a ticket-selling name in your ads and on your front.

"She really is tops" . . . "has appeal for everyone"... "looks like solid stuff for a long time to come" . . . says the trade press. So for 1944-45 Paramount will give you—

8 One-Reel **LITTLE LULU** Car-toons

IN TECHNICOLOR



FEATURING THE COMEDY STAR OF THE SATURDAY EVENING POST.

8 One-Reel **POPEYE** Car-toons

IN TECHNICOLOR

8 One-Reel **NOVELTOONS** Car-toons

IN TECHNICOLOR

LOR CARTOONS* FROM Paramount IN 1944-45

Winner Of A Special Academy Award

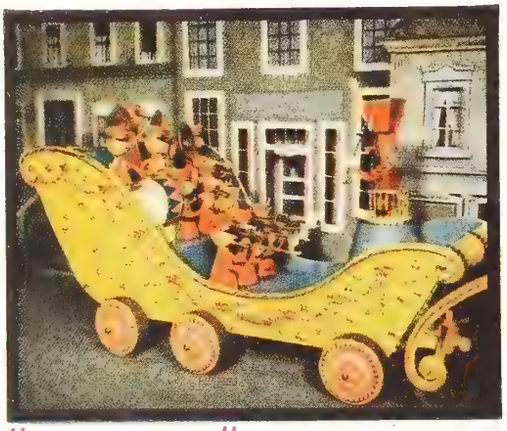
PRESENTED TO GEORGE PAL
for the development of novel methods and techniques in the production of the series of short subjects known as Puppetoons
1943

Because They're In A Class By Themselves

"THEY'RE TOPS"

"STRIKING"

"MARVELOUS"



"EXCELLENT"

"NOVELTY"

"ENTERTAINMENT"

—SAY REVIEWERS

6 One-Reel *George Pal*

PUPPETOONS

IN TECHNICOLOR

Another sensational Paramount exclusive. Only George Pal can create those fascinating Puppetoon subjects and only Paramount releases them! The only three-dimensional animations on the screen—so superlatively beautiful and entertaining in every element as to inspire such reviews as those quoted above.

Speaking of Jerry Fairbanks Do You Know What I heard..."

"Us animals are mighty proud of the man who makes us speak.

"Everybody's saying that he's blazed a new trail with novelty shorts that are really novel—

"That he has four specially-built mobile photographic units touring the country constantly to find and film new amazing oddities on their home grounds—

"That he has special representatives to supply the tops in short material from England, Mexico and other foreign countries—

"That he personally photographs all his own material—some of it from a specially fitted camera plane—

"And that every exhibitor who's played them says you can't top the entertainment values in—

6 One-Reel

SPEAKING OF ANIMALS

6 One-Reel

POPULAR SCIENCE IN MAGNACOLOR

6 One-Reel

UNUSUAL OCCUPATIONS IN MAGNACOLOR

ALL PRODUCED BY JERRY FAIRBANKS

Paramount Wins One-Reel Academy Award

2 YEARS IN A ROW!

LAST YEAR IT WAS "SPEAKING OF ANIMALS"
THIS YEAR IT'S "AMPHIBIOUS FIGHTERS," ONE OF THE FAMOUS

10 One-Reel

GRANTLAND RICE SPORTLIGHTS

PRODUCED BY JACK EATON

Millions at the race-tracks—ball games packed—all forms of sport are in the spotlight with the war-time public. And here's the greatest sports series of them all, the exhibitors' choice for nearly 25 years.

64 "SECOND-FEATURE" SHORTS—75% OF THEM IN COLOR—FOR 1944-'45

64 PROOFS THAT

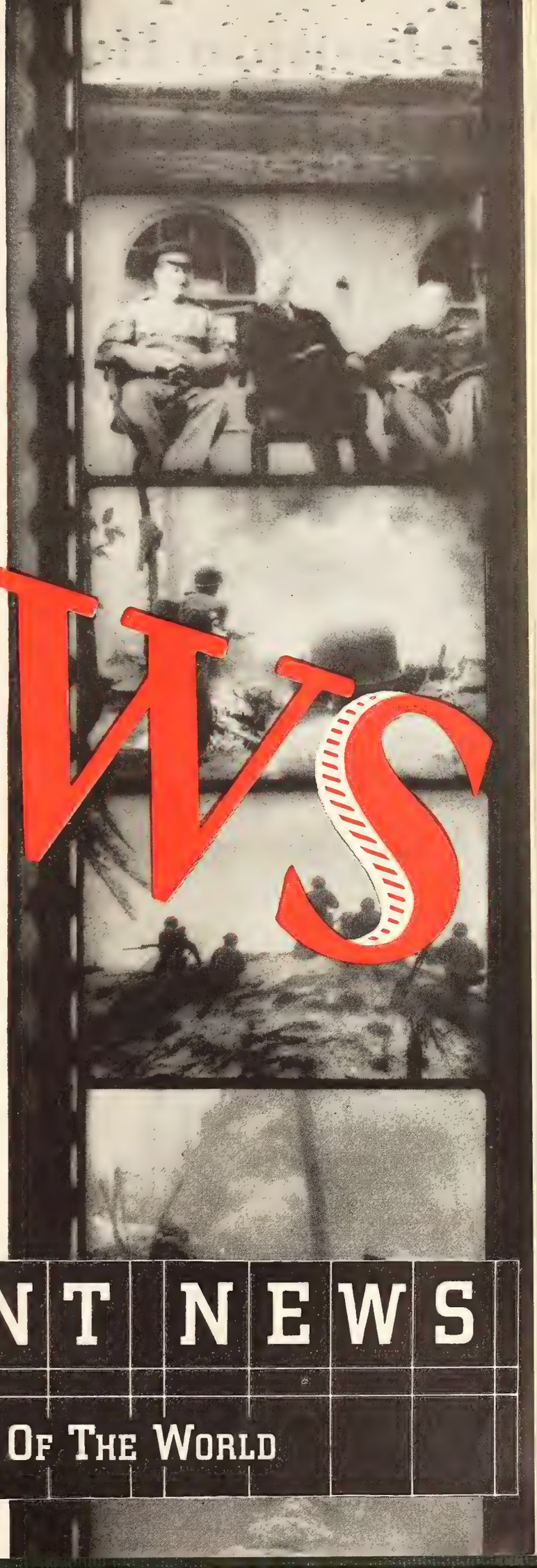
If it's a Paramount Short

It's the Best Show-Builder in Town

and .

FOR THE EIGHTEENTH SUCCESSIVE YEAR, PARAMOUNT WILL PRESENT 104 ISSUES OF THE NEWS THAT MAKES

News



Paramount's skilled, show-wise handling of the news-on-film is a news story in itself. Smart, original editing, titling, and narration by Paramount's expert staff impart a dramatic value that surpasses any other presentation of world events, and sustains the entertainment level of the finest programs. Now, when the news is more vital than it has ever been before, it is vital that you play the best. Switch to

PARAMOUNT NEWS

THE EYES AND EARS OF THE WORLD

Television Has Place in Industry, Says Rank

Tells Government Committee He Welcomes It; British Trade Is Uncertain

by PETER BURNUP
in London

The attention of the British entertainment industry once again has focused on television, with J. Arthur Rank giving a Parliamentary committee some very positive views on the post-war place of visual broadcasting.

Far from being averse to or in any way terrified by the onset of the new and revolutionary medium, Britain's foremost film producer, exhibitor and distributor told the Hankey committee that he welcomed it. Mr. Rank said that he was prepared to do his utmost to fit television into the existing pattern of entertainment.

Diffidently and unobtrusively, television, much discussed in private, the secret fear of many a country town exhibitor, came back to the British scene recently. As long ago as January, the Government, spurred by restiveness on the question in the House of Commons, set up a committee of inquiry into the place of television in the nation's post-war setup.

Screen Not Represented

As reported at the time, considerable dismay was expressed by motion picture executives that none of their number was included in the committee. The investigators, indeed, had a completely cold official air. Lord Hankey, distinguished civil servant, was appointed to the chair. His colleagues were all representative either of the British Broadcasting Corporation or of scientific associations engaged in Governmental wartime research work.

Mr. Rank is the first to declare to the group the attitude of the film industry on television.

The Hankey Committee, turning to the question of entertainment as such, invited Mr. Rank to submit his views on the place of television in show business. It was understood that the details of the film chief's evidence should not publicly be disclosed.

Mr. Rank revealed the fact of his interview at the first meeting of the provisional committee of producers, renters and exhibitors set up in an endeavor to implement his proposal that a Grand Council representative of the whole industry should be established.

Disclosure Brought Discussion

His disclosure created a sensation at the meeting, and provoked enormous discussion. Sam Eckman, Jr., of MGM, was commissioned to ascertain the views of his colleagues in America on the subject.

Since January the Government committee has been in almost continual session, deliberating among themselves or seeking evidence from other scientific or official bodies. Meetings have been closed and an obstinate air of secrecy has been cast over the whole of the proceedings; except that it became known that prominent British Broadcasting Company experts in television like Gerald Cock and Donald Munro had been called in for consultation.

Mr. Cock had a great deal to do with the pre-war experimental televised broadcasts. Mr. Munro, sometime schoolmaster in Scotland, afterwards popular sound-broadcast producer, had been in charge of the extremely tentative television broadcasts sent out from Alexandra Palace, London, in those last few years of peace.

Although Britons claimed that they led the world in television, not so much in regard to scientific development as in the application of the new science to the field of entertainment, the Government persisted that the Alexandra Palace installation was nothing more than an experiment. Nevertheless, adventurous showpeople keenly seized on the new advantages afforded them.

Used Films in Programs

Starved financially—the Treasury bleakly declined to afford the television service anything more than the barest subsistence allowance—Mr. Cock and Mr. Munro were driven to accept the assistance of "outsiders." The standard of entertainment quality put out in the television broadcasts were poor. Excerpts from films, freely proffered by distributors in return for the potential advertising of the product, were the highlights of the orthodox program.

It remained for Isidore Ostrer, then chief of Gaumont-British and principal proprietor of the Baird television transmitting rights, to sense the opportunity awaiting the forward-looking showman. Mr. Ostrer's activities in the television field were the subject of acrid debate among his brother exhibitors; were roundly condemned in motion picture circles generally.

Nevertheless, he persisted in his efforts to exploit the new medium; to popularize, in particular, his own Baird devices. Noteworthy was his televised showing at two of his London cinemas, in the winter of 1938-9, of a pugilistic contest. The two Ostrer theatres were crammed to capacity for the occasion. The experiment was continued for the Derby, in June, 1939, with similar success. Broad-screen television in public cinemas, it seemed, had come to stay.

War Halted Development

Came the war and the abrupt closing down of all short-wave radio broadcasts including, in particular, the television system. The two giant aerial masts still stand at Alexandra Palace.

But soon, it is said, installation once again will be in operation. Hitherto, the investigations of the committee have been concerned with the scientific aspect of the question. It is understood that the Hankey group favors the installation of a nationwide television grid, operated from one central station near London, to which numerous subsidiary stations will be connected by cable.

It is assumed that not for many years will it be possible to disseminate television over a much greater range than was in operation immediately before the war. The central station will be equipped with studios similar to those now in use in BBC headquarters at Broadcasting House with the addition of the appropriate cameras.

Sets "Bernadette" British Deal

Twentieth Century-Fox has set a deal with both Odeon Theatres and Gaumont-British in London for "Song of Bernadette," to start September 11.

Watch Exhibitor In Television, Austrian Says

Exhibitors will be quick to realize the box office value of television and will be able to play a dominant role in the development of visual broadcasting, according to Ralph Austrian, executive vice-president of RKO Television Corporation.

"He has the answer to the question, 'Who is going to pay for television?'" Mr. Austrian said of the exhibitor. "He has a box office. Don't overlook him; don't underestimate him, don't ever forget him."

He spoke last week before the television seminar of the Radio Executives Club in New York. Edgar Kobak, vice-president of the Blue Network, shared the evening's topic, "The Commercial Development of Television in the Next Decade".

Radio faces a challenge from the showmen of motion pictures, Mr. Austrian indicated. Pointing to the tremendous buying power of the theatre operator, he predicted that no sponsor could meet the price offered by theatres for television presentations of top artists, sports events or other spectacles.

"At the present rate the theatres of America take in through their box offices in two months more than the entire broadcasting industry does in one year. In spite of the fact that radio lavishes upon the American public $300,000,000 worth of goods and services 'for free' each year John Public still spends six times as much for motion picture entertainment."

This purchasing power of showmanship vested in the theatre operator must be considered in television planning, Mr. Austrian emphasized.

He forecast that the development of home television would precede theatre television by several years after the war. First theatre television would consist of occasional special attractions carried over closed television circuits to metropolitan theatres, he predicted. These city circuits may later be linked in national theatre television networks.

Broadcasters have an opportunity, according to Mr. Austrian, to provide the technical means of pickup and transmission for theatre television.

Home television's effect on theatre business probably would follow the pattern of radio broadcasting, he said. That is, it will have no effect until several million receivers are sold. Then a slump will follow, to be offset by increasing theatre business as the novelty wears off. Mr. Austrian expressed certainty that motion pictures would continue to play in important part in entertainment.

Charles B. Smith has been appointed west coast representative of the new RKO Television Corporation, Mr. Austrian announced this week. Mr. Smith will also continue as radio and guest star contact in the RKO studio publicity department.

Long Island Circuit Files Arbitration

The Island Theatre Circuit on Wednesday filed a clearance complaint in the New York arbitration tribunal for the East Islip theatre, East Islip, Long Island. MGM, Paramount, RKO, Warner and 20th Century-Fox are defendants. The case is the tribunal's 58th.

James Poro, president of the East Islip Theatre, Inc., who signed the complaint, charged that the seven day margins held by the Amityville, Babylon, Sayville and Smithtown theatres were unreasonable and should be eliminated or cut to one day. He also asked that the arbitrator set a maximum waiting time after the Regent and Bayshore theatres, in Bayshore, which hold seven days over East Islip.

Two notices of appeal were also filed during the week. In Buffalo Basil Brothers appealed the award of arbitrator Louis B. Dorr, in the 25th case. He had cut the clearance of Schine Granada over the Basil Varsity from 4-10 days to five. In Boston Arlington Theatres, Inc., an intervenor, appealed the clearance cuts granted M. Loew's Winchester theatre in the 31st case.

Second Columbia Sales Meeting Held in New York

Columbia began the second of a series of three ales meetings Tuesday in New York at the War-ick Hotel. More than 80 delegates comprising ome office executives, division and branch man-gers and the sales staffs of 10 exchanges, in ddition to Canadian representatives, attended the essions, which ended Thursday. Louis Rosen-eld headed the Canadian contingent.

Jack Cohn, executive vice-president of the com-any, welcomed the delegates. A. Montague, gen-ral sales manager, presided.

Among the home office personnel present, in ddition to Mr. Cohn and Mr. Montague, were. Rube Jackter, Lou Weinberg, Louis Astor, M. J. Weisfeldt, A. Schneider, Louis J. Barbano, Leo affe, Mortimer Wormser, Maurice Grad, H. C. Kaufman, George Josephs, Frank P. Rosenberg, ack Segal, Louis Goldstein, Bernie E. Zeeman, David O'Malley, William Brennan, Hortense Schorr, Lawrence Lipskin, Harry McWilliams, Vincent Borelli, Seth Raisler, Irving Sherman, Sidney Singerman, Joseph Freiberg and Al Seligman.

Field representatives included: Carl Shalit, cen-ral division manager; Joe Miller, branch manager; Ed Hocstim and H. C. Bissel, salesmen, Albany; Harry Rogovin, branch manager; Joseph Wolf, Thomas O'Brien, Saul Simons, Walter Silverman nd Carl Myshrall, salesmen, Boston; Phil Fox, ranch manager; George Ferguson, John Bullwin-le, James G. Fater, salesmen, Buffalo; Allen Moritz, branch manager; Peter Niland, Harold Rullman, Charles Palmer, salesmen, Cincinnati; Lester Zuker, branch manager; Oscar Bloom, Man-ie Glick, Jack Share, salesmen, Cleveland; Tim O'Toole, branch manager and Harry Olshan, sales-nan, New Haven; Nat Cohn, division manager; rving Wormser and Saul Trauner, branch man-gers; Jack Sokoloff, Jack Wenisch, Seymour Schussel, Moe Fraum, salesmen, New York; Harry Weiner, branch manager; Joe Schaeffer, Dave Korson, Reuben Perlman, Si Bell, salesmen, Phila-elphia; A. H. Levy, branch manager; George Tice, Sid Goldberg, Leo Isaacs, salesmen, Pitts-urgh; Sam Galanty, mid-east division manager; Ben Caplon, branch manager; Nick Weems, Chick Wingfield, Sid Sugarman, Joe Walsh, salesmen, Washington.

From Canada: Mr. Rosenfeld, general manager; I. Allen, S. Glazer, H. H. Harnick, Abe Cass, Toronto; I. Levit, Winnipeg; J. Lieberman, St. ohn; W. Elman, ontreal; N. Levant, Vancouver, nd H. Call, Calgary.

Warners Set Summer Shorts Schedule

Norman H. Moray, director of short subjects ales for Warner Brothers, has set release in July nd August for 14 Vitaphone subjects. Nine of e reels are in Technicolor.

The schedule includes six cartoon comedies, "The at Came Back," "Isle of Pingo Pingo," "Hare orce," "Brother Brat," "Plane Duffy" and "Birdy nd the Beast"; three Sports Parades, "Colorado rout," "Champions of the Future" and "Blue-ose Schooner"; two Melody Masters Bands, unior Jive Bombers" and "Listen to the Bands." A Vitaphone Variety, "Throwing the Bull," a echnicolor Special, "Musical Movieland," and a eaturette, "U. S. Marines on Revue" also are

eek Repeal of Ohio etail Sales Tax

Repeal of Ohio's three per cent retail sales tax, hich applies also to theatre grosses, will be sought rough a constitutional amendment at the polls November, it was revealed when a Northern hio group indicated that it had submitted such proposal to Secretary of State Edward J. Hum-el. Steps will be taken to obtain signatures to titions necessary to place the issue on the No-mber ballot. The impost currently yields ap-oximately $80,000,000 a year.

"PIN UP GIRL" IS SOLDIER FAVORITE

The favorite motion pictures of GI patrons of War Department theatres during May were announced this week by the Army Motion Picture Service. They were, in order, "Pin Up Girl", 20th Century-Fox; "Up in Mabel's Room", United Artists; "Two Girls and a Sailor", MGM, and "The Story of Dr. Wassell", Paramount. The ratings are based on May attendance figures at the theatres operated by the Army.

Rotarians Told of Screen in War

Members of the Rotary Club of Covington, Ga., recently learned about the motion picture in the war from William L. Brady, manager of the Paramount theatre, Atlanta.

Mr. Brady quoted President Roosevelt and General Eisenhower, both of whom had spoken of the importance of the industry in wartime. Mr. Brady added that all branches of the industry had enlisted for the duration, to provide a steady flow of entertainment to the peoples of the United Nations, "our fighting forces on the seas and overseas," and for prisoners of war and the men in camps here.

He also explained that the industry could be relied upon for information "through the extraordinarily wide distribution and exhibition of specially prepared short subjects," the production of training films, aid in all war drives by the theatres of the nation, contributions, and the like.

"The motion picture's help in maintaining world peace will be a helpful adjunct to statesmanship in the post-war world," said Mr. Brady.

Cagney and Golden Join MPPDA

Two new companies were elected to membership in the Motion Picture Producers and Distributors of America, Inc., at the June quarterly meeting of the board of directors. It was held Wednesday at 28 West 44th Street, New York.

James Cagney Productions, Inc., represented by William Cagney, and Edward A. Golden Productions, Inc., represented by Mr. Golden, were added to the board. The directors also authorized purchase of additional War Bonds.

Will H. Hays, president of MPPDA, presided. In attendance were Barney Balaban, Jack Cohn, Earle Hammonds, N. Peter Rathvon, Nicholas M. Schenck, Spyros Skouras, Albert Warner, George Borthwick and Carl Milliken.

Maurice Choynski, Chicago Pioneer, Dies at 74

Maurice A. Choynski, one of the first exhibitors of motion pictures in Chicago, died at his home there this week. He was 74 years old. Funeral services were held June 13.

Mr. Choynski started in exhibition 33 years ago in converted store rooms. But he was one of the first exhibitors to appreciate the place of de luxe neighborhood motion picture theatres. With the Wolf and Reingold interests he built many of the first Chicago showplaces. These included the Bilmore, Lane Court and Newberry theatres.

He was one of the exhibitors interested in the General Film Company. Mr. Choynski also was active in early Illinois exhibitor associations.

He had been in retirement for the past 15 years, and in ill health for several years prior to his death. He leaves his widow, Sarah.

Altec Signs Chicago Circuit

R. Hilton, Altec Service Corporation's district manager in Chicago, reports the signing of agreements for service on sound and booth, with the Bartelstein Circuit, in Cicero and Chicago, Ill.

Monogram 1943 Net Profit Rises To $99,144

Monogram's profit for the fiscal year ended June 26, 1943, was $99,144, after Federal income and excess profits taxes, compared to a net profit of $10,897 for the fiscal year ended June 28, 1941, it was revealed in the company's proxy statement issued last week prior to the stockholders' meeting in Hollywood Thursday.

The stockholders were to vote approval of a proposed annual executive employee bonus plan effective with the year beginning July 1, 1944, and involving W. Ray Johnston, Trem Carr and Samuel Broidy; to ratify action taken by the board of directors last October 22 in amending the employment contract of Mr. Broidy; provide for payment to survivors of the three company heads of the sums of $200 a week for the remaining periods of their respective agreements with the company in the event of their deaths; and the granting of options to purchase common stock of the corporation to the three executives.

Bonus for Executives

Present compensation of Mr. Johnston and Mr. Carr is $34,500 a year each. The bonus plan calls for the payment of 20 per cent of the net profits in excess of $200,000 to eight executives, to be allocated as follows: Mr. Johnston and Mr. Carr, five per cent each; Mr. Broidy, three per cent; George D. Burrows, two percent; Scot Dunlap, two; Edward Morey, Harry Thomas and Norton V. Ritchey, one per cent each.

According to the corporate financial statment, Monogram's total current assets as of the fiscal period ended June 26, 1943 were $1,615,234, and the total current liabilities $1,015,315. Income from film rentals, both domestic and foreign, for 1943 was $2,534,853, compared to $1,984,132 in 1941.

There are outstanding 415,962 shares of stock entitled to vote at the special stockholders meeting Thursday.

The action taken by the board last October proposed the granting of options to purchase a total of 55,000 shares of the common stock to the following executive employees in these amounts: Mr. Johnston, 12,500 shares; Mr. Carr, 12,500 shares; Mr. Broidy, 10,000 shares; Mr. Burrows, 7,500; Mr. Dunlap, 5,000; Mr. Ritchey, 2,500; Sam Wolf, 2,000; Harry Thomas, 1,500 and Edward Morey, 1,500.

Stock Purchase Plan

Under the proposed plan, the options to be issued by the company shall entitle each participant to purchase the prescribed number of shares of common stock at $3.50 per share. Each share has a par value of $1 and has currently been selling on the New York Curb Exchange at from 3⅝ to 4 per share. When the options were voted last October, the stock sold at $3 per share.

As of April 13, 1944, the executives owned the following shares: Mr. Johnston, 15,700; Mr. Broidy, 4,400; Mr. Wolf, 1,000; Mr. Carr, Mr. Burrows, Mr. Thomas, Mr. Dunlap and Mr. Morey, none; Mr. Ritchey, 4,267½.

Howard Stubbins, president of Monogram Pictures of California owned directly 328 shares of common stock; Charles Trampe, Milwaukee franchise holder, 5,020; Herman Rifkin, Boston franchise holder, 10,018; William Hurlbut, Detroit, 3,363. Alton Brody, of De Luxe Laboratories, California, had none.

Chamber Backs Baldridge

The Winchester, Va., Junior Board of Trade has nominated Tom Baldridge for the presidency of the U. S. Junior Chamber of Commerce, which meets in Omaha June 17 to 19 for its annual war conference. Mr. Baldridge has been a field promotion and publicity representative for MGM since 1941. Previously he was in Winchester theatre operation and for three years directed the Shenandoah Valley Apple Blossom Festival.

Americans Push for Production in Britain

Most Major Companies Have Ambitious Plans for High Budget Pictures

London Bureau

Keen disappointment was registered in studio circles in England when a cable from Barney Balaban, president of Paramount, made it clear that Hal Wallis and Joseph Hazen had closed a deal with Paramount. For it was known that J. Arthur Rank's emissaries in America had made various proposals to Mr. Wallis that he and his associate should join the Rank organization; it had been widely stated, indeed, that Mr. Wallis might be expected here at an early date to assist in the making of those pictures of high quality without which, as he is well aware, Mr. Rank cannot hope to achieve a permanent place in competitive world markets.

Nevertheless, there is the happy disclosure that one out of every three of the forthcoming Wallis-Paramount pictures will be made in England, thereby confirming this department's recent statement that Paramount's David Rose plans to embark very shortly on big-scale production on this side.

Foresee British Opportunity

Mr. Rose is not alone in his plans; American companies, generally, over here place British production in the forefront of their discussions; production, moreover on a scale and volume well ahead of their Quota Act obligations.

They foresee, so it is said, a world-hunger for films as soon as this war finishes its course; anticipate that Hollywood will be unable to meet demands which will be laid upon it; maintain that with adequate production supervision British studios will become more than a useful adjunct to the Hollywood factories.

RKO Radio's team, headed by Victor Hanbury, has earned warm encomiums from the American chiefs, Ned Depinet and Phil Reisman. Mr. Hanbury's unit is perhaps the most highly regarded of the resident producers working in behalf of American organizations. He has created an effective unit which returns pleasant dividends to RKO. They have their reward now.

Expand Budget on Film

Robert Wolff has authorized a production budget for their newest film, "The Great Day," (recently starting at Denham) which far exceeds the amount which RKO hitherto has spent on any British production. Mr. Wolff searches, too, for star value in the RKO product here. Eric Portman—rapidly soaring in box office appeal—and Flora Robson play the leads in the film, with youthful Sheila Sim (she played with immense success that shy young girl in "Canterbury Tale") in support.

Max Milder, it is understood here, is currently discussing in America the implementation of extensive plans he has already made for picture making here, not only in Warners' Teddington plant but at the old A.B.P.C. Elstree Studios. Mr. Milder, too, is committed to very considerable production budgets here.

Maybe most significant of this new urge to engage in British production was the swift reaction of the Columbia chiefs this week. Columbia has its own native money-spinner in George Formby, currently engaged, again under Marcel Varnel's direction at Islington, in another of his laughter efforts. The Formby phenomenon still may not be appreciated across the Atlantic. But there's no exhibitor this side who will not cheerfully book the Formby films; for they are still, at their price, England's best cinema investment. Columbia, however, is in the market for other money-spinners.

Wilcox Plans Neagle Film

This department had advance information of the Herbert Wilcox intentions. Mr. Wilcox is at present touring Britain watching over Anna Neagle's interests in the stage play—an adaptation of Jane Austen's "Emma"—in which she is appearing and which presently comes to London's West End. "Emma," produced and promoted by Robert Donat, quite definitely has made provincial theatrical history. Quite obviously, too, "Emma" cries out to be made as a film with Miss Neagle in the leading role. Mr. Wilcox is preparing a script; has made an agreement with Kay Harrison for the picture to be done in Technicolor.

Within 30 minutes of disclosure of the fact, Joseph Friedman, Columbia's managing director, was in session with Mr. Wilcox. No deal, at this writing, has been set, but both parties declare themselves hopeful of reaching one.

Certainly, Miss Neagle is momentarily at the top of her fame. Mr. Wilcox's film, "Yellow Canary," in which she was the star, has been one of the outstanding successes of the spring contributions to Britain's screens.

20th-Fox in Key Position

Completing the Anglo-American setup are Twentieth Century-Fox and MGM. Twentieth-Fox, through the arrangement which Spyros Skouras achieved with Mr. Rank, after protracted negotiations, manifestly sits in a preeminent position in the local production field. Mr. Skouras, during his stay here, frequently said that after the war, having regard to the immense forward strides taken in the last four years, British production undoubtedly will be equal in quality to Hollywood output. The fact that Darryl Zanuck is to oversee the joint Rank-Skouras productions is the best indication of the importance which will attach to them.

For its part, MGM appears not to be in agreemen with Mr. Skouras's views. The delayed beginning they have made with the Korda program does not appear to indicate undue confidence in Britain's potentialities. Sir Alexander Korda declares that his first film, "Perfect Strangers," after all the setbacks and the mishaps, now progresses smoothly. But they have only completed the opening scenes; much is yet to be done, both in the studio and in the various naval establishments which the Admiralty undertook to place at Korda's disposal.

The industry's statisticians compute that American companies, collectively, will have about £1,500,000 (about $6,000,000) at stake in productions here in the course of the next year.

Technicolor Pays 25 Cents

Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., announced that at a meeting held June 12, the board of directors of Technicolor, Inc., declared a dividend of 25c per share, payable July 1, 1944, to stockholders of record June 21.

See No Relief from WMC Hiring Rule

No relief to industry executives seeking ex emptions from the new War Manpower Com mission ruling that all labor must be recruite through the U. S. Employment Service can b expected from Washington, WMC officials declare last Wednesday. They explained that the new pla for channeling labor into industries where it wa most needed in the war effort was set up on a loc basis and that the regional WMC offices woul decide how strictly the controls must be applie in their territories on the basis of the local shor age or surplus of labor.

Applications from film companies for exemptio from the requirements, said to be sought particula in the employment of theatre managers, must b filed with the regional offices, it was pointed ou

According to the WMC order issued June 1, th new rule would prevent the hiring of any ma workers on a full-time basis in essential or no essential industry except through reference to th USES. It would impose employment ceilin regulating the number of workers that a compar could employ and limit replacements in non-esse tial industry to women. It also would seek transfer excess and idle manpower in surplus lab areas to those where shortages have become critic

Certificates of availability, as now required, w continue to be needed. Employers may turn dow referred workers but will not be permitted put them off too long.

Canadian Government May Impose Labor Draft

Canadian National Selective Service officials i sued a warning in Toronto over the weekend th an immediate checkup would be made of business classified as non-essential, including film compani to arrange for the compulsory transfer to war i dustries of men between the ages of 16 and 40 w are not considered key employees. The Gover ment previously had classified film trade occup tions in a low category on the "essential" li An emergency situation was declared by the Lab Department in view of the invasion. It was es mated that approximately 200,000 workers we urgently needed for civilian war jobs. Action al is being taken to freeze women in war employme and to transfer women from 16 to 40 to essent occupations.

Four Companies To Release War Shorts from MOI

Four major companies will distribute in t U. S. war documentary short subjects produc by the film division of the British Ministry Information, it was announced Monday by Thom Baird, director of the British Information Servic film unit. Universal will release "Lili Marlen 29-minute subject; Columbia, "Naples," 11 mi utes; Paramount "Minefield," 15 minutes, and RK Radio, "The Volunteer," 21 minutes.

Universal plans to distribute "Lili Marlene" the near future, it was said. Mr. Baird left N York Tuesday for a brief visit to Canada.

Odeon Manager Is Named to Rank Investment Company

John Davis, managing director of the Ode circuit in England, controlled by J. Arthur Ra was appointed Tuesday to the board of directo of Manorfield Investments, Ltd., the private tr company through which some of Mr. Rank's i vestments in film interests were made seve years ago. Mr. Rank is chairman of the boa Other directors include his wife, Mrs. L. E. Ra Leslie Farrow and G. I. Woodham Smith. T appointment of Mr. Davis to this post was seen London as evidence of his increasing rise to pro nence in the Rank enterprises.

Club Aids Youth

A vocational program for handicapped yo will be sponsored by the Philadelphia Variety Cl

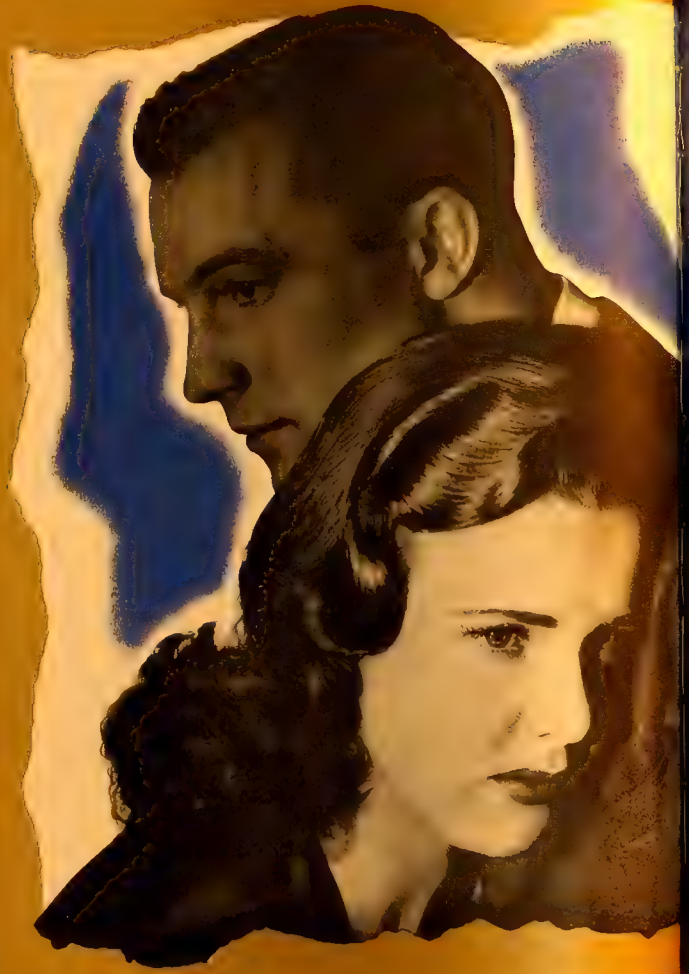
You have never seen her
like this before...

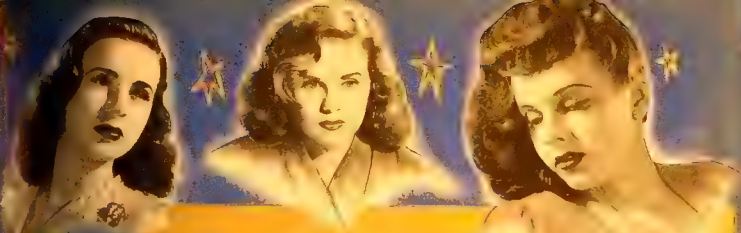
A picture starring Deanna Durbin has always been an Event

In presenting Miss Durbin in W. Somerset Maugham's "Christmas Holiday," Universal feels that the occasion becomes doubly significant because it represents Miss Durbin's first really great dramatic role.

Not only was Universal most careful in the selection of a property which would give Miss Durbin the opportunity to demonstrate her hitherto unrevealed dramatic talents, but Universal felt the further responsibility of securing a co-star, Gene Kelly, who has recently attained tremendous popular acclaim.

Universal is proud of "Christmas Holiday." It doffs its hat to Miss Durbin and Mr. Kelly for their sterling performances, and extends its compliments and appreciation to everyone who contributed to the ultimate success of the picture.





To the millions of the Durbin public who have watched her growth since her first picture, her dramatic role in W. Somerset Maugham's "Christmas Holiday" will make an impression that will long be remembered.

Not only does Miss Durbin establish herself as a brilliant dramatic actress, but her vivid portrayal in "Christmas Holiday" will undoubtedly add to her already tremendous audiences, because her role in this fine picture is a tribute to her ever-growing talents and definite proof that she is one of our great actresses.

Deanna Durbin as Abigail who became "Jackie" ...

This is one of the national newspaper advertisements which also can be found in the press book. It is also representative of the magazine campaign used in Life, Look, and Liberty.

THE HOLLYWOOD SCENE

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GM

ost in a Harem
rs. Parkington

ONOGRAM

Married a Stranger

NIVERSAL

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OLUMBIA

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urango Kid

ONOGRAM

ool's Gold
uggs Meets a Dead-
line

PRC

Swing Hostess

RKO RADIO

The Girl Rush

REPUBLIC

My Buddy

UNIVERSAL

Queen of the Nile
Riders of the Santa Fe

Shooting

COLUMBIA

Stalk the Hunter
Boston Blackie's Appointment with Death
Death Walks Alone
Meet Miss Bobby Socks
Ever Since Venus
Tonight and Every Night

MGM

Airship Squadron 4
Music for Millions
Son of Lassie
The Thin Man Goes Home
Ziegfeld Follies
The Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark (suspended)
National Velvet

MONOGRAM

Marked Trails

PRC

Bluebeard

PARAMOUNT

Fear
Here Come the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO

The Master Race
The Pumpkin Shell
Farewell My Lovely
Having Wonderful Crime
Tall in the Saddle
Heavenly Days
The Woman in the Window (Internat.)
The Princess and the Pirate (Goldwyn)

REPUBLIC

Brazil
San Fernando Valley
Cheyenne Wildcat
Atlantic City

20TH CENTURY-FOX

Thunderhead
A Tree Grows in Brooklyn
Laura
Something for the Boys

UNITED ARTISTS

Dark Waters (Bogeaus)
Story of G. I. Joe (Cowan)
Guest in the House (Stromberg)
Double Furlough (formerly "With All My Heart") (Vanguard)

UNIVERSAL

Be It Ever So Humble
Bowery to Broadway

WARNERS

Christmas in Connecticut
Strangers in Our Midst
Objective Burma
Roughly Speaking
The Conspirators
Hollywood Canteen (resumed shooting)

PRODUCTION RESUMES STRIDE WITH 57 BEFORE CAMERAS

Hollywood Bureau

Production resumed its upward stride last eek as eight pictures went before the cameras, ur others going to the cutting rooms. At the eekend 57 pictures were in the shooting stage. Universal started "Queen of the Nile," a echnicolor venture presenting Maria Montez, n Hall and Turhan Bey, with Paul Valvern oducing and John Rawlins directing. The me studio went to work on "Riders of the nta Fe," a Western offering Eddie Dew and ay Whitley with Wallace Fox directing for sociate producer Oliver Drake.

Monogram also started two pictures. The ead End Kids are featured in "Muggs Meets Deadline," a Katzman-Dietz number directed William Beaudine. "Fool's Gold" is a hnny Mack Brown-Raymond Hatton West-n, with Nan Halliday providing the feminine erest, Lambert Hillyer directing under the pervision of Charles J. Bigelow.

on Barry Departs from estern Character

"My Buddy," in which Don Barry again deerts from his Western characterization, is a public starter in which Ruth Terry is to be en in the feminine lead. Steve Sekeley is ecting for producer Eddy White.

PRC launched "Swing Hostess," featuring artha Tilton, the radio swing star, with arles Collins, Iris Adrian, Betty Brodel and ff Nazarro in principal roles. Sigmund Neuld is producing, Sam Newfield directing.

RKO Radio started "The Girl Rush," a John ier production directed by Gordon Douglas, th Frances Langford, Wally Brown and Alan rney, Vera Vague and Robert Mitchum in cast.

Columbia turned cameras on "The Return the Durango Kid," a Charles Starrett West-n with "Cowboy Eddie" Evans, Jean Stevens l The Jesters in support. Colbert Clark is oducing Derwin Abrahams directing.

The invasion of the field of psychiatry (Mo-N PICTURE HERALD, June 3, page 28) aprs to be gathering headway.

Paramount, pioneer in the movement with its "Lady in the Dark," has announced its intention to film "Lost Weekend," a best-seller of the season and a story in which the mental is emphasized in what, between book covers, seems to be interesting fashion.

RKO Radio has added to its production agenda a work entitled "Experiment Perilous" which deals with the psychic.

"My Buddy," which Republic started this week, has to do with the need of adequate rehabilitation of shell-shocked veterans.

"When the Lights Go On Again," a PRC project announced some time ago, is another handling of the rehabilitation theme.

"Bluebeard," the same studio's forthcoming production of the story about the artist given to killing his models, is to explain his obsession by tracing the mental processes accountable.

Even Pine-Thomas, specialist in films of action, got on the psychiatric bandwagon to the extent of utilizing a psychiatrist, for comedy purposes, in their "Take It Big," reviewed last week.

The rush into the realm of the psychological may be said to be on in full cry, lead where it may.

Personnel Intelligence About Hollywood

Gale Storm, prominent in "Where Are Your Children?" and other Monogram pictures, has been given a term contract by RKO Radio. . . . Patric Knowles, who played leads in many of Universal's minor musicals and mystery pictures prior to entering the military service, has been honorably discharged and was signed immediately by Paramount for a principal role in "Kitty." . . . Billy Severn, one of the screen's more gifted juveniles, has been cast by MGM for an important role in "Son of Lassie."

Elmer Rice, playwright, has been contracted by William Cagney to write the script for "The Stray Lamb," from the story of the same name by the late Thorne Smith, a fantasy for fun. Producer Cagney says this is not planned as a vehicle for James Cagney, whose next is "Blood on the Sun," but as a vehicle for a top comedian, not yet named. . . . Harold S. Bucquet, responsible for some of MGM's more outstanding films in the past year or so, has been assigned to direct "Without Love," Spencer Tracy-Katharine Hepburn vehicle. . . . Lester Cowan has assigned Betty Field, who's coming to the nation's screens in Preston Sturges' Paramount production of "Great Moment," to star opposite Fredric March in "Tomorrow the World."

Jack Oakie's second film for Universal, on his three-picture deal with that studio, is to be "That's the Spirit," a Fessier-Pagano comedy, in which Peggy Ryan, running mate of the now enlisted Donald O'Connor, is to be seen opposite him. . . . PRC has cast Jimmy Lydon, alias Henry Aldrich, as of the Paramount series, for a featured role in "When the Lights Go On Again."

Berger Signed by MGM, to Do "Fabulous Invalid"

Richard H. Berger, formerly associated with stage production in New York and St. Louis and more recently an MGM contractee, has been signed by RKO Radio as a producer and commissioned to prepare for production of "The Fabulous Invalid" under supervision of executive producer Jack Gross. . . . Mark Sandrich is revising a sequence in his Paramount production of "Here Come the Waves" in order to get into it a shot of Waves listening to a broadcast of General Eisenhower's invasion broadcast, which is to be sound-tracked from radio recordings. . . . Louis Gruenberg, nominated for Academy award for a number of his compositions, has been engaged by James B. Cassidy to write the score of "Green Mansions."

Columbia has cast Ann Savage, who has just completed "Ever Since Venus," to the feminine lead in "A Nazi in the U. S. A." Arthur Dreyfuss, who directed "Ever Since Venus," takes on "Hep Cat," another musical, as his next. . . . Jay Dratler and Earl Fenton, in the news recently as having sold MGM a story entitled "A Likely Story" for $50,000 without putting a word of it down on paper, have reported to that studio to write the treatment, for which they'll use paper. . . . Jack H. Skirball plans to start shooting in late July on "Fickle Fortune," the Fred Allen picture he's to produce for United Artists distribution.

Walter Lantz Reports Cost Up 40% Since 1942

Production costs of his "Cartunes" have risen 40 percent since 1942, Producer Walt Lantz told E. L. McEvoy, newly appointed Universal short subject sales manager, on the latter's visit to the studio during the company's convention here. . . . MGM has purchased "Flat Top," an original about an aircraft carrier back in home port for repairs, and will assign to it the principals on "Thirty Seconds Over Tokyo," Van Johnson, Robert Walker and Phyllis Thaxter.

Columbia has scheduled "Rusty," an original story about a boy and a dog, for production by Samuel Bischoff with Ted Donaldson, the boy in "Once Upon a Time."

TRADE SHOWINGS OF M-G-M's MIGHTY TECHNICOLOR DRAMA

It is another memorable attraction to take its place in our Anniversary Year with "The White Cliffs of Dover"

KING VIDOR'S PRODUCTION

AN AMERICAN ROMANCE

Starring

BRIAN DONLEVY

with

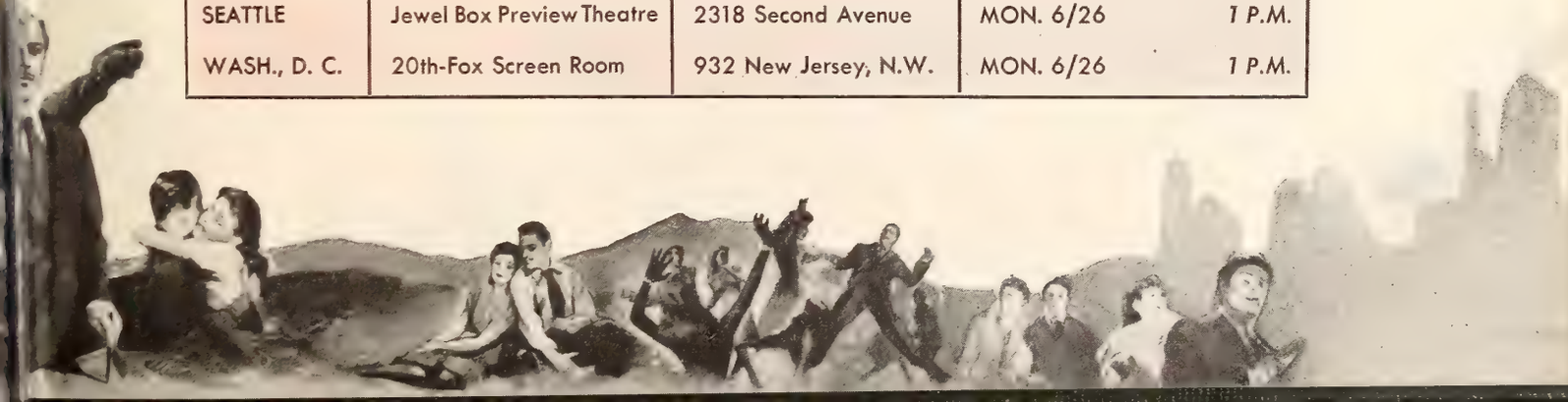
ANN RICHARDS • WALTER ABEL • JOHN QUALEN
HORACE McNALLY

PHOTOGRAPHED IN TECHNICOLOR

Screen Play by Herbert Dalmes and William Ludwig

Produced and Directed by KING VIDOR

ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 6/26	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 6/26	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 6/26	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 6/26	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 6/26	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 6/26	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 6/26	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 6/26	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 6/26	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 6/26	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 6/26	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 6/26	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 6/26	10:30 A.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	MON. 6/26	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	MON. 6/26	2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 6/26	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 6/26	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 6/26	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 6/26	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 6/26	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	MON. 6/26	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 6/26	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 6/26	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 6/26	11 A.M. & 2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	MON. 6/26	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 6/26	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 6/26	2:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 6/26	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 6/26	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 6/26	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 6/26	1 P.M.



"Art" House Exhibitors Expect Post-War Flood

Based on New Production in Mexico and Russia, Post-War Revival

A new optimism has come to the operators of the "art" theatres of the country, in sharp contrast to the pessimism of only a year ago, when the import market was at its lowest ebb, and there was little likelihood of an early revival of the product which was their mainstay.

In the past year, however, new sources of product, chiefly Mexico and Russia, have developed. The optimistic operators expect the end of the war to be followed immediately by a flow of foreign product, while the more conservative of the "art" exhibitors find a number of "ifs" standing in the way.

Fall of France Marked Turn

The fall of France in 1940 marked the reversal of the fortunes of the exhibitors of foreign films. At that time there were some 200 theatres that either had a foreign film policy or made it a practice to show imported pictures from time to time.

Few are the survivors of those days, and they are in three groups: First, those who have maintained the policy of showing only foreign films, relying mainly on reissues; second, those who mix occasional foreign reissues and new films when available with a basic policy of exhibiting exploitable films, and third, those who lean towards "sex" pictures, sometimes foreign, sometimes domestic, but usually inferior product at low rentals.

There are several favorable factors. In the past year a new production field has sprung up below the Rio Grande. The Mexican product not only is helping to fill the gap, but Mexican product is improving in quality and appeal.

It is also the opinion of several distributors that the American public has become more international-minded, is aware now as never before, of the nations across the Atlantic which in the past have provided American art theatres with product. J. H. Hoffberg, independent distributor, was one of those expressing that opinion.

"The art theatre survives," he said, "because the best of the French crop can be shown again and again to their great legion of followers who want to see them. Reissues of the best of the pictures are proving highly successful."

Takes Optimistic View

Stewart Baker, who operates the Fifth Avenue Playhouse in New York, took an exceptionally optimistic view of the future, and viewed the present with satisfaction. Most of his films have been reissues, the best the foreign film market has had to offer. But last week he held an American premiere of a French picture made in 1937, "The Queen and the Cardinal."

It is Mr. Baker's opinion that there are a number of foreign films available which still have not been shown. "There are at least 15 to 20 French pictures held by individuals and distributors for higher rentals. But every once in awhile we pry one loose," he said.

On the other side of the symposium is Joseph Burstyn of Mayer and Burstyn, film importers. Mr. Burstyn is of the opinion that it will take France five to 10 years to get back on her feet as a leading producing nation. As for the present, Mr. Burstyn is not so sure the public is international-minded, believing that nationalism is sweeping the country and is having an immediate affect upon the box offices of foreign film houses.

Mr. Burstyn also expressed the opinion that Germany, given time, would produce many fine pictures. But it will take some time. He sees Great Britain and Russia the best production hopes for the near future.

Still Show Foreign Films

The situation today is indicated in a review of the status of the leading art theatres of the nation.

In New York the Little Carnegie has a policy of "class" reissues, both foreign and domestic. The World theatre has been leaning towards Mexican and Spanish films, and the Belmont wholly Mexican. They all report good business.

One of the most successful of the art theatres in its day, the Fine Arts in Boston, is no more, and the city is without an art theatre.

The Studio theatre in Philadelphia, long successful as a foreign film house showing mostly the best from France, currently has a mixed policy of highly exploitable Hollywood pictures and French reissues. The Little theatre in Baltimore has stuck to its foreign film policy and is now showing almost entirely reissues of old films.

In Washington, D. C., the Little theatre reports good business with "class" foreign reissues and British films. The Art Cinema in Pittsburgh, like the Studio in Philadelphia, is an exploitation and reissue house. Cincinnati once had two or three houses showing German films, but as that source dried up so, in time, did the houses.

Many Using Reissues

The Cinema theatre in Detroit did very well with Russian films until Russia made a pact with Germany, but now again is showing Russian product with great success, and reissues of other foreign films. The Little Theatre of Rochester, N. Y., is reportedly doing well with "class" reissues, both domestic and foreign.

In Chicago there are two survivals, the World Playhouse, with reissues, and the Studio theatre, combining reissues with exploitation films.

In Los Angeles the Grand and Esquire have carried on with their original policies of foreign films, playing only the best of the reissues, using the best of new films either scraped out of the vaults of distributors or freshly produced product out of Britain and Russia.

Asked about France's immediate and post-war production prospects, Dr. Simon Schiffrin, head of the film division of the French Ministry of Information, who recently returned from North Africa, said it was impossible even to guess. He cited the equipment problem, and pointed out that only "Vichy pictures" were being made in France today.

Western Electric Sets Dividend

At a meeting of the board of directors of Western Electric held in New York Tuesday the board voted to declare a dividend of 50 cents per share on its common stock, payable June 30, 1944, to stockholders of record June 23.

Film Classics Gets Goldwyn Reissues

Samuel Goldwyn announced Monday that he had closed a deal with Film Classics, Inc., for the reissue of 31 of his productions.

James Mulvey represented Mr. Goldwyn in the negotiations with George A. Hirliman, president of Film Classics.

Among the 31 pictures to be released are "Wuthering Heights," "Dead End," "Come and Get It," "Stella Dallas," "These Three," "The Hurricane," "Dodsworth," "Goldwyn Follies," "The Westerner," "They Shall Have Music," "Adventures of Marco Polo," "Arrowsmith," "Cowboy and the Lady," "Raffles," "We Live Again," "The Wedding Night," "Barbary Coast" and 14 other productions.

The releases will begin July 15 with "Dead End," with a new release to follow every four weeks. The pictures will be sold on percentage.

"This deal was concluded with Film Classics Inc., after a careful analysis of the distribution possibilities of that company. While Film Classics is virtually a new company specializing in bringing back to the screen the great contemporary motion pictures, they have already proven to be highly capable distributors," Mr. Goldwyn said.

Carol Weill, formerly of Republic, this week was named head of the publicity department.

Levy Leaves Hartford for New Cooperative Agency

Bernard Levy, for the past eight years manager of Proven Pictures theatre in Hartford, Conn., and the Holyoke theatre, Holyoke, Mass., for the Leiberman cirucuit, resigned this week to join Louis Ginsburg, former United Artists salesman in Connecticut, in the newly-formed Amalgamated Theatres, Inc.

The buying and booking combine is to begin operations on July 1 with offices in New Haven. The organization claims to have signed more than 25 independent theatres and circuits.

The Leiberman circuit has leased its Proven Pictures theatre, Hartford, to Al Dow, New York theatrical booker, and Henry Matarest, theatrical promoter. They will renovate it for legitimate stage productions and roadshows. Ted Tuttle assistant manager, remains with the new proprietor. This week a stock company at the renovated Fort Guard Hall, re-named the Gillette theatre, under the direction of Ward Courtney, with "The Man Who Came to Dinner."

No Ansco Monopack Color Film Until War Ends

Although the new Ansco single negative color film is now in use by the Army, Navy and Marine Corps, there is little chance that it will be made available for commercial motion pictures until after the war, according to A. M. Ross-Smith, executive of General Aniline and Film Company.

Mr. Ross-Smith returned to New York recently from a survey of the Hollywood market. His report to the board of directors is expected to point out that there is little possibility of enough of the new film being available for production of entertainment pictures during the war. However, it has been tested by several studios.

General Aniline and Film Company was taken over by the Alien Property Custodian at the start of the war because of its German affiliations. It has been completely reorganized as an American company and soon will offer stock to the public through the stock exchange, Mr. Ross-Smith said.

Sutherland Planning Unit

Eddie Sutherland, Hollywood producer, is expected in New York upon completion of "Having a Wonderful Crime," his current directorial assignment for RKO. In New York Mr. Sutherland will negotiate with distributors for release of the new major producing unit he is establishing.

20th-Fox Signs Stage Act

The vaudeville team of Smith and Dale has been signed by 20th Century-Fox. Their first film will be "Nob Hill," in which George Raft will star.

ACTION
FROM
RKO!

HERE THEY COME!..

MARINE

starring PAT O'BRIEN · ROBERT RYAN · RUTH HUSSEY

with FRANK McHUGH · BARTON MacLANE

Produced by Robert Fellows • Directed by Harold Schuster

Screen Play by Warren Duff

RKO RADIO PICTURES

SHOWMEN: DO MORE THAN BEI
FOR THE FIGHTING FIFTH WAR

half a million strong!

...They're Bataan bound...

they're tough..and bad news

for Japs!..So sorry, Tojo!

The valor story...

the loves and

hates and glory

of half a million

heroes....our

gallant,

fighting

Marine Raiders

RAIDERS

Mexican Producers Ration Raw Stock

Stress Quality in Pictures and Limit Prints to 28 for Each Feature

by LUIS BECERRA CELIS
in Mexico City

Selected pictures only is the rule from now on for Mexican producers. They voluntarily adopted the policy, the elimination of all but quality productions, when they were told at the emergency meeting called by the Association of Mexican Motion Picture Producers here and presided over by its president, Salvador Elizondo, manager of Clasa Films, that they had far over-reached themselves with raw stock use.

It was announced at the meeting that Mexican producers during the first five months of this year had used half of the raw stock allowance, said to be about 35,000,000 feet, arranged for them by the American Office of the Coordinator of Inter-American Affairs through the chief of its cinematographic division, Francis Alstock, and that something must be done about it. The producers decided on rationing the rest of the year. That means that only those producers whose past performances demonstrate that they know how to make quality productions will get stock.

See Output Limited

The producers were told that unless they adopted this plan, all production in Mexico must of necessity stop before very long.

The quality production program, it is said, must limit Mexico's output this year, and it is now thought that the anticipated 80 pictures in 1944 will not be attained. Nevertheless, there is confidence that with better pictures the box office yield may be bigger than it will be with only a few hits.

But the shortage of raw stock, it seems, will restrict Mexican exhibition at home and broad, for it was decided also at the meeting that each producer who is allowed this material must hold himself to only 28 prints per picture.

Another important thing done at this same meeting was the elimination of Mexico's 22 independent producers as such. Of their own accord, these producers, led by Alfonso Sanchez Tello, pioneer producer, asked to be admitted to membership in the Association and were accepted.

Writers Protest Censorship

Censorship and the scenarists' union, Section 5 of the National Cinematographic Industry Workers Union, and the Producers' Association's protests against what it calls the unfair way it is being applied, is the latest conflict in the Mexican industry. The scenarists are clamoring against what they say is the unfair and arbitrary manner in which this censoring is exercised. They have the support of the association, which in an open letter to President Manuel Avila Camacho, said that the application of this censorship violated the constitutional guarantee of freedom of expression. Some Mexican pictures of late have shown the effects of drastic cutting which, frequently, rather jars the production's smoothness.

Censorship and its application were stoutly defended in a statement by Felipe Gregorie Castillo, chief of the censorship department, a section of the Ministry of the Interior. Mr. Castillo declared that pictures were censored in all civilized countries; that this censorship in Mexico was held to be valid and legal by a Federal Supreme Court ruling of September 3, 1940, and that this censorship allowed freedom of expression within reasonable bounds.

Films Attract Tourists

The Mexican Tourists Association, in reporting 207,000 tourists had come to Mexico last year, paid glowing tribute to the efficacy of pictures and radio in attracting visitors to this country.

Both vehicles of public entertainment are widely advertising Mexico and her charms abroad, the association said. Last year's tourists spent some $60,000,000 in Mexico, the report said.

When Hollywood produces a picture that makes a hit with Latin Americans, as exemplified by Mexicans, that film goes over very big.

That was demonstrated by Universal's "Ali Baba" here. That production's reception here is of singular interest and importance. First, it grossed $21,000 in one week, the highest any American picture has done in that period in Mexico. "Ali Baba" made that score at the Cine Olimpia, first run local theatres, at the high top for Mexico of 85 cents. Second, this picture set a house record for the Olimpia, which has operated since 1921. No other American or foreign language film has done so well in Mexico. Third, "Ali Baba" topped the gross at the Olimpia of Universal's "Flesh and Fantasy" by nearly 50 per cent in the first week. The latter picture grossed $14,500 in its first week at this theatre, very nice business, and remained there for five more weeks. It is estimated that "Ali Baba" will stay at the Olimpia for seven or eight weeks, in itself another record.

"Ali Baba's" first week's record here compared with $18,150 for 20th-Fox's "The Black Swan" at the Cine Alameda and Metro's "Random Harvest," $16,750 at the Cine Metropolitan. The Alameda seats 35 to 40 per cent more than the Olimpia, while the Metropolitan has some 50 per cent more seats than the Olimpia.

Universal Breaks Record

Universal has had three record making pictures at the Olimpia almost one after the other—"The Phantom of the Opera," which was exhibited for seven weeks, "Flesh and Fantasy," six weeks, and now "Ali Baba" with a prospective run of eight weeks. With three films Universal has taken 21 weeks of this theatre's bookings.

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Othon M. Velez, for many years manager of local radio station XEW, of 150,000 watts, Mexico's largest, has assumed the duties as general manager of all the Emilio Azcarraga enterprises, which beside this station are station XEQ, of 50,000 watts; Radio Programas de Mexico, radio disc service; the Blue Network of 14 provincial stations, which XEQ heads, and two theatres, the Alameda and the Bucareli.

SHOOT NINE AT SAME TIME IN MEXICAN STUDIO

Mexican producers are shooting a veritable broadside. Nine pictures are currently in simultaneous production at the Azteca studios here, the second largest in this country. That is the greatest number ever to be simultaneously in production at one studio in Mexico.

May Reopen Dark Canadian Houses

The Wartime Prices and Trade Board in Canada has amended its regulations to permit dark theatres to reopen. A 1942 order prohibiting exhibition in any building not used as a theatre as of January 31, 1942, has been rescinded.

It was further reported in Toronto that the board has removed many restrictions on the construction of new theatres. Priority regulations, however, still govern building materials, furnishings and theatre equipment.

The board reversed its policy of a year ago when it announced that the number of theatres in Canada would be strictly frozen and all reopening and building prohibited until after the war.

Film contracts remained stabilized. It will not be possible to switch runs or contracts to reopened theatres without special permission of the board.

Eight New Pictures Open On Broadway in Week

Evidence of easing of the product jam on Broadway as the 1943-44 season draws to a close was the opening this week of eight new pictures for first-run bookings. Three opened Tuesday, two Wednesday, one Thursday, one Friday and the eighth on Saturday. The pictures are: "Secret Command," Columbia, at Loew's Criterion, opened Tuesday; "The Amazing Mr. Foster," British film, released by PRC Pictures, and "Hopalong Cassidy Enters," United Artists, Tuesday, at the New York; "Two Girls and a Sailor," MGM, Wednesday at the Capitol; "People's Avengers," Russian picture, Artkino release, at the Stanley Wednesday; "The Man From Frisco," Republic, Thursday, Loew's State; "Days of Glory," RKO Radio, Friday, Palace; "Teen Age," Saturday, Victoria.

Eric Pommer Signs to Make Two Pictures for PCA

Eric Pommer, one time production head of Mayflower Productions in England and UFA in Germany, has signed a two-picture contract with Sig Schlager, representing Producers Corporation of America as the company's president. PCA films are released through United Artists. Mr. Pommer will produce "This Crazy, Lovely World," a new play by Ladislas Fodor. Later he will make a modernized version of "The Cabinet of Dr. Caligari," which he made several years ago in Europe and to which PCA is now engaged in clearing world rights. The company paid Mr. Fodor $101,000 for the rights to his play.

"Janie" Is Lead-Off Film on 1944-45 Warner Program

"Janie," from the stage comedy hit of the same title, has been set by Warner Bros. as the lead-off release of the 1944-45 season. The picture will enter national distribution September 2, with a pre-release engagement at the New York Strand starting August 4. It will receive a special campaign now being prepared by Mort Blumenstock, in charge of advertising and publicity in the east. Joyce Reynolds plays the title role in the picture. She has been assigned the leading role in "Junior Miss," another Broadway play recently acquired by Warners.

"White Cliffs" in Sixth Week

Radio City Music Hall in New York held MGM's "The White Cliffs of Dover" for a sixth week starting Thursday, June 15. Attendance during the fifth week topped marks set during the fourth, according to G. S. Eyssell, managing director.

Shift Republic Manager

William Marriott has been appointed manager of the Republic Los Angeles exchange by Frank Bateman, western district manager. Mr. Marriott, who has managed the Republic office in Indianapolis, succeeds the late John Frey.

Watt in Australia Stirs New Interest In Production

by LIN ENDEAN

in Sydney

Harry Watt, British producer-director, has reached Australia to make a local production with Government cooperation. Mr. Watt, an ace in the documentary film field, with "London Can Take It" and "Target for Tonight" as two of his outstanding English efforts, was accorded an enthusiastic welcome in Sydney by the trade; distributor-exhibitor sections coming out in full force at a luncheon tendered by the "47 Club," official welcoming organization of the industry.

The importance of his visit was stressed in speeches by local trade leaders and, in reply, Mr. Watt delivered a vital, impressive dissertation covering experiences in England and the confidence generally felt abroad that post-war years would see the British product at a merit-level to hold its own in the world's markets. He suggested that, in the development of the production industry in Australia, concentration be upon the making of subjects of outdoor and action character, along the lines of the Hollywood Western, which he described as the backbone of the American producing industry. Mr. Watt visualized great potentialities in an exchange of local and British technicians and players in the creation of a pattern of British Empire film production.

The Commonwealth Government will cooperate closely with Mr. Watt in his Australian activity, and subject matter will be a merging of dramatic interest and factual background to hit the screen with a picture embracing major aspects of wartime Australia and its people. It is understood that Mr. Watt is here on a one-picture plan, but the success of this may be viewed as a yard-stick on the extent of future moves between English and Australian interests.

Mr. Watt's visit, which has been extensively covered in press stories and radio broadcasts, has injected a fresh interest into Australian production, and while present activity is limited to a single feature production—"Rats of Tobruk," being made on a large scale by Charles Chauvel—and documentary subjects, under the aegis of the Department of Information—there are indications that it won't be long before there is a movement of important character. The Government is understood to be plumbing the industry's possibilities, with ideas for action now and after the war.

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"San Demetrio London," the British-made production, ran into censor trouble because of a couple of expletives; repercussions becoming international and allowing for a considerable interest-creating publicity as the newspaper went to town in quoting "bloody" as the adjective under discussion. It appears that there were two adjectives in the picture and both were deleted originally . . . later one was restored and the censorship classification altered to "For Adults." The releasing company, British Empire Films, is seeking to have the reclassification altered and the picture allowed to go to the public "For General Exhibition."

Warners Announce Release Of Six Reissues in July

Warner Bros. announced this week the reissue of six films on July 15th, bringing their total of reissues this season to 15. The 1943-44 schedule includes 19 new features. Two of the pictures are comedies: "Brother Rat," with Priscilla Lane and Wayne Morris, and "Polo Joe," starring Joe E. Brown. The other four are melodramas with a variety of backgrounds. "Manpower" and "Tiger Shark" are action films, both featuring Edward G. Robinson. "They Made Me a Criminal" is a story of murder and prizefighting, with John Garfield, Ann Sheridan and the Dead End Kids in the cast. "The Walking Dead" is a mystery drama with Boris Karloff.

IN NEWSREELS

The first, actual pictures of the Allied invasion of Europe are shown by the five newsreels in the following issues: Movietone News No. 82, News of the Day No. 280, Paramount News No. 83, RKO Pathe News No. 85, Universal Newsreel No. 302.

MOVIETONE NEWS: Vol. 26—No. 81—Europe Invaded. . . . Fall of Rome. . . . Second front opened. . . . Day of Prayer. . . . Roosevelt, Churchill, Stalin. . . . General Eisenhower.

NEWS OF THE DAY: Vol. 15, No. 279—Air blitz paves way for invasion. . . . Roosevelt warns of hard fight; hails liberation of Rome. . . . Goebbels sees Berlin in ruins. . . . General Eisenhower's son in West Point graduation. . . . Boston's great unity rally. . . . Brown Bomber in action for Yanks.

PARAMOUNT NEWS: No. 82—Rome falls. . . . Allies push north. . . . Rome's meaning, message from the President. . . . This Is Your Invasion.

RKO PATHE NEWS: Vol. 15, No. 84—King George inspects home fleet. . . . Salvage uses 5th Army shells. . . . Louis boxes for England's G.I.'s. . . . Clark visits reunited 5th Army. . . . First beer for Yanks at Anzio. . . . Invasion air blow.

UNIVERSAL NEWSREEL: Vol. 17, No. 301—A preview to invasion. . . . America receives the news. . . . King and the grand fleet. . . . Fire and ruin in Berlin. . . . Baby submarines. . . . 474 new "Generals." . . . Destruction of the Luftwaffe. . . . Beauties reap flax. . . . Suds for G.I.'s.

ALL AMERICAN NEWS: Vol. 2, No. 86—Fun for the boys in South Pacific. . . . Howard University celebrates commencement. . . . U. of I. retains track title as Negro boys score. . . . U. S. Engineers build "Road to Tokyo" in Burma.

Industry Is Cited by Newspaper Guild

A "Page One" award to the motion picture industry for its contribution to the war effort was made by the Newspaper Guild of New York last Saturday at the Hotel Commodore at its annual Page One benefit for war relief. Humphrey Bogart read the citation during the Hollywood portion of the program broadcast over the Mutual network. John T. McManus, president of the New York Guild, made special mention of the war contribution of Walt Disney, who was present with Mrs. Disney. Among the stars of screen, stage and radio who appeared were Sgt Gene Autry, Eddie Cantor, who was master of ceremonies with Ed Sullivan; Helen Hayes, Gladys Swarthout, Jarmila Novatna, Allan Jones, Hazel Scott, Jerry Lester, Mimi Forsyth and Gertrude Niesen. Lillian Hellman and Quentin Reynolds also were present. Bob Hope, Walter Winchell and Norman Corwin were on the coast portion of the program.

Senator Barkley Lauds Industry War Effort

Motion pictures have met the challenge of wartime to a degree not excelled by any other industry, Senate majority leader Alben Barkley, of Kentucky, told civic and industry leaders in Washington last week. He presented an award of the National Safety Council to MGM for the Pete Smith short subject, "Seventh Column." The picture warned against home and industrial accidents in wartime.

"The motion picture industry has rendered noble war time service on many fronts," the Senator said, "and it has helped to arouse a higher degree of patriotism.

"I have confidence that in many happy peace days certain to come that the industry will continue to be alert to peace time service," he added.

Pickman Joins 20th-Fox

Jerome Pickman has joined the exploitation department of 20th Century-Fox. Rodney Bush, exploitation manager, has assigned him to the New York City campaign for "Wilson" which has its premiere at the Roxy August 1.

Manages Altec Branch

Warren Conner, Cincinnati district manager of Altec Service Corporation, has announced the appointment of M. G. Thomas as branch manager.

Drop Momand Suit; Schine Case Recesses

A. B. Momand ended his second anti-trust action against the Griffith circuit and major distributors on Monday when Judge Bower Broaddus in U. S. District Court in Oklahoma City dismissed without prejudice the action which was filed on February 3. It sought $606,000 triple damages in behalf of the Odeon theatre, Shawnee, Oklahoma.

The dismissal prompted speculation in legal circles that it might be related to Judge Broaddus' forthcoming decision on the major $4,500,000 Momand action, filed against Griffith almost 13 years ago. Judge Broaddus last week heard arguments on the court's preliminary findings. Although these were not of record it was reported that the opinion was generally unfavorable to the plaintiff.

Two other independents, M. L. Riggs and J. D. Wineland joined Mr. Momand in the February action. Mr. Momand and Mr. Wineland sought the dismissal after Mr. Riggs withdrew several weeks ago.

Trial of the Government's anti-trust case against the Schine circuit was postponed in Federal District Court at Buffalo, N. Y., on Thursday until August 15. The recess was forecast by MOTION PICTURE HERALD last week.

Judge John Knight, who has been assigned to another calendar in Jamestown, N. Y., in July will be unable to preside until mid-August.

Five Government witnesses testified during the final day of the trial as to the details of sales to Schine of theatres with which they were associated.

They included Halmer D. Shrefler, operator of the Castamba theatre, Shelby, Ohio; Sergeant Richard T. Kemper, formerly an operator of the State in Shelby and the Lafayette, Buffalo; Milton H. Breyer, of the State, Bucyrus, O., and Philip Charnas of Toledo.

Joseph H. Felter, who operated the Moose theatre in Norwalk, O., told how he sold the theatre to Schine in 1936.

Under cross examination by Saul Rogers, Schine counsel, Mr. Felter said that although the Schines offered $17,500 the theatre was actually sold for $15,000. He admitted that he received the $2,500 and said that he retained half of that amount and gave the balance to the "ticket seller" with which to "take a vacation."

Industry's Gift Films Get Radio Mention

The Keystone Broadcasting System, servicing a nationwide chain of stations in rural areas, has used material on the industry's gift films for the fighting fronts in 44 different programs. The mentions, broadcast during June and July on 175 small stations throughout the country, are built around soldiers' reports that seeing these 16mm films is the "next best thing to home." This comes in addition to mentions on major networks, and the Army's official salute on the Army Hour broadcast May 26.

WAC Presenting Plaques To Exchange Chairmen

Approximately 60 exchange managers who have completed terms as War Activities Committee distribution chairmen for their territories since the WAC's formation are being presented with citations from the distributors' division. The citations are laminated on wall plaques. They carry an inscription expressing WAC appreciation.

Busch Novel for Services

The Niven Busch best-selling novel, "Duel in the Sun," which the author will produce for RKO, has been approved by both Army and Navy officials for publication in the Armed Services Edition. William Morrow and Company will publish the edition, of which 50,000 copies will be distributed gratis to service men and women.

The Desert
AN EXCITING
Your patron
THE DESERT HAWK
TRADE MARK
SOMETHING NEW IN CHAPTER-PLAY PRODUCTION
RELEASE DATE—JULY

Hawk

NEW CHARACTER... IN A SENSATIONAL NEW SPECTACULAR SERIAL!

will go for:

Galloping steeds on a rampage . . . flashing scimitars . . . fist and dagger fights . . . the Feast of the Beggars . . . desert warfare . . . buried treasure . . . Arabian harems defended . . . palace secrets revealed . . . ruthless slave traders!

starring

GILBERT ROLAND and MONA MARIS

Screen Play by Sherman Lowe, Leslie Swabacker, Jack Stanley and Leighton Brill · Produced by RUDOLPH C. FLOTHOW · Directed by B. REEVES EASON

COLUMBIA PICTURES

TIPS FOR ADULT ENTERTAINMENT! SUPER FOR THE YOUNGSTERS!

SUBMIT YOUR PLAYDATES NOW TO THE NEAREST COLUMBIA EXCHANGE!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

PHANTOM LADY (Univ.)

Final Reports:

Total Gross Tabulated	$283,900
Comparative Average Gross	260.700
Over-all Performance	108.9%

BALTIMORE—Mayfair, 1st week 117.1%
BALTIMORE—Mayfair, 2nd week 101.5%
BUFFALO—Lafayette 73.0%
(DB) Chip Off the Old Block (Univ.)
CHICAGO—Woods 120.0%
CLEVELAND—RKO Palace 133.8%
(SA) Bill Robinson, Helen Forrest, others
DENVER—Paramount 175.2%
(DB) The Million Dollar Kid (Mono.)
INDIANAPOLIS—Lyric 96.1%
(DB) Weird Woman (Univ.)
KANSAS CITY—Esquire 75.7%
KANSAS CITY—Uptown 62.5%
LOS ANGELES—Egyptian, 1st week 131.5%
(DB) The Imposter (Univ.)
LOS ANGELES—Egyptian, 2nd week 84.2%
(DB) The Imposter (Univ.)
LOS ANGELES—Los Angeles, 1st week 127.4%
(DB) The Imposter (Univ.)
LOS ANGELES—Los Angeles, 2nd week . . . 92.6%
(DB) The Imposter (Univ.)
LOS ANGELES—Ritz, 1st week 126.4%
(DB) The Imposter (Univ.)
LOS ANGELES—Ritz, 2nd week 80.4%
(DB) The Imposter (Univ.)
MILWAUKEE—Riverside 93.3%
MINNEAPOLIS—Gopher 148.6%
PHILADELPHIA—Earle 112.1%
(SA) Blue Barron's Orch., others
PITTSBURGH—Fulton 74.0%
PROVIDENCE—RKO Albee 109.3%
(DB) Corvette K-225 (Univ.)
ST. LOUIS—Missouri 136.3%
(DB) Harvest Melody (PRC)
TORONTO—Uptown, 1st week 110.2%
(DB) Sing a Jingle (Univ.)
TORONTO—Uptown, 2nd week 89.7%
(DB) Sing a Jingle (Univ.)
WASHINGTON—Warner's Metropolitan 109.3%

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ACTION IN ARABIA (RKO)

Final Reports:

Total Gross Tabulated	$307,100
Comparative Average Gross	317,100
Over-all Performance	96.8%

BALTIMORE—Hippodrome 98.9%
BOSTON—RKO Boston, 1st week 107.1%
(SA) Tony Pastor's Orchestra
BOSTON—RKO Boston, 2nd week 106.0%
(SA) Tony Pastor's Orchestra
BUFFALO—20th Century 87.7%
(DB) Career Girl (PRC)
CHICAGO—Grand 81.6%
(DB) Weird Woman (Univ.)
CINCINNATI—RKO Albee 90.7%
(SA) Vaudeville
CLEVELAND—RKO Palace 97.4%
INDIANAPOLIS—Circle 65.7%
(DB) Around the World (RKO)
LOS ANGELES—Hawaii, 1st week 166.6%
(DB) The Curse of the Cat People (RKO)
LOS ANGELES—Hawaii, 2nd week 133.3%
(DB) The Curse of the Cat People (RKO)
LOS ANGELES—Hawaii, 3rd week 66.6%
(DB) The Curse of the Cat People (RKO)
MINNEAPOLIS—Orpheum 129.4%
(SA) Vaudeville
NEW YORK—Palace, 1st week 99.1%
NEW YORK—Palace, 2nd week 75.7%
Philadelphia—Earle 72.9%
(SA) Vaudeville
PITTSBURGH—Stanley 105.2%
SAN FRANCISCO—Golden Gate 109.2%
(SA) Vaudeville
SEATTLE—Music Hall 67.5%

NONE SHALL ESCAPE (Col.)

Intermediate Reports:

Total Gross Tabulated	$154,300
Comparative Average Gross	150,100
Over-all Performance	102.7%

BALTIMORE—Hippodrome 97.1%
(SA) Vaudeville
CINCINNATI—Lyric 133.3%
CLEVELAND—Palace 68.0%
(SA) Vaudeville
DENVER—Paramount 97.0%
(DB) Sailor's Holiday (Col.)
KANSAS CITY—Midland 86.7%
(DB) Hey, Rookie (Col.)
LOS ANGELES—Egyptian 97.0%
(DB) The Whistler (Col.)
LOS ANGELES—Los Angeles 158.3%
(DB) The Whistler (Col.)
LOS ANGELES—Ritz 102.2%
(DB) The Whistler (Col.)
OMAHA—Brandeis 112.0%
(DB) Hey, Rookie (Col.)
PHILADELPHIA—Stanton, 1st week 138.1%
PHILADELPHIA—Stanton, 2nd week 77.2%
WASHINGTON—Metropolitan 137.0%

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SHOW BUSINESS (RKO)

First Reports:

Total Gross Tabulated	$240,900
Comparative Average Gross	232,700
Over-all Performance	103.5%

BALTIMORE—Hippodrome 104.3%
(SA) Vaudeville
BUFFALO—20th Century 93.1%
(DB) Escape to Danger (RKO)
CHICAGO—Palace 96.9%
DENVER—Orpheum 101.5%
(DB) Action in Arabia (RKO)
DENVER—Broadway, MO 1st week 85.3%
(DB) Action in Arabia (RKO)
KANSAS CITY—Orpheum 104.1%
(DB) Action in Arabia (RKO)
LOS ANGELES—Carthay Circle 90.3%
(DB) The Falcon Out West (RKO)
LOS ANGELES—Chinese 91.5%
(DB) The Falcon Out West (RKO)
LOS ANGELES—Loew's State 112.8%
(DB) The Falcon Out West (RKO)
LOS ANGELES—Uptown 94.3%
(DB) The Falcon Out West (RKO)
NEW YORK—Palace, 1st week 116.3%
NEW YORK—Palace, 2nd week 112.0%
NEW YORK—Palace, 3rd week 86.2%
PROVIDENCE—RKO Albee 140.0%
(DB) Action in Arabia (RKO)

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COBRA WOMAN (Univ.)

First Reports:

Total Gross Tabulated	$102,900
Comparative Average Gross	104,700
Over-all Performance	98.2%

KANSAS CITY—Esquire 94.2%
KANSAS CITY—Uptown 64.2%
NEW YORK—Criterion, 1st week 132.0%
NEW YORK—Criterion, 2nd week 84.5%
PITTSBURGH—Fulton 116.2%
PROVIDENCE—Fay's 88.2%
(DB) Slightly Terrific (Univ.)
SEATTLE—Orpheum 72.4%
ST. LOUIS—St. Louis 98.0%
(DB) Standing Room Only (Para.)
TORONTO—Uptown 97.0%
(DB) Hi Good Lookin' (Univ.)

MGM Employees Win Service Buttons

Records of 10 and 20 years' service with MGM were recognized this week with the presentation of service buttons to employees of the Milwaukee, Boston and New Haven exchanges.

Monday night William F. Rodgers, general sales manager, presented the Milwaukee awards at an exchange dinner, to seven workers. E. K. O'Shea, eastern sales manager, presented the Boston awards Monday at a luncheon in the Copley Plaza Hotel. New Haven members were cited Wednesday at the Taft Hotel.

The 20-year pins were awarded to: Etta F. Brady, Joseph M. Cummings, Elizabeth Dervin, Charles Repec and Harry Worden.

Ten-year loyalty pins were given to: Victor Shenberg, Raymond Curran, Nathan Oberman, Mary Flannery, Benpamin Bebchick, Edward Dobkin, Helen Helvitz, Harry Rosenblatt, Marion Bell, Helen Reardon, Sadie Gershman, Albert C. Wheeler, Julius Waldstein, Margaret O'Brien, Katherine McGovern, Ann F. Harrington, Thomas Simone, Sadie Goldman, Grace McGowan and Jack Israelson.

Alperson Now Ready to Begin UA Production

Edward Alperson, former general manager of the RKO circuit, left New York this week for the coast, where he will produce six pictures for United Artists release. Mr. Alperson has purchased the Peskay-Salkay Corporation contract for such production. Mr. Alperson's first will be "Sheppey Goes to Heaven", based upon the Somerset Maugham play. The next will be an original musical. Mr. Alperson is expected to film his pictures at the General Service studio.

Siegel, Abbott and Herbert Will Produce for Columbia

Sol Siegel, George Abbott, and F. Hugh Herbert will film the Broadway comedy "Kiss and Tell" for Columbia release, Mr. Siegel disclosed in Hollywood this week. The picture will be the first of several for Columbia release. For the new activity, Mr. Siegel has relinquished his place as Columbia producer. Mr. Siegel was expected in New York late this wek for conferences with his producing partners.

MGM Entertains Detroit and Milwaukee Showmen

Metro-Goldwyn-Mayer's sales force was host to exhibitors in Detroit and Milwaukee Friday and Monday of this week. William F. Rodgers, general sales manager, attended both meetings on his way to the studio to survey autumn product.

At the Book-Cadillac Hotel in Detroit, John F. Byrne, district manager; Frank Downey, branch manager, and Edward M. Booth, head of the Cincinnati exchange, greeted exhibitors.

In Milwaukee John E. Flynn, western sales manager; Sam Shirley, district manager, and William Bishop, head of western exploitation, were hosts with the local exchange staff. The luncheon was held at the Schroeder Hotel.

Equity Elects Councilors

Members of Actors Equity Association in New York have elected 10 members proposed by the nominating committee for five-year terms as councilors. They are Patricia Collinge, Philip Merivale, Donald Cameron, Alexander Clark, Frank Wilson, Jose Ferrer, Frederic Tozere, Kathryn Givenew, Harvey Stevens and E. J. Kennedy. Paul Dullzell, executive secretary, announced a surplus for the year of $61,702, bringing the total fund to $550,687.

Stanley Books Russian Film

"People's Avengers," an Artkino release, first film made entirely behind the enemy lines in Russia, has been booked by the Stanley theatre, New York, to follow the run of "Taxi to Heaven." The picture is about Russia's guerilla armies and was photographed behind the German lines. Norman Corwin wrote and narrated the English commentary.

Honor Beddington At WAC Luncheon In New York

Jack L. Beddington, director of the British Ministry of Information film section, was guest of honor at a luncheon Thursday, June 8, in the Astor Hotel, New York, tendered by the War Activities Committee of the film industry.

Mr. Beddington told the assembled foreign sales managers and other industry executives that the WAC had no counterpart in Great Britain. Sales of War Bonds and entertainment of servicemen were not undertaken by the British film industry, he noted.

Will Hays, president of the Motion Picture Producers and Distributors of America, lauded the WAC, and its component divisions. George J. Schaefer, WAC chairman, presiding, commended the British industry for improvement of product. Other speakers were S. H. Fabian, WAC theatres division head and Ned E. Depinet, its distributor division head.

Mr. Beddington said he would visit Canada before returning to London shortly.

Among the guests were Arthur Mayer, Martin Quigley, N. Peter Rathvon, Phil Reisman, J. Robert Rubin, Murray Silverstone, Thomas Baird and Joseph Bernhard.

Directors Reelect All RKO Theatre Officers

All officers of RKO theatre subsidiaries, Keith-Albee-Orpheum, B. F. Keith Corporation, and RKO Midwest Theatres, Inc., were reelected at meetings of the boards of directors in New York June 8.

Officers reelected for KAO and B. F. Keith include N. Peter Rathvon, president; Malcolm Kingsberg, executive vice-president; Gordon E. Youngman, general counsel; A. W. Dawson, treasurer; J. Miller Walker, secretary, and Garret Van Wagner, comptroller.

Reelected officers of RKO Midwest were: Mr. Rathvon, chairman of the board; Mr. Kingsberg, president; Ben L. Heidingsfeld, vice-president; Mr. Youngman, vice-president and general counsel; Mr. Dawson, treasurer; Mr. Walker, secretary, and Mr. Van Wagner, comptroller.

Mr. Kingsberg was also reelected president of RKO Proctors and Clarence Wallen was reelected vice-president of that company.

Hold Three-State Premiere Of "Home in Indiana"

"Home in Indiana," Twentieth Century-Fox Technicolor production, had its premiere Wednesday in nine theatres in Indiana, Ohio and West Virginia, with 191 others following from Thursday through June 30. "Home in Indiana Day" officially proclaimed by Governor F. W. Schricker, was celebrated in Indiana Wednesday. The theatres playing the picture were: Palace, Cincinnati; Keith's, Dayton; Kearse, Charleston, W. Va.; Smoot, Parkersburg; Washington, Fayette, O.; Warner, Youngstown; Ohio, Marion; Indiana, Indianapolis and Sipe, Kokomo, Ind.

Legion of Decency Reviews Five New Pictures

The National Legion of Decency reviewed five pictures this week, placed "Song of Nevada" in Class A-Section One—Unobjectionable for General Patronage, and three other films in Class A—Section Two—Unobjectionable for Adults: "Candlelight in Algeria," "Follow the Leader" and "Secret Command." Judged to be objectionable in part and placed in Class B was "And the Angels Sing."

Burnette Leaves Republic

"Smiley" Burnette will leave Republic June 30, after a 10-year association with that studio. He is scheduled to make a personal-appearance tour beginning in Baltimore.

SHORTS PRODUCT PLAYING BROADWAY

Week of June 12

ASTOR
- Home Maid ..... MGM
- Screwball Squirrel ..... MGM
- *Feature: See Here, Private Hargrove* ..... MGM

CAPITOL
- Table Tennis Topnotchers ..... Columbia
- The Dream Kids ..... Columbia
- Movies at War ..... WAC
- *Feature: Tender Comrade* ..... RKO Radio

CRITERION
- Important Business ..... MGM
- Screen Snapshots ..... Columbia
- *Feature: Secret Command* ..... Columbia

GLOBE
- Rudy Vallee's Coast Guard Band ..... Vitaphone
- The Swooner Crooner ..... Vitaphone
- *Feature: Roger Touhy, Gangster* . 20th Cent.-Fox

GOTHAM
- Bugs Bunny Nips the Nips ..... Vitaphone
- *Feature: It Happened Tomorrow* . United Artists

HOLLYWOOD
- Winner's Circle ..... Vitaphone
- Russian Rhapsody ..... Vitaphone
- *Feature: Mr. Skeffington* ..... Warner Bros.

MUSIC HALL
- Home Defense ..... RKO Radio
- *Feature: The White Cliffs of Dover* ..... MGM

PARAMOUNT
- Trail Breakers ..... Paramount
- Popular Science, No. 4 ..... Paramount
- Little Lulu Gets the Birdie ..... Paramount
- Movies at War ..... WAC
- *Feature: Going My Way* ..... Paramount

RIALTO
- Current Events ..... Paramount
- How to Play Baseball ..... RKO Radio
- *Feature: Invisible Man's Revenge* . Universal

RIVOLI
- Your Pet Problem ..... Paramount
- *Feature: Story of Dr. Wassell* ... Paramount

ROXY
- My Boy Johnny ..... 20th Cent.-Fox
- Lew Lehr Makes the News ..... 20th Cent.-Fox
- *Feature: The Eve of St. Mark* ... 20th Cent.-Fox

STRAND
- Duck Soup to Nuts ..... Vitaphone
- Our Frontier in Italy ..... Vitaphone
- Mexican Sportland ..... Vitaphone
- *Feature: Make Your Own Bed* ... Warner Bros.

"Going My Way" Goes Into Seventh Week at Paramount

The Paramount picture "Going My Way" has entered its seventh week at New York's Paramount theatre, the fourth picture in the 18 years of the theatre's history to hold that long. The other films were "Road to Morocco," "Star Spangled Rythm" and "Lady in the Dark." The picture, starring Bing Crosby, is supported by a stage show featuring Charlie Spivak's orchestra and others.

Aids Union to Get Wage Raise

The S.O.S. Cinema Supply Corporation, of which J. A. Tanney is president, recently cooperated with John T. Sullivan, business agent of district No. 15, International Association of Machinists, AFL, in applying to the National War Labor Board for pay increases for employees. The board granted the increases and made them retroactive to December 1, 1943.

Musician Pacts Void in Strikes, AFM Resolves

Contracts a company may have with the American Federation of Musicians are void if a strike has been called in that company. A resolution to that effect was passed last week at the convention of the Federation in Chicago. Observers interpreted the move as an answer to the problem posed by the Federation's record-manufacture contract with Decca, and its ban against recording for RCA-Victor or Columbia. Currently, artists recording for the latter two companies have been unable, under contracts, to record for Decca.

Meanwhile, RCA-Victor and Columbia have appealed to the War Labor Board for immediate decision on the record ban, noting that the board has had since March 9 its panel report "recommending that the Board exercise its power to terminate the strike to the end that conditions prevailing on July 31, 1942, be restored." The companies remarked that "in all," the case has been before the board over 10 months, complained of the "injustice of the protracted delay," and asserted the delay is "putting a premium on Mr. Petrillo's tactics."

James Caesar Petrillo, AFM president, was reelected to a fifth term at the Chicago convention, first in two years. Mr. Petrillo said that shortly all producers would be under AFM contracts, the majors having signed, and the independents having agreed to discussions in late June.

Television as a subject to be watched so that the Federation might exercise proper jurisdiction, was referred to the executive board.

The convention was told the jurisdictional dispute with the International Brotherhood of Electrical Workers was ended for the duration. Ed J. Brown, IBEW head, pledged cooperation.

Postpone Sentencing of Zevin to July 3

The sentencing of Isadore Zevin, former secretary of George E. Browne, ex-president of the IATSE, was postponed last week in New York Federal Court until July 3. Zevin pleaded guilty to an indictment charging him with giving false testimony to a Federal grand jury investigating the whereabouts of a special slush fund of $1,500,000 collected from members of the union. Zevin told the grand jury that the fund was collected to pay salaries and expenses of IA representatives, but according to the Government he lied.

Last Friday Paul de Lucia, one of the Chicago gang, was denied his bail plea by the United States Circuit Court of Appeals. De Lucia sought bail on remarks made by the Federal prosecutor, in his summations at the trial, which he charged prejudiced the jury. All defendants are still in the Federal House of Detention. No date for arguments on their appeal from the conviction has been set.

The seventh defendant, Louis Kaufman, former business agent of New Jersey operators union Local 244, was the only one permitted bail, pending appeal.

War Labor Board Studies Theatre Sound Contracts

New contracts covering International Alliance of Theatrical Stage Employees sound maintenance men were being studied this week by the War Labor Board. The contracts, signed by the union with Altec, RCA, and the sound departments of large circuits, raise minimum wages from $84 weekly to $92, give two weeks' vacation with pay, seniority rights and other benefits. They are retroactive to May 1. They also permit the engineers to work on theatre television.

RKO Books Lena Horne Film

"Bronze Venus," starring Lena Horne and released by the Toddy Pictures, producers and distributors of Negro films, has been booked by the RKO circuit. June 30 date has been set for the Temple, Rochester, and Empire, Syracuse.

The critics know a good storm wh they see one

"'Summer Storm' is the talk of the industry

"'Summer Storm' is so nearly flawless as to me

"'Summer Storm' has so many merits the spectato

"'Summer Storm

"'Summer St

IGELUS PICTURES presents GEORGE SANDERS . LINDA DARNELL in ANTON CHEKOV'S "Summer Storm"

alter Winchell
g as a masterpiece!"
ollywood Reporter
ned to rub his eyes in disbelief!"
—Los Angeles Daily News
atic meat . . . fine entertainment!"
—Showmen's Trade Review
excellent film . . . an unusual attraction!"
—M. P. Daily
'Summer Storm' is one of the events of the year!"
—Los Angeles Times
"'Summer Storm' is a strong woman's picture!"
—Daily Variety
nna LEE HUGO HAAS · LORI LAHNER · JOHN ABBOTT
SIG RUMAN · JOHN PHILLIBER and Edward Everett Horton · Produced by SEYMOUR NEBENZAL · Directed by DOUGLAS SIRK · Released thru UNITED A

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ANGELS OVER BROADWAY: Rita Hayworth, Thomas Mitchell—I played this feature because Rita Hayworth was in it, but she still didn't help matters any. This is certainly not a small town picture, which was proved by our box office receipts.—Jones Brothers, Troy Theatre, Troy, Tenn. Rural and village patronage.

COAST GUARD: Randolph Scott, Frances Dee—Hats off again to Columbia for another swell feature. This action picture brought patrons out from every nook and corner and every patron, as he left the theatre, gave me that certain satisfied smile which means O. K.—Jones Brothers, Troy Theatre, Troy, Tenn. Rural patronage.

GOOD LUCK, MR. YATES: Claire Trevor, Edgar Buchanan—Just a program picture that didn't do business. I should have double billed it. Played Sunday, May 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HEY, ROOKIE: Ann Miller, Larry Parks—Here's just the feature for a small town one-day showing. This feature has plenty of comedy and dancing and we did good business. Played Sunday, April 30.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—This is a fine comedy which will go over well in any small town. Played Saturday, Sunday, June 3, 4.—Herman A. Peterson, Irene Theatre, Irene, S. D. Rural patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS, THE: Laurel and Hardy—Here's a good little comedy which my patrons enjoyed. I had not played Laurel and Hardy features in a long time, but they did all right in this picture. Played Tuesday, Wednesday, May 30, 31.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—All my patrons liked this feature. What more could one ask? Played Sunday, Monday, May 14, 15.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town and rural patronage.

CROSS OF LORRAINE: Pierre Aumont, Gene Kelly—Our patrons tell us that they are fed up on this type of picture. Played to a lot of empty seats and did not gross expenses. Played Friday, Saturday, May 12, 13.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

CRY HAVOC: Margaret Sullavan, Ann Sothern—This was too dry for my patrons. Could have been a better picture. Someone in the production department missed badly, even at the box office. Played Friday, Saturday, May 26, 27.—R. Navari, Liberty Theatre, Verona, Pa.

CRY HAVOC: Margaret Sullavan, Ann Sothern—This is a fine picture, which we played to fairly good business.—Charles Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

CRY HAVOC: Margaret Sullavan, Ann Sothern—This feature dramatizes the heroic nurses of Bataan and the all-woman cast did all right as far as the picture goes. However, when your gross slides down you know you have not given the public what they want. I understand well enough that these war pictures were produced before the reaction against war pictures set in, but the producers have only to scan the diminishing returns to read the handwriting that is so plain on the wall; that future war pictures will show a loss both to them and ourselves; that is certain.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GUY NAMED JOE, A: Irene Dunne, Spencer Tracy—I received very good comments concerning this feature. However, we had just an average crowd. Played Saturday, Sunday, May 27, 28.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—Good picture, but took a terrific lacing at the box office. Cannot blame picture altogether; I believe the first heat wave of the summer did it. Played Sunday, Monday, May 28, 29.—R. Navari, Liberty Theatre, Verona, Pa.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This is an excellent picture that was well liked by my patrons and we did big business.—Charles Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Here's just the feature for small town business at its top. Let's have more like this.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town and rural patronage.

LOST ANGEL: Margaret O'Brien, James Craig—This is a good picture and we did fair business.—Charles Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

LOST ANGEL: Margaret O'Brien, Marsha Hunt, James Craig—Swell little picture that will satisfy young and old. Go after it. Little Margaret is certainly coming along fast.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—We didn't do anything on this feature as it was too big for this kind of territory. However, I found the picture very interesting. Played Saturday, Sunday, April 29, 30.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—Business was good, in fact much better than we had hoped for. However, the reactions were mixed and business fell off the second night. The exceptionally fair policy of this great producing company, and the splendid cooperation of the exchange managers, were very much appreciated. Played Sunday, Monday, May 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RATIONING: Marjorie Main, Wallace Beery—Paging Mrs. Roosevelt, who is credited with bringing the idea over from the British Isles, when on her visit there. It is full of laughs and clever digs at some of the absurdities that have come through in their first forms. It tells how the starry-eyed lads from the east advised the farmer to take his horse's shoes off at night to save them. Then the farmer gets his first gas application. How many miles does your tractor travel? The inquirer did not know that tractors' use is figured in acres.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RATIONING: Marjorie Main, Wallace Beery—This is an O.K. picture and we did fair business.—Charles Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—This is a good story about the Marines and Wallace Beery turned in a marvelous performance as a Marine. I heard one party say it was the best picture they had ever seen, but although it was a good picture, the statement was a little strong. Played Saturday, Sunday, May 27, 28.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—This feature shows you the lighter side of the war and it was a bright spot at our box office. It is no super-duper, but it is definitely what the public is craving to see. When your patrons exit smiling, you know that the picture has given them relaxation, and a moment in which they have forgotten the tragedy of war. You hear them talk on the radio and read in the papers that the country is not war conscious, but I disagree with them. There is hardly a family that has not some one in the service, here in the midwest. If you ask me, the slackers are in the east. When you see children eight and twelve riding tractors, and men over fifty out in the fields you know that they are supporting this war to the hilt.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SLIGHTLY DANGEROUS: Robert Young, Lana Turner—I played this feature very late and my audience seemed to enjoy it. Lana Turner is very popular with my audience, and she is not only good looking but also a great actress. I certainly recommend this feature. Played Saturday, May 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—This is an excellent picture which seemed to please all my customers. I received very good comments from my customers and we did fine business.—Charles Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

SONG OF RUSSIA: Robert Taylor, Susan Peters—Here's a very good feature and was well liked by all who came. However, we did poor business. Played Saturday, Sunday, May 13, 14.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—There's nothing to this feature and we did poor business. Played Friday, Saturday, May 19, 20.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town and rural patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—Here is an excellent feature, which broke all house records. All my patrons enjoyed this show.—Charles Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

TUNISIAN VICTORY: Documentary—This is the best Government feature that I have played in this theatre. However, the title was a little out-of-date. Played Tuesday, Wednesday, May 30, 31.—Herman A. Petersen, Irene Theatre, S. D. Rural patronage.

Monogram

ARIZONA BOUND: Buck Jones, Tim McCoy—I repeated this feature twice and they still came back to see it. That just goes to prove that a good Western will draw them in still. I played this feature with War Activities Committee film "Prelude to War" and made a topnotch weekend program.—Jones Brothers, Troy Theatre, Troy, Tenn.

Paramount

CITY THAT STOPPED HITLER: Russian Documentary—This was a powerful indictment of Nazidom and a marvelous record of the heroic Red Army. Here's what might have happened to any American city. Played Friday, Saturday, May 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—Here's a fine picture with plenty of comedy and romance. We did good business. Played Wednesday, Thursday, April 19, 20.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—Another fair comedy, suitable for any time of the week. Opening good, following two days very poor. Played Sunday-Tuesday, May 21-23.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—What a title. With a 10 percent house, should have been "A Few Sitting Only. No business; no good for small towns. Played Monday, Tuesday, May 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TRUE TO LIFE: Mary Martin, Dick Powell—If it's comedy your patrons want, here it is. However, although a fine feature, it failed to draw at our box office. Played Monday, Tuesday, April 17, 18.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

RKO Radio

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—This feature was a complete washout at the box office. It almost made us feel like the depression was on again. Played Wednesday, Thursday, May 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LADIES' DAY: Lupe Velez, Eddie Albert—Here's a fair little picture, which is based on a football story. However, Lupe Velez doesn't seem to draw the crowds in this community. Played Wednesday, Thursday, May 17, 18.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

SPITFIRE: Leslie Howard, David Niven, Rosamund John—This is a very interesting and educational film on the invention and development of the British Spitfire. Women didn't care for this feature, but the men in our audience had very good comments. Usually British films do not go over in this community, but this one was an exception. Played Tuesday-Sunday, May 16-21.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

Republic

COWBOY AND THE SENORITA, THE: Roy Rogers, Mary Lee, Dale Evans—Here's an excellent Roy Rogers picture and Mary Lee is really going places with her singing. I double-billed this feature with "Trocadero" to excellent business. Played Saturday, Sunday, April 22, 23.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—This picture is, no doubt, Republic's most successful and we hope they keep up the good work. The crowd was not too large, but everyone liked this feature

(*Continued on page 70*)

JOIN THE FIGHTING FIFTH WAR LOAN

REPUBLIC PICTURES CORPORATION

(*Continued from page 68*)

very much. I booked it too late to give it very much publicity. Played Sunday-Tuesday, May 21-23.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—We did nice business on this feature, which is one of the best. They don't come any better and I hope we get more of this type of feature from Republic. Played Saturday, Sunday, May 20, 21.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

HERE COMES ELMER: Al Pearce, Dale Evans—This is just what my weekend patrons like and I did good business. Played Friday, Saturday, April 21, 22.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—This feature will bring them out in any community. John Wayne is always good and Martha Scott was well liked by my patrons. We did extra business on this one. Played Saturday, Sunday, May 6, 7.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette—Good old Gene. He still has a big following, and has box office appeal. Played Friday, Saturday, June 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Twentieth Century-Fox

HAPPY LAND: Don Ameche, Frances Dee—No happy land for us. Not even film rental from this picture. Played Wednesday, Thursday, May 31, June 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LODGER, THE: Laird Cregar, Merle Oberon, George Sanders—Although made in America, this feature had all the earmarks of an English-made film. We did terrible business. Played Wednesday, hursday, May 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—This is just the kind of feature the public does not want. Give them enough features like this one and you won't have to worry about post-war theatre construction. There will be no theatres. Played Friday, Saturday, April 7, 8.—T. McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

PURPLE HEART, THE: Dana Andrews, Richard Conte—Here's a grand picture, that was thoroughly enjoyed by our Navy V-12 boys and, also, by the natives. This feature carries a great message to everyone. Played Sunday-Tuesday, May 14-16.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SONG OF BERNADETTE: Jennifer Jones, Charles Bickford—We had the preview showing in the state of Vermont and all the priests in our community recommended that their parishioners see this feature without fail. Patrons came for miles to see it and declared it was absolutely wonderful. Perhaps it was too long. Played Sunday-Wednesday, May 28-31.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—According to the women this picture was a super-duper, but the men thought it was as terrible a picture as we have had in a long time. Here's a beautiful Technicolor, nice songs, good acting and singing. Played Tuesday-Sunday, May 16-21.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

United Artists

DEVIL WITH HITLER, THE: Alan Mowbray, Marjorie Woodworth—Did all right on double bill with Gene Autry. Played Friday, Saturday, June 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

KANSAN, THE: Richard Dix, Jane Wyatt—This is a fine big Western which pleased my Friday, Saturday patrons. The feature has plenty of "bang-bang." Played June 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOMAN OF THE TOWN, THE: Claire Trevor, Albert Dekker—Just another picture that needs plenty of propping, or must double bill. Played Friday, Saturday, May 19, 20.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

Universal

ALI BABA AND THE 40 THIEVES: Jon Hall, Maria Montez—Here's a very good picture and we did excellent business. Give it your best playing time.—Charles Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

CORVETTE K-225: Randolph Scott, James Brown—This feature was not as good as my customers and I expected. We did fair business. Played Wednesday-Thursday, May 31-June 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CRAZY HOUSE: Olsen and Johnson. This is the first Olsen and Johnson I've ever played and it's the last. This feature is terrible. Played Sunday, Monday, May 28, 29.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town and rural patronage.

HER PRIMITIVE MAN: Louise Allbritton, Robert Paige—Here's a good comedy, which will please all your customers. However, we only did fair business, due to lack of star names. Played Sunday, Monday, May 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—I thought this a swell show and so did all my patrons. However, due to a heavy storm in the afternoon, my attendance dropped in the evening. Played Saturday, Sunday, May 20, 21.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

IMPOSTER, THE: Jean Gabin—We did not have a large crowd, but those patrons who saw this feature went away delighted. This acting was superb and this feature deserved a better attendance. Played Sunday-Tuesday, May 7-9.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Helm—I used this feature on a double bill with only fair results. It seemed to appeal mostly to the juveniles. Played Friday, Saturday, May 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PARDON MY RHYTHM: Gloria Jean, Patric Knowles—This is a grand little feature which pleased my patrons on Pal Night. We did good business. Flayed Tuesday, May 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Brothers

DESERT SONG, THE: Dennis Morgan, Irene Manning—This is a very good production, in Technicolor, with a big cast and plenty of action, but there was not enough singing in this feature. The native scenes were excellent but Dennis Morgan's singing was not too good. I recommend this feature. Played Thursday, May 18.—A. L. Dove, Bengough Theatre, Bangough, Sask., Canada. Small town and rural patronage.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart—This was a grand reissue and the sound was O.K. also. I think this is a good Western with a fine plot and a lot better than all war pictures. Played Wednesday, Thursday, May 24, 25.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—Here's an old feature but it's good. The story tells about the fighting of the Indians in the early settling of the Dakotas, and how General Custer led his men to victory. Played Saturday, Sunday, May 13, 14.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

Short Features

Metro-Goldwyn-Mayer

BABY PUSS: Technicolor Cartoon—Here's one of the best cartoons of the year. Both young and old commented about how good this short was.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

TIPS ON TRIPS: Pete Smith Specialties—Here's a very interesting reel by Pete Smith.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

IN WINTER QUARTERS: Speaking of Animals—Very good. Helped our program.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LUCKY COWBOY: Musical Parade—O. K. Nice for a small town.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SPEAKING OF ANIMALS IN THE NEWSREEL: My patrons really enjoyed this short. It shows dogs wearing ladies hats.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

RKO Radio

SOLDIERS WITH WINGS: March of Time—Very good and well received. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Twentieth Century-Fox

MIGHTY MOUSE RIDES AGAIN: Terrytoon—I believe that children love Mighty Mouse better than any other cartoons.—Clen Manry, Buena Vista Theatre, Buena Vista, Ga.

Universal

AVIATION EXPERT DONALD DOUGLAS: Person-Oddity—Here's a good one-reeler on aviation.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BARBER OF SEVILLE: Color Cartoon—This is an excellent Technicolor cartoon, with excellent musical accompaniment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FRAUD BY MAIL: Variety View—This is an entertaining reel about people who order by mail from quack doctors and crooks.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NORTHERN NEIGHBORS: Variety View—We Canadians liked this a lot.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Vitaphone

DESERT PLAYGROUND: Sport Parade—This type of short always deserves attention and gets it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MEATLESS FLY-DAY: Merrie Melodies Cartoon—Nice cartoon, if you like them.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NIGHT IN MEXICO CITY, A: Featurette—This is a fine two-reel musical, which went over big here as I have some Mexican population.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OUR AFRICAN FRONTIER: Broadway Brevities—This was a very interesting reel, but the print was so poor and foggy that we could hardly tell whether it was a desert or a mirage. I played this especially from recommendations taken out of this department.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

PERILS OF THE JUNGLE: Broadway Brevity—Here's a very good interesting, exciting and instructive short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SWEET SIOUX: Blue Ribbon Merrie Melody—This is an excellent Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TICK TOCK TUCKERED: Merrie Melody Cartoon—Here's another fine Technicolor cartoon from Warners.—E. M. Freiburger, Faramount Theatre, Dewey, Okla.

WINNING YOUR WINGS: Victory Short—Here's an entertaining war reel with Lt. James Stewart as the narrator. This will make a swell feature tie for any program.—Jones Brothers, Troy Theatre, Troy, Tenn.

WEEKLY REPORTER, THE: Merrie Melody Cartoon—Vitaphone's cartoons generally are good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

War Activities Committee

MISSION ACCOMPLISHED: Victory Short — Here's excellent screen entertainment that will please your patrons. This little 10-minute victory reel tells a very interesting story.—Jones Brothers, Troy Theatre, Troy, Tenn.

Serial

Columbia

BATMAN, THE: Here's an extra good serial. Every episode is excellent.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

New Library Service Started by Warners

A new service to libraries, in connection with motion pictures adapted from important books, has been inaugurated by Warner Bros. to provide exhibitors with tieup possibilities coincident with local playdates.

As one feature of this new service, special posters, headed "See the Picture—Read the Book," will be prepared and distributed to libraries throughout the country for display in reading rooms and on bulletin boards. The posters will show a sketch of the novel augmented by scenes from the screen version.

In addition to library exhibits, the posters also will be given wide distribution in bookstores.

First picture to receive the benefit of this two-way promotion is "Mr. Skeffington," new Bette Davis vehicle, currently having a pre-release run at the Hollywood Theatre.

Three San Francisco Houses Handle Tenth of Donors

The outstanding record of having recruited one-tenth of all the blood donors handled by the Red Cross in San Francisco is credited to three of the ctiy's major first run theatres, the Orpheum, Paramount and Fox. Since August, 1943, when the theatres began running trailers, and set up lobby booths, 16,806 recruits have been sent to give their blood. The Women's Army Corps handles the booths in the Fox and Paramount six days a week, with Federal Reserve Bank employees taking over on Sundays. At the Orpheum employees of the Matson Navigation Company sign donors seven days a week.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor

100% Value

Just a few years ago, the window tieup was looked upon by many theatremen as a last-minute device which a manager could fall back upon to show the boss that he was hustling.

The tieup usually consisted of a still depicting the female star with a string of pearls about her neck, mounted on a card with copy inferring that the jewels were the same as those on sale by the merchant in whose window the card reposed.

Incidental copy pointed out that the star was currently appearing in her latest screen offering at the Bijou Theatre.

After the war started, it soon became evident that newspapers and other advertising media were to be curtailed. Theatremen and distributor exploiteers began to cast about for devices with which to counterbalance the narrowed field of activity.

The manager, quick to realize the importance of keeping his theatre and attractions in the public focus, seized upon the opportunity to develop the window tieup to greater advantage and proportion.

Larger and more attractive displays were the order. Greater pains were taken to have windows situated in more conspicuous locations in order to command the attention of greater numbers of potential theatregoers.

Presently, this form of promotion has reached its peak.

A number of the film companies have been going in for window displays recently on a very lavish scale. At considerable expense the distributors have arranged for these displays to be shipped to key cities where they have been exhibited in the country's foremost stores.

When one of these ostentatious window displays is set in by the distributor, it naturally follows that the film which it advertises is going to be exhibited in the city about the same time.

Three of the film companies recently went to the trouble and expense of promoting a series of these window displays. Through their exceptional attention value the displays found favor with many nationally famous establishments which had hitherto frowned upon all forms of movie promotion.

This department received innumerable photos of these displays. But in a majority of these instances the local theatres scheduled to play the attractions were not mentioned.

Obviously, the theatre is not gaining the full benefit of this device when play dates and other pertinent credits are missing.

The manager has always been able to handle seemingly impossible obstacles. It would appear that here is a simple method by which he can cash in on the fruition of others—with a little effort.

Each War Bond drive has added its quota of showman promotion to succeeding drives. The devices conceived by one have served hundreds in later efforts. The promotion staged by some ingenious but unknown manager in Kokomahana, Minn., has been emulated by thousands of managers in succeeding drives.

The Invasion should prove sufficient incentive for every showman to break all previously established records for Bond sales.

That fertile idea which you so effectively developed for the Fifth War Loan Drive will certainly be used by other managers in some future drive—especially since it is your probable intention to report the device when you have completed your campaign.

Because it is the objective of the industry to push current Bond sales beyond all previous records—and because some other manager might be looking for just such a device as yours to push him above his quota—you are urged to rush a report of your activities to your local WAC committee with a copy to this department.

Motion Picture Herald will endeavor to keep its subscribers informed on up-to-the-minute activities of the men in the field during the current drive.

Your contribution to the Round Table makes you eligible for the Quigley War Showmanship Award.

Invasion News

On their toes showmen were not caught napping when the premature Invasion flash startled the nation.

The electrifying announcement two days ahead of the actual Invasion date prompted John Woodward, city manager for the M. A. Shea Circuit in Zanesville, Ohio, to effect a unique promotion with a local radio station.

Arrangements were made to pipe in broadcast Invasion news to the local Liberty and Weller theatres by direct line between the theatre booth and the studio.

To condition the audience, Mr. Woodward arranged a direct news broadcast in the theatre each night at 9:00 P. M., and advertised the fact through the newspapers.

Frank La Falce, ad head for Warner Bros. in Washington, was another who advertised that Invasion news would be broadcast—when and if—through WTUP at local Warner theatres.

—CHESTER FRIEDMAN

EFFECTIVE LOBBY STUNTS

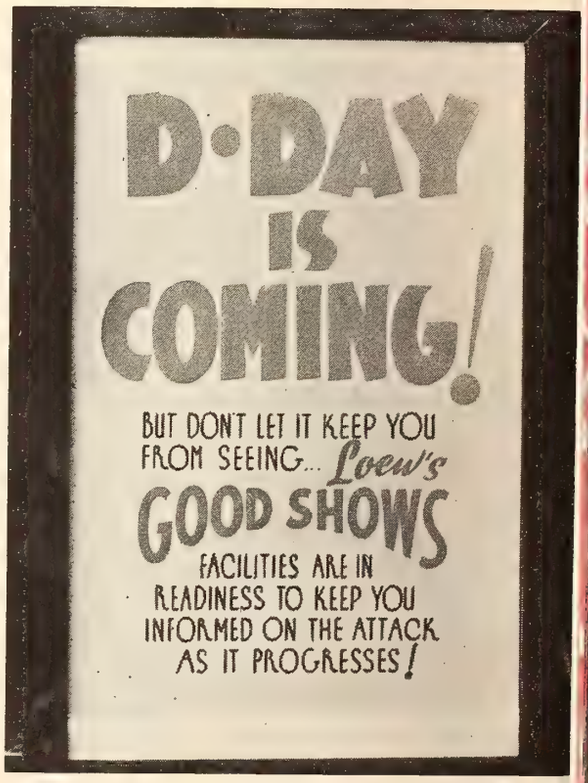
Manager Sam Gilman, of Loew's, Harrisburg, Pa., is going in for animated displays of late. Here's one on "Two Girls and a Sailor," with the boat rocking between two sets of waves.

An exhibit of Service Awards arranged by Bill Cook to exploit "The Purple Heart" at RKO Proctor's, New Rochelle, N. Y., attracted plenty of attention in this Main Street window.

At left, an eye-arresting window display for "Cover Girl," arranged by Bob Maynard, Tivoli theatre, Saskatoon, Sask., in Canada.

Fitch Photo

This display on "Lady in the Dark" proved a forceful attention getter for Earl Rutledge, manager of the Indiana theatre, Indianapolis.



Arnold Gates, Stillman theatre, Cleveland, notified patrons that D-Day radio flashes would be announced, to counteract expected interest in invasion developments.

Your HOT HEADLINE HITS keep coming from MONOGRAM!

st...
WHERE ARE OUR CHILDREN"

en...
WOMEN IN ONDAGE"

ow →
HIS SOCKEROO -PAGE TABLOID S THE OPENING LAST FOR YOUR AMPAIGN ON ONO'S LATEST!

EXTRA *Daily Star* EXTRA

SCORCHING EXPOSE O THRILL-THIRSTY ADULTS

IN FILM..."ARE THESE OUR PARENTS"

BLAMES PARENTS!

Terry Salisbury, teen-age murder suspect accuses thrill - crazed adults for conditions which led to her downfall. Says Terry: "Had mother spent even a few spare moments with me I wouldn't now face disgrace."

TELL OF THRILL DATES!

Sam Bailey, father of youthful Hal Bailey now being held by juvenile authorities, told police questioners "What's the difference if I spend a few hours of my time with women. Hal is old enough to take care of himself." Young Bailey is 17.

NABBED IN RAID

Shocking neglect on t part of parents leads scenes like this. Poli trap teen-age law breaker in raid on n torious roadhouse.

IT'S THE SHAME-STORY OF OUR TIME

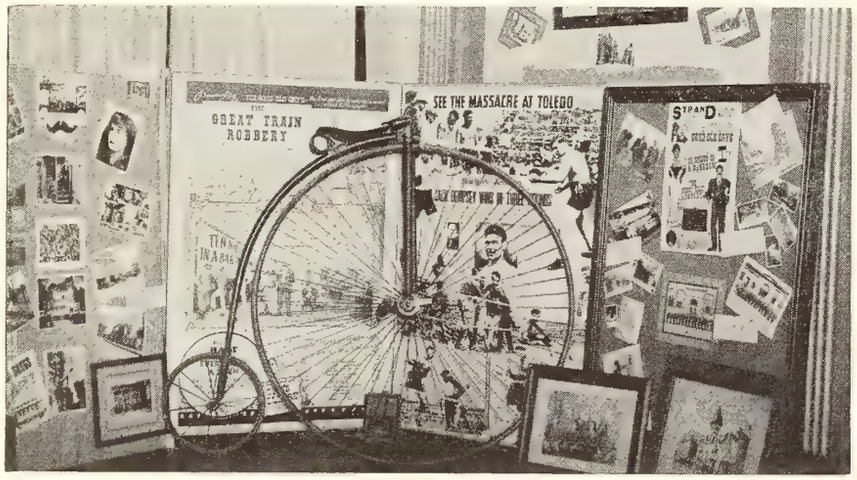
ARE THESE OUR PARENTS"

Produced by
JEFFREY BERNERD
Directed by WILLIAM NIGH
Screenplay by Michel Jacoby
Original Story by Hilary Lynn

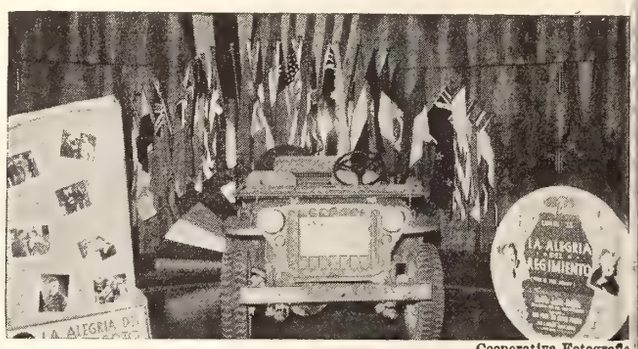
h HELEN VINSON · LYLE TALBOT · NOEL NEIL
AN LEBEDEFF · RICHARD BYRON · ADDISON RICHARDS

Flashy window displays aroused interest in "Mark Twain" for Pueblo, Col., engagement at the Chief theatre. Shriners sponsored "frog jumping contest," affording theatre merchant cooperation.

Clevelanders gave this lamp-post plenty of attention, noting plug for "Gaslight." Ed Fisher ad head for Loew's, promoted the relic.

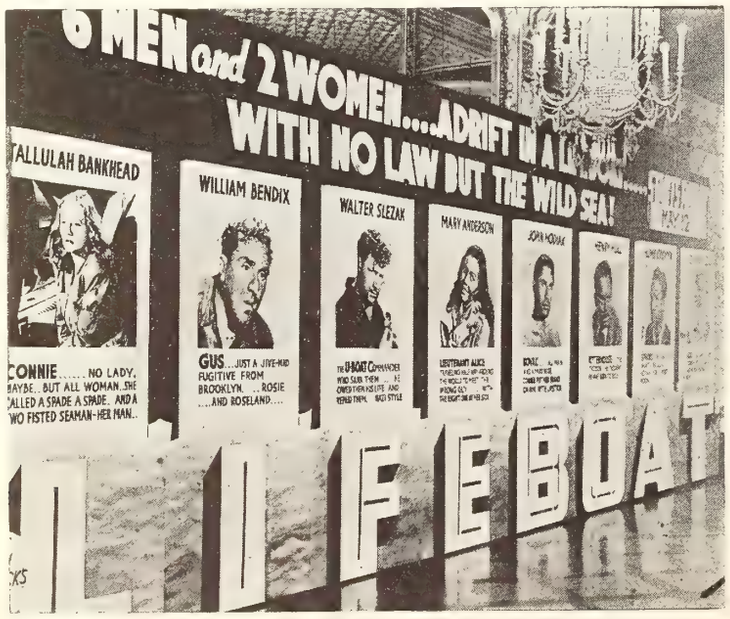


Ed Purcell's lobby exhibit for "Good Old Days," at the Strand, Staunton, Va., featured old time pictures and the bicycle of Mayor Grubert. The Mayor posed on the high saddle of the bike with resultant newspaper breaks.



Cooperativa Fotografic

Jeep and Allied Nations' flags augment lobby display fo "This Is the Army" at Cuban premiere, America theatre Havana.



This impressive display for "Lifeboat," created by Bill Miskell at the Orpheum, in Omaha, was a real eye-catcher, getting plenty of attention for the attraction.

Novel Honor Roll originated by Les Campbell, Strand, Trail, B. C. in Canada, features unique Victory arch inscribed, "They are holding the gates of the future open. Don't shut them out, Buy Bonds."

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

MAKE YOUR OWN BED (Warner Bros.): The story, as may be inferred, concerns the servant shortage. Newspapers may be interested in a human interest feature. A contest suggested with department store sponsorship along lines, "How fast do you make your own bed?".

Radio coverage can be included in the latter promotion, with an on-scene interview for winner with the Vox-Pop angle. Classified ad section of newspaper may be interested in tie-up for help wanted and job wanted columns.

School children are anxious for a few evenings' work doing odd household jobs, and Help Wanted board can be set up in the lobby, with youngsters invited to post their names—and adults encouraged to post their needs for mutual exchange.

For the lobby rig up a shadow box with picture copy and scene stills enclosed. Arrange a phonograph, which is concealed, to play a good laugh record. Caption on box should read: "What's all the laughing about? Look inside and see for yourself".

An empty window, or perhaps a furniture store window, will provide a good location to publicize the attraction by having someone, man preferably, striving with forced ineptitude to make up a bed. Comedy copy can lighten up the display and should attract crowds. Picture, theatre and playdates naturally come in for prominent mention.

A stage contest for Servicemen, with prizes offered to those who make up a bed in the fastest time, might also serve as an interesting diversion for patrons and help publicize the attraction.

ROGER TOUHY, GANGSTER! (Twentieth Century-Fox): Even the smaller ad mats which the distributor has provided pack plenty of action to attract the thrill fans. Lithos are very good for cutouts and will lend themselves to all forms of displays.

There is also a fine tabloid herald with the back page clear for theatre imprint and merchants' ads for co-ops. Another effective medium of advertising is a mat illustrating the actual "wanted" handbills issued by the authorities after Touhy staged his desperate jail break in Illinois. These can be used for circulars and blowups.

Your newspaper morgue should yield the original stories of Touhy's break, which can be blown up or used for effective displays. You might arrange an exhibit of weapons used in committing local crimes (from police officials), including scientific instruments and methods employed in solving crimes.

CDVO and police departments are constantly interested in obtaining fingerprints of all citizens. Offer to place a booth in the lobby and have a policeman fingerprint co-operative patrons.

Enlist organization support and law enforcement groups to endorse the "crime does not pay" angle for local consumption.

Stars of "Hitler's Gang" Get Publicity Breaks

Stanley Redmond, Allyn theatre, Hartford, Conn., to publicize "The Hitler Gang," had as his guests the stars of the film, Robert Watson, who appears as Der Fuehrer, and Alexander Pope, who plays Goering, and went in for a field day of newspaper exploitation. With the cooperation of the *Hartford Times,* Redmond planted on the theatre pages a large photo showing the two actors staring at the current headlines and exclaiming: "Mein Gott in Himmel," in reference to the bad news for the Axis. This was followed up by extensive feature stories and art work. Manager Redmond also arranged for spot announcements to plug the picture over station WDRC.

Radio Coverage Accorded "Rationing" for Bunchez

In advance of "Rationing" at Loew's Century, in Baltimore, Md., Gertrude Bunchez arranged with Station WCAO for a 15-minute program without cost to the theatre, going on the air at six p.m. and consisting of Hollywood gossip, etc. Needless to say, several plugs for the picture were incorporated. Both stations WITH and WFBR also came through with peaks.

Arrangements were also made by Gertrude to place a 40 by 60 on the attraction in the largest food market in the city. In another market, four large posters were planted in their windows. Announcements of the attraction were sent to 13 war plants for use on bulletin boards, company papers, etc., and announcements were made over the loud speakers, reaching all shifts.

For "The Sullivans," Gertrude sold the local Red Cross Chapter on the idea of calling opening day of the picture "Sullivan Brothers' Plasma Day." The editor of the Sunday *American* gave four-column art break on Anne Baxter. The Sunday *Sun* was also hit with art on the star. Spot announcements were landed on the radio stations, bricks carrying title letters were planted on newsstands and a special transom banner was used over the exit doors one week in advance and during the run of the picture.

Horwitz's Co-op Ads

Joe Samartano at Loew's Palace, in Meriden, Conn., reports on various co-operative ads which his assistant, Sam Horwitz, has recently promoted. One, for "The Song of Bernadette," was from a book store, whose ads plugged the book and called attention to the dates at the theatre. The second was a series of co-op ads on "See Here, Private Hargrove"; in this connection, the same book shop came through with ads ahead and during run.

Heralds Bombard City for Brien On "Lost Angel"

Employing every known medium of exploitation, Lige Brien, manager of the Warner Enright theatre, Pittsburgh, Pa., successfully climaxed his campaign for "Lost Angel" by bombarding the city with 40,000 heralds which were dropped by two airplanes. Special permission was obtained for this latter promotion from the city's mayor and the Bureau of Aeronautics. The heralds plugged War Bond sales, offering a guest ticket to see the picture to each purchaser of a Bond.

The May-Stern department store featured a Fashion Show which was staged at the theatre on opening day of the picture with fairy tale settings and 27 models. The store publicized the event with full window displays, counter signs, and paid for two quarter-page newspaper ads plugging the show with full theatre credits.

The Fashion Show was also advertised on 40,000 circulars which were distributed house to house and on 200 jumbo window cards which were planted two weeks ahead. The co-operating merchant shared costs on these promotions.

Schools Covered with Crying Towels, Memo Pads

Eight thousand memo pads with imprint, "Don't forget to see 'Lost Angel,'" etc., were distributed to high school students and 4,000 crying towels with punch copy were also handed out at the schools.

Seventeen downtown store windows carried full dislays with signs and scene stills; the local five and dime store featured a "lost Angel" sundae, imprinted 5,000 candy bags with theatre and feature copy and used fountain and counter cards.

A huge display was erected in the lobby two weeks in advance with spot light illumination; 200 directional signs were posted; 3,000 Bank Nite cards carried special imprint; 1,000 fan photos were handed out at the theatre, and post cards addressed to a special mailing list of select patrons.

Local merchants sponsored a special giveaway for mothers with $100 in merchandise awards. Colored photos of airplanes were given away to kiddies, bearing advance copy for the picture. Lower grade school children were given a miniature pickle attached to cards bearing copy, "You'll be in a fine pickle if you miss, etc." For a street ballyhoo, Brien used two usherettes who carried umbrellas with copy, "Rain or Shine—I'm going to see, etc."

Sinatra-Crosby Jam Session Effective for Samartano

As part of his Sinatra-Crosby Singing contest at the Loew Poli Palace, in Meriden, Conn., Joe Samartano for his street ballyhoo dressed a fellow in a jitterbug outfit with copy reading: "I'm getting in the groove to go to the Palace to see" etc. The sidewalks were stencilled appropriately and a tieup was made with the heads of local factories to get plugs over their public address system during lunch periods.

A tieup was made with all local music stores using cards with copy "On sale here are the latest Frank Sinatra and Bing Crosby Recordings. If you have a style such as these great crooners, enter now Loew's Poli Palace giant singing contest." Sheet music also tied in this music store display.

Exhibitors Key Bond Sales to Invasion News

(*Continued from page* 14)

theatres in connection with "Miss America," the national glamour girl contest. He also plans to close the campaign with a "Dance, America for Victory" ball staged at the theatre with admission by Bonds.

Nick Kauffman, manager of Schine's Rialto in Little Falls, has worked out a series of rallies to be held at his theatre each week under the sponsorship of such organizations as the American Legion, Elks, Boy Scouts, Girl Scouts and Junior Welfare League. The Rialto also will stage a children's show keynoting the "stamp exchange for Bonds" slogan which schools are featuring. The Rialto has a traveling Bond booth scheduled to visit mills and war plants at noon hours to spur sales.

Curb Service

Ira Crain, manager of the Capitol, Tri-States' circuit house in Sioux City, Ia., will hold a Bond premiere of "Story of Dr. Wassell" on June 22nd. Tickets for the premiere will be sold in advance. The theatre has arranged to set up Bond headquarters in a vacant store building nearby which will be staffed by volunteer workers all day and evening. Curb service, designed specifically for passing motorists, will be featured at the headquarters and Girl Scouts acting as volunteers will "hop cars" for this sales stunt.

The Capitol also plans a children's show July 8th to be co-sponsored by the Roberts Dairy Company. Handbills, special milk bottle caps, radio and newspaper ads will promote the show.

Approximately 2,000 postcards have been mailed out by Arnold Gates, manager of Loew's Stillman, Cleveland, to former Bond purchasers advising them of the Fifth War Loan. Invasion bulletins have been prepared by the theatre and the importance of buying Bonds is stressed with each bulletin. The theatre marquee, front and lobby are being redecorated for the drive with War Loan material. A portable Bond booth has been set up in front of the house.

George ("Jake") Jacobson, manager of the State and Rex houses in Hutchinson, Minn., is utilizing his column "Statements" consisting of Bond news, which he sends out to local newspapers.

Circuit Luncheon

A special luncheon held by the Lichtman Theatres in Washington last week launched the circuit's campaign. The Lincoln theatre's entire front will be covered with the largest Bond banner in Washington, measuring at least 1300 square feet and carrying the message "Buy War Bonds." The circuit is tying in with the Elks Tri-State convention to be held in the city shortly and will serve as issuing agent for all Bonds sold at the meeting.

Other exhibitors who reported this week on their campaigns included Louis Charninsky, winner of the 1942 Quigley Grand Award and manager of the Interstate circuit's Capitol theatre, Dallas; Dorothy Kopper, manager, Palace, Watertown Chuck Shannon, Columbia, Sharon, Pa.; Douglas Taussig, Bardavon, Poughkeepsie, N. Y.; Dorothy Kopper, manager, Palace, Watertown, N. Y.; William Tubbert, city manager for Schine theatres, Watertown.

Ansel Sanborn, president of the New Hampshire state senate, who operates a theatre in Wolfsboro, N. H., will hold a Bond premiere June 25 and a free movie day July 6.

Mel Morrison, manager of the Strand, Dover, N. H., and an Honored Hundred winner during the last drive, has built a "Victory House" in the center of the city from which Bonds are sold.

Work Sheet Aids Exhibitors To Register Bond Sales

This is NOT a War Bond Sales Report

It is merely your

WORKING SHEET

and intended to assist you in keeping your own records during the

Fighting — 5th War Loan

★ ★ ★

A post card report will be mailed to you on or about July 1st for your use in reporting your accomplishments to the National Committee.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
This Space Reserved For Reminders For Things To Do Monday.	June 12 Kick-off Day — Make it a record breaker. No. Bonds Sold Maturity Value	13 No. Bonds Sold Maturity Value	14 Flag Day — perfect for selling War Bonds. No. Bonds Sold Maturity Value	15 No. Bonds Sold Maturity Value	16 No. Bonds Sold Maturity Value	17 No. Bonds Sold Maturity Value
18 No. Bonds Sold Maturity Value	19 No. Bonds Sold Maturity Value	20 No. Bonds Sold Maturity Value	21 No Bonds Sold Maturity Value	22 No Bonds Sold Maturity Value	23 No. Bonds Sold Maturity Value	24 A good day for a Children's War Bond Matinee. No. Bonds Sold Maturity Value
25 No. Bonds Sold Maturity Value	26 No Bonds Sold Maturity Value	27 No. Bonds Sold Maturity Value	28 Your War Bond Premiere On or About This Date. No Bonds Sold Maturity Value	29 No. Bonds Sold Maturity Value	30 No. Bonds Sold Maturity Value	July 1 No. Bonds Sold Maturity Value
2 No. Bonds Sold Maturity Value	3 No. Bonds Sold Maturity Value	4 Independence Day — the ideal holiday for showing our Patriotism—Buy Bonds. No Bonds Sold Maturity Value	5 No. Bonds Sold Maturity Value	6 National FREE MOVIE DAY — a pass to everyone who buys a Bond today. No. Bonds Sold Maturity Value	7 No. Bonds Sold Maturity Value	8 Last day—make it a clean-up one. Fill in this space with Your Biggest Figure. No. Bonds Sold Maturity Value

Your efforts towards buying, selling and advertising War Bonds during this period is for

5th WAR LOAN — YOUR THEATRE! YOUR COMMUNITY! YOUR COUNTRY!

THE National Committee of the Fifth War Loan has sent the above "work sheet" to all theatres. It was devised by Leon Bamberger, assistant national distributor chairman, and is designed to help both the exhibitor and the national committee to get full and prompt Bond sales reports at the end of the drive. The committee has explained that the "work sheet" is not a report but merely an aid to the exhibitor in keeping his daily record of Bond sales.

Showmen Open Fighting Fifth

(*Continued from page* 13)

vision of WAC had completed three trailers which are to be furnished gratis. The first, "What Did You Do Today?" is now in the hands of 14,000 exhibitors. The second, "The Enemy Speaks," will be in the hands of 15,000 exhibitors by June 19; and the third, "From Your Boy Over There," by June 26. Said Mr. Kennedy:

"Because of film shortage, the National Committee was not able to supply copies of each trailer to the 16,282 pledged WAC theatres, and these trailers had to be booked where they might be used to best advantage. It is up to the theatres which have received them to use them, then pass them on to other exhibitors. This can be accomplished by contacting your State chairman who will be glad to furnish shipping instructions."

For the first time in any War Loan, 100 per cent of the exhibitors of Washington, D. C., are participating in the current drive, "investing in the invasion," Sidney Lust, chairman for the District of Columbia, has announced. Plans call for rallies, premieres, children's War Bond matinees, Free Movie Day, and special activities.

In order to keep the momentum at a high pitch throughout the drive the National Committee has asked that certain regions hold back their fire and ammunition until a later date and all regions that they make sure they do not spend all their plans on opening week.

J. L. Cartwright, exhibitor chairman of Florida, informed the National Committee that theatres in Tampa tied in with a mammoth rally in the public square on opening drive-day. He also reported special events were held in Miami and Jacksonville, and that the Florida theatre in Jacksonville had been weeks preparing for a premiere June 28 which is to feature an all-soldiers' show from Camp Blanding.

In New Jersey Governor Walter Edge officially opened the drive at a spectacular exhibition of the U. S. Army Airmada at Newark Army Airport. The theatres of Jersey participated in the selling of Bonds at three booths each 20 feet long.

Michigan Sets Extensive Publicity Campaign

In Michigan the drive burst forth upon the heels of an extensive advertising and publicity campaign in which theatres, merchants, newspapers and radio stations reminded the citizenry of the oncoming Fifth War Loan with messages across the tops of beer bottles, pop bottles and the bottles containing various distilled liquids; on 250 sign boards, on folders in hotel mail boxes; on street decorations and posters in office building elevators; in two-page newspaper spreads and on bank cards upon which bank and theatre Bond sale hours were designated.

On opening day of the drive there was a parade in Detroit in conjunction with the Aviation Show, with the Variety Club of Michigan in charge. On Tuesday special events were continued with special downtown rallies. The theatres have organized school children as Bond salesmen, with a special theatre party for those selling the most Bonds.

In the Carolinas, North and South, where premieres, Free Movie Day, and special stage events are on the drive schedule, 301 of the two states' 556 theatres have pledged cooperation.

THEATREMEN REPORT ON WAC RECRUITING ACTIVITIES

Mayor Proclamations; Radio Coverage and Merchant Tieups Prove Successful

Reporting on recent WAC ceremonies at the various theatres across the country Round Tablers send along evidence of their efforts in this connection. At the Poli theatre, in Bridgeport, Conn., Matt Saunders and his assistant, Mike Stranger arranged for a parade from the post office to the theatre. Leading the parade was the Police Fife and Drum Corps with police escort, while the march itself included WACS, soldiers and new recruits.

Cooperating on the stage induction, Capt. Elizabeth Paine, of New Haven, swore in the recruits, while Stranger arranged for the appearance of Major Raymond E. Klint, State Commanding Officer, who delivered an important message about the Army's need for WACs. The 718th Army Band, stationed at Yale University, supplied the music for the occasion, which included the playing of the "Star Spangled Banner" at the conclusion of the ceremonies.

In Rochester, N. Y., Lester Pollock constructed an effective Recruiting Booth in his lobby which was manned during the drive by enlisted girls. WAC posters above the booth together with available literature completed the display.

Red King at the RKO theatre, in Boston, arranged for a special government WAC streamlined trailer with amplifier to tour the streets. Appropriate tiein copy was placed on all sides of the cars.

Bob Cox's entire campaign at the Kentucky theatre, in Lexington, Ky., was set up with the aid of the local Army Recruiting Office. Trailers were run during the entire week and the short subject "Your War Too" was run. The marquee also carried pertinent copy. Lobby booths were manned day and night by members of the local civilian committee and numerous window displays were promoted from cooperating merchants. A four-foot case in the lobby featured a display of the cosmetics, slippers and bathing suits which are allowed. Newspaper coverage included an advance story of the drive with a proclamation by the Mayor announcing WAC Week.

Photo by Marcell Studio

One hundred WACs received their induction on the stage of the RKO Palace theatre in Cleveland, Ohio, as part of Louis E. Mayer's efforts in behalf of the current drive. Sammy Kaye and his orchestra were on the stage at the time.

Radio included ten spot announcements daily with additional spots on two daily programs, and a 15-minute broadcast arranged and produced by the theatres. For further ballyhoo, five-minute spot talks were held at all service clubs and women's luncheon clubs. On the opening day of the drive, the local C. A. P. bombed the city at noon with five thousand WAC booklets.

In addition to his recruiting booth in the lobby of the Bardavon theatre, in Poughkeepsie, which was manned by WACs, Douglas N. Taussig promoted a mannequin fully attired in uniform, which was planted atop the booth.

Mayor Richard L. Norman of Norwich, Conn., endorsed the WAC drive for Joe Boyle at Loew's Poli Broadway. The local dailies came through with stories which carried the full proclamation.

Announces Managers' Contest

To promote interest in the Fifth War Loan drive, the War Activities Committee of St. Louis announced a contest for theatre managers in Greater St. Louis. The contest is divided into three classifications, for first run, second run and neighborhood houses, and first and second prizes will be awarded in each class for the best showmanship campaign in behalf of the Bond drive. The first prizes will be wrist watches, appropriately engraved, and the second prizes will be initialed identification bracelets.

War bond premieres for St. Louis first run theatres were announced in dailies as follows:

Loew's State and Loew's Orpheum held their premieres on Saturday, June 17, with midnight shows featuring Red Skelton in "Bathing Beauties."

The Ambassador and Missouri theatres, on Saturday, June 24, with special midnight shows and the Fox theatre, Saturday midnight premiere on July 1.

Free movies days for all the 110 theatres in the St. Louis area will be held on June 19 and 26 and on July 6.

Mayor Approves Booth

Tieing in with the industry's WAC Recruiting Week, Gertrude Bunchez at Loew's Century, in Baltimore, arranged for a recruiting booth bearing the theatre's name, to be set up on the main street of the downtown section. The Mayor and dignitaries from Army and Civilian life officially opened the booth with an official proclamation. Station WITH broadcast the proceedings on a 15-minute program direct from the booth and a parade preceded the ceremonies.

Newspapers cooperated and a radio broadcast was held from the booth every afternoon. A jeep with sound equipment played records to attract attention, plugs were landed on all radio stations throughout the day and evening and in addition to the outside coverage, a display was planted in the lobby.

Signs 94 Recruits

That's the record set up by Archie Adelman, manager of Loew's 175th Street Theatre, New York City, in connection with the recent WAC drive. Archie is shown above with two of his usherettes.

Contribute to Greek Relief

More than 500 Junior Commandos recently contributed more than three truckloads of clothing for the Greek Relief at a special show Saturday, arranged by Sid Dickler at the Belmar in Pittsburgh. A bundle of clothing was the price of admission. The special show rated a two-column cut and story in the *Post-Gazette.*

ATTRACTIVE DISPLAY ADS

At right is reproduced an attractive three-theatre display ad created by Charles B. Taylor, director of advertising and publicity for Shea's theatres, Buffalo, N. Y. Note how skillfully he has worked in the WAC recruiting slug.

Left, here's a personalized ad for "Lifeboat" which manager Chuck Shannon gave his own endorsement, resulting in above average business at the Columbia theatre, Sharon, Pa.

Alice Gorham, ad head for United Detroit theatres, has cleverly spotted illustrations and copy panels on reverse background in this attractive eye-catcher on "Heavenly Body."

James R. Nairn, director of advertising and publicity for Famous Players Canadian, comes up with another striking reverse ad on "Higher and Higher." Art work is by Jack Barker.

SHOWMEN PERSONALS

In New Posts: Bud Rogasner, Iris theatre, Philadelphia. William Hacken, Keith's, Grand Rapids, Mich. Herschel Webster, Webster, Steeleville, Ill. Senn Lawler, Fox Midwest district manager in Kansas City, has been made public relations aide to E. C. Rhoden, general manager. Leon Robertson has succeeded Lawler. Henry F. Josephick, RKO Capitol, Trenton, N. J.

William Hastings, Grand, Cincinnati, becomes personnel manager and will be in charge of all concessions for all RKO theatres in the city. Other circuit changes include: Irving Bock of the Palace, will have charge of maintenance; Joseph Alexander of the Albee, will supervise the Capitol and Shubert theatres, while Jerry Shinbrock of the Lyric will have supervision of the Family as well as the Paramount and Orpheum.

Henry Riegel, district manager St. Louis Amusement Co., St. Louis. Albert Wheeler succeeds Riegel as manager of the Ambassador there. Frank Treanor, Shady Oak, St. Louis. James Harper, Riviera, Chicago. David Fine, Stanley, New York City. A. M. Beare, Gem and Joy, Chester, Ill. Walton Savage, Grove, Elgin, Ill. Charles Collins, Regent, Detroit, Mich.

Happy Birthday: Robert D. McGraw, Louis Stone, George Feder, Charles Shannon, James L. Baffes, Harold Gabrilove, Daniel C. Clinton, Wallace T. Witt, Reynolds Roberts, Irving Dreeben, Harold J. Murphy, Philip Seidman, W. D. Halligan, Edward C. May, Leo A. Buskey, Jack G. Van, Knox Strachan, Irving Blumberg.

Ted Kirkmeyer, Marshall Rooks, Anthony A. Dapice, A. D. Deason, Elmer Adams, Jr., J. B. Giachetti, William G. Burke, Daniel Harris, D. O. Brantley, Arthur Halbrooks, Albert J. Clarke, Jay Solomon, Arnold J. Coffey, C. Spencer Hedge, Thomas Cleary, T. Kenneth Reeves, Hyman Bloom, B. Eugene Dover, Sr., G. B. Kemble, Nelson Creswell, Bob Manderson, N. R. Hamblin, David Bachner, Robert Gustafson.

Parent Started in Business As a Projectionist

Dana H. Parent of the Opera House in Waterville, Maine, has had a varied career in show business, having started as call boy at the Old Orchard Pier in Old Orchard Beach, Maine. For ten years, Dana was projectionist at the Silver theatre in Waterville, Maine; projectionist at the Haines theatre there and later played clarinet at the Daytona Beach Casino, in Daytona Beach, Fla., at the Daytona Beach Auditorium, and the Casino Burgoyne. From there Parent managed the Bayside theatre at Northport, Maine, for two years, and then entered the Opera House in Waterville, working his way up from doorman to assistant and then manager.

Marx Spent Entire Career With Warners' in Cleveland

Max M. Marx, manager of Warners' Lake theatre, in Cleveland, Ohio, started in show-business under the guidance of Dick Wright, Warner Ohio zone manager. Max' first spot was at the Uptown theatre there, working with manager Julius Lamm. The next move was to become assistant manager at the Colony, working under Louis Milder, where he was taught office work and the theatre business in general. After four months at that post, Marx was promoted to his present post.

Stills Dominate "Army" Lobby Display for Adams

When "This Is the Army" was booked into the Yucca theatre in Midland, Tex., on short notice, Elmer Adams, Jr., erected a large lobby setpiece in the foyer and lobby on which stills dominated the display with cast and title in cut-out letters with flitter. The flashy eye-catcher carried the line, "Limited Engagement. No advance in prices."

Three-sheets were used in outdoor advertising, teaser ads run in the daily newspaper and announcements made at various American Legion meetings. Feature starting time was run in all ads.

O'Neill Ties Music Angle To "Broadway Rhythm"

Concentrating on the music angle of "Broadway Rhythm" at Loew's State in Syracuse, Vaughn O'Neill promoted Clark's Music Store for one of their finest Capehart's, which was played in the lobby a week in advance, playing appropriate records of various stars in the picture. 2,000 sheet music wrappers were imprinted with theatre copy and distributed in music stores and five and dimes; table tents were used in leading hotels and cafes, and window cards secured.

The local distributor of Victor Records tied in with O'Neill and distributed 250 window streamers and placed 200 stickers on juke boxes around the city. Station WOLF featured 15 minutes of Dorsey, Horne and Scott recordings, department stores came through with co-op ads and exploitation stills were used in windows. Newspaper coverage was landed through stories and art work in the local dailies and was extensive.

Lands Newspaper Aid for "Ladies Courageous"

A "Lady Courageous" quest sponsored by the *Anderson Daily Bulletin* and cooperating merchants was put over in successful fashion by Robert Jackson, to exploit the showing of "Ladies Courageous" at the Paramount theatre, in Anderson, Indiana.

Radio station WLW also helped to publicize the tribute to American women by inviting nominations from listeners. The winner was selected by popular ballot and designated as the one most typifying the courage of American women.

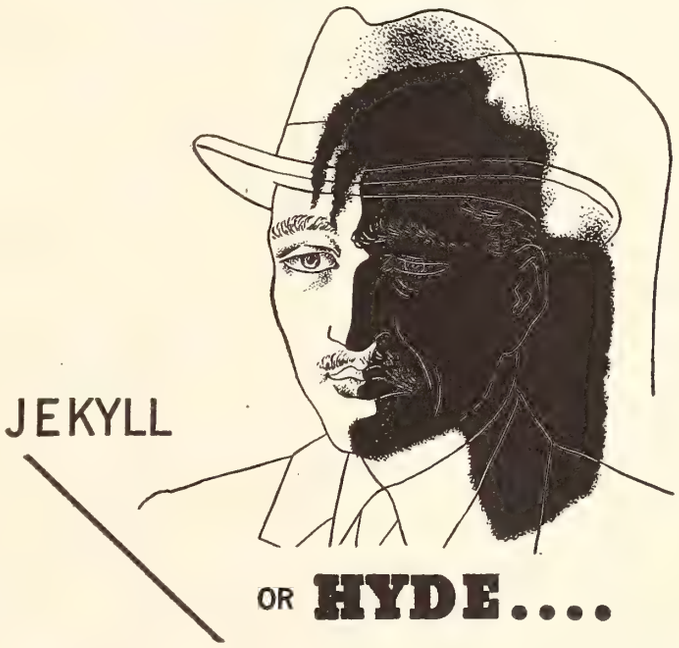
The *Daily Bulletin* gave the promotion front page stories, feature articles and published ballots. The local Coca Cola distributor, through its drivers placed 60 table cards, 30 window cards and distributed nomination ballots.

The newspaper's advertising man also distributed window cards to all uptown subscribers as he called on merchant advertisers.

The winner in the balloting was presented from the theatre stage on opening night of the picture with appropriate ceremonies.

Promotes Half-Hour Program on WNAB

For their date on "Cover Girl" at Loew's Poli, in Bridgeport, Conn., Matt Saunders and his assistant, Michael Stranger, promoted a half-hour program over Station WNAB interviewing contestants and finally the winner. Later the girl was presented to the public from the stage.



On the screen, the same man can be a Dr. Jekyll or a Mr. Hyde. In your projection booth as well, equipment can be hero or villain! It's up to you whether your equipment acts—*or just* acts *up. For better all around help, get Altec . . . it's the service of specialists.*

ALTEC SERVICE CORPORATION 250 West 57th Street, New York 19, N. Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

ONE OR SEVERAL THEATRES WANTED ON PURchase or lease in Chicago radius, Middle West, California, Colorado or Florida. BOX 1738, MOTION PICTURE HERALD.

LEASE OR BUY THEATRE. HIGH ELEVATION necessary. Arizona, Colorado, New Mexico. BOX 1744, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs. $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

VENTILATING EQUIPMENT

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, BOX 838, Atlanta 1, Ga.

SQUIRREL CAGE BLOWERS—NEW FACTORY stock for prompt shipment—send us your order marking AA5 Priority MRO (Maintenance, Repair or Operation) priced less motor, 5,000 cfm, $75.; 8,500 cfm, $99.75; 11,000 cfm, $119.50; 13,500 cfm, $149.50; 22,500 cfm, $199.50; 27,500 cfm, $234.50. Rebuilt motors furnished at lowest market prices. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITIONS WANTED

PROJECTOR MECHANIC. EXPERIENCED ALL makes projectors. BOX 1745, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927 Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY. SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

HELP WANTED

PROJECTIONIST—DRAFT EXEMPT. PERMANENT job, to work total of five hours a day. Send references and salary expected. RIALTO THEATRE, Paducah, Ky.

MANAGER WANTED EX-SERVICE OR DRAFT exempt. Close to Chicago. State experience and salary. BOX 1740, MOTION PICTURE HERALD.

MANAGER WANTED. MARRIED. DRAFT EXempt. State salary, include snapshop. Theatre in Illinois. BOX 1746, MOTION PICTURE HERALD.

MANAGER—POSITION AVAILABLE FOR THEAtre in Massachusetts. Replies confidential. BOX 1747, MOTION PICTURE HERALD.

WANTED—COMBINATION JANITOR AND DOORman or operator and janitor. Good salary, permanent employment. TIMES THEATRE, Morris, Ill.

PROJECTIONIST—EXPERIENCED, DRAFT EXempt, good wages, small Eastern town. 6-day week, permanent job. State qualifications in first letter. BOX 1748, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

WESTINGHOUSE SYNCHRONOUS MOTORS, 3600 rpm, 220V three-phase, cost new $105., good condition, $57.50; Bell-Howell 220V three-phase camera motor, $125; Berndt-Maurer 16mm. recording system, $1,995. Completely equipped sound truck for sale. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

IF YOU CAN'T GET THE TUBES YOU NEED, write us. We have thousands of new radio and amplifier tubes for sale. ROXY RADIO REPAIR, Mitchell, S. D.

NEW DOUBLE-BEARING INTERMITTENT MOVEments for Simplex projectors. One year guarantee $57.35. MOTION PICTURE MAINTENANCE, 72 Fifth Ave., New York City.

DRINKING FOUNTAIN BUBBLERS, $9.95; PHILCO intercommunicating systems, master and three substations, $74.75; rear shutters for Simplex, $77.50; 15 ampere rectifier bulbs, $6.95; film splicers, 35mm., $5.25; 16mm., $6.95; jewelled aisle lights, $3.95; Johnson coin changers, $110.; black velourette masking, 79c yard; steel core curtain cable, 12½c ft.; rechargeable flashlight batteries, $2.20. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

SIX COMPLETE BOOTH EQUIPMENTS—EVEN more if required—plenty machines available. Typical value—two rebuilt Powers, incandescent lamphouses, soundheads, motors, amplifier, monitor, loudspeaker and soundscreen, $975. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

STILL HAVE PLENTY CHAIRS—DON'T WAIT—buy now—390 Stafford 5-ply veneer back, box spring cushion chairs, excellent condition. $4.95; 400 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 252 Grand Rapids ballbearing inserted panel back; box spring cushion chairs, $4.50 good condition; 700 red twill slipcovers for backs, 49c each, good condition. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51,

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

OBITUARIES

Jay, Universal Representative In England, Dies

The Universal home office learned last Saturday of the sudden death June 3 of William Jay, the company's special sales representative in Great Britain since 1938, stationed at General Film Distributors' headquarters in London. Prior to Mr. Jay's employment by Universal he was for many years general sales manager for RKO Pictures in Great Britain. He was 52 years old and is survived by his wife, Mrs. Lily Jay of Hove, England.

Lew Kelly

Funeral services were held Monday for Lew Kelly, 65, actor, who died Saturday night in Cedars of Lebanon Hospital, Los Angeles. He appeared in a number of pictures. Mr. Kelly is survived by his widow, Rita, and a daughter, Lewrita.

Frederick Griswold

Frederick C. Griswold, 67, inventor of the Griswold film slicer and owner of the Port Jefferson theatre on Long Island, N. Y., died Thursday of last week at his home on Hill Crescent Road, Belle Terre, Long Island, after a short illness.

Francis J. Carroll

Requiem mass was celebrated June 9 for Francis J. Carroll, director, producer and actor, at Blessed Sacrament Church, with interment following in Holy Cross Cemetery in Los Angeles, where Mr. Carroll died Monday. Mr. Carroll owned a string of theatres from 1900 to 1910. Later he became an independent producer.

Frederick A. Rush

Frederick A. Rush, 31, assistant publicity man for the RKO theatre in Los Angeles, was found dead a week ago last Sunday at the rear of the theatre, apparently from natural causes. He had been dead for several days, and was believed at the time to be confined to his home, ill.

County Fairs Plan Big Year in Massachusetts

County Fairs again will flourish in Massachusetts. This year only two of the fairs will fail to open, the Eastern States Exposition at Springfield and the Plymouth County Fair at Bridgewater. Twelve of the 14 fairs in the state again will open, whereas last year 10 suspended operations. Among those reopening will be the huge Brockton Fair, always one of the largest fairs in the country. The famous Topsfield Fair also will reopen this year.

Pari-mutuel betting on horse racing will be in vogue at four of these fairs, Brockton, Marshfield, Great Barrington and Northampton with the possibility that another track and fair will be opened at Weymouth, 12 miles from Boston and an equal distance from Brockton.

There also will be 20 so-called street fairs and miscellaneous shows operating, compared to none of these last year.

Two Companies Formed

The Connecticut Television Company, Darien, has filed a certificate of incorporation with the Secretary of State at Hartford, naming Beatrice Goldstein of New York, William R. Dorman, of Brooklyn, and Thomas J. Mooney of Newark as incorporators. The Connecticut Theatre Productions, Inc., of Hartford also has filed, showing Herbert E. Golinsky of West Hartford, James Connors of Hartford, and James P. Bialaski, of Wethersfield, as incorporators.

Drops Stage Show

The National theatre, in Louisville, Ky., playing stage shows and pictures, switched to straight film policy on June 5, and expects to resume its former operation in the autumn. The house is playing second run double features for the summer.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SERVICE DATA

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Song of Nevada

***Republic*—Back in the Saddle**

Roy Rogers is well in the lead of singing cowboys again, spurred on by a script which allows characters to become personalities and returns the star to the trade of ranch hand, where he seems most at home. "Song of Nevada" may not provide all the riding and gun battles desired by the Western fan, but it is a pleasing blend of story, song, comedy and stagecoach racing which should appeal to the general audience.

The story has no villain but city life, which has turned the head of a ranch owner's daughter. When she hears that her father has died in a plane crash, she goes west with her scheming fiance to sell the ranch properties. The father, who had left the plane when it was forced down in Nevada, and joined some cowhands on the trail in his dinner jacket, persuades Rogers to change her mind. Given the beauties of the country and the unworthiness of the fiance, it proves to be a not very difficult task.

Songs are many and varied. The best of the ballads is Charles Henderson's "What Are We Goin' to Do?," sung by Rogers and Dale Evans in a mock picnic setting with water falling from a jug to a barrel to provide the proper accompaniment. Miss Evans has a specialty number, "And Her Golden Hair Was Hanging Down Her Back," which receives elaborate production treatment. The Sons of the Pioneers are on hand for a brace of cowboy tunes, and Mary Lee makes "The Wigwam Song" a good comedy number.

Lloyd Corrigan helps out with the comedy, operating a medicine show and impersonating a city slicker when the occasion arises.

Harry Grey and Joseph Kane, associate producer and director, have paced the show well giving the story and characters room to develop, running in the musical numbers naturally and building the stagecoach race to an exciting climax.

The original screenplay was an excellent job by Gordon Kahn and Olive Cooper.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, August 5, 1944. Running time, 75 min. PCA No. 9898. General audience classification.

Roy ..... Roy Rogers
Joan Barrabee ..... Dale Evans
Kitty Hanley ..... Mary Lee
Lloyd Corrigan, Thurston Hall, John Eldredge, Forrest Taylor, George Meeker, Emmet Vogan, LeRoy Mason, William Davidson, Trigger, Bob Nolan and the Sons of the Pioneers.

The Way Ahead

***Two Cities - Eagle-Lion* —The Soul of Britain's Army**

Without bombast or fanfare Britain's finest tribute to her Army's fighting men comes to the screen. It is a picture, moreover, which is as noble an invocation to glory as this country has produced.

"The Way Ahead" was made at the direct behest of the War Office, disturbed, presumably, out of its customary conservative disdain of the motion picture by the vast guerdons of merit allotted to the Royal Navy by virtue of "In Which We Serve." The Army brought Lt. Col. David Niven out of active service for the purpose; laid it down that in no case would any travestied version of Army life be tolerated in the finished picture.

Orders were faithfully followed by Niven, in the film's leading role, and by Director Carol Reed. They tell the story of a dozen young men, each inducted into the Army on the same day and into the same platoon. Revealed are their diverse forms of fearfulness at being jerked out of the settled ways of civilian life; their initial resentment at the harsh humiliations of basic training and discipline; the sweating agonies which overtake their bodies in the rigours of the battle-school; their ultimate initiation into Tunisian battle.

"The Way Ahead" might have developed as just another documentary chronicle of a young soldier's life; for Carol Reed unfolds his piece in straightforward fashion, not essaying pauses for philosophic reflection or heavy-handed moral pointing. Notwithstanding, he has produced a beautifully poised and shapely film which takes you into the very inmost recesses of his soldier-men's hearts.

"The Way Ahead" will not wring hearts, but it will evoke in the spirit of every soldier's mother and sweetheart a great and happy pride.

David Niven is the announced star of the picture and his achievement, assuredly, is a noteworthy one. But in their own degrees equally fine contributions are to hand from a dozen other players; in particular from Stanley Holloway, a Cockney; Billy Hartnell, the platoon sergeant, John Laurie, Hugh Burden, Jimmy Hanley. Art Director David Rawnsley and his co-adjutor on the cameras, Guy Green, also come in for meritorious mention, notably for their work on the battle scenes.

The film demands not only on its own peculiar merits but for the sake of the men whose soul it portrays, precise, responsible showmanship.

Seen at a trial viewing at the Majestic theatre, Staines, where its unannounced showing enthralled the audience; provoked the most moved applause. Reviewer's Rating: Excellent.—PETER BURNUP.

Release date, not set. Running time, 115 min. General audience classification.

Jim Perry ..... David Niven
Davenport ..... Raymond Huntley
Sgt. Fletcher ..... Billy Hartnell
Brewer ..... Stanley Holloway
James Donald, John Laurie, Leslie Dwyer, Hugh Burden, Jimmy Hanley, Reginald Tate, Leo Genn, Alf Goddard.

Are These Our Parents?

***Monogram*—More About Delinquency**

Designed to deal provocatively with the subject of juvenile delinquency, in a box office sequel to the same studio's "Where Are Your Children?," this melodrama transfers responsibility from child to parent and makes the assertion that crimes perpetrated by teen-agers are the result of parental neglect. Handling is in line with the exploitation purpose.

Noel Neill, as a high-spirited young girl who chafes against boarding-school routine and longs for her mother's love and understanding, gives a sensitive and intelligent performance. Richard Byron, as the lad who befriends her and thereby becomes involved in murder, makes of his role a thoughtful and appealing characterization. The young people handle their parts more skillfully than do their elders, although Lyle Talbot and Ivan Lebedeff satisfy script requirements.

The screenplay by Michel Jacoby from an original story by Hilary Lynn starts off credibly enough but reaches an implausible ending wherein numerous plot threads are left dangling. William Nigh's direction is jerky in spots. Production is by Jeffrey Bernerd.

Previewed at the studio. Reviewer's Rating: Fair.—THALIA BELL.

Release date, not set. Running time, 73 min. PCA No. 10111. General audience classification.

Myra Salisbury ..... Helen Vinson
George Kent ..... Lyle Talbot
Terry Salisbury ..... Noel Neill
Hal Bailey ..... Richard Byron
Addison Richards, Ivan Lebedeff, Robin Raymond, Emma Dunn, Anthony Ward, Jean Carlin, Jimmy Strand, Odessa Lauren, Emmett Vogan.

Secrets of Scotland Yard

***Republic*—Mystery and Intrigue**

The setting of this mystery drama is novel and exciting—the room in the British Admiralty where enemy messages are decoded by cipher experts. Its occupants are all trusted servants of the Crown, thoroughly investigated and well recommended, but one of them must be a German agent.

This is the chief problem facing a Scotland Yard man whose twin brother has been murdered. Only slightly less difficult is the matter of impersonating his brother in the code room and even to his household and fiancee. On his success hinges the fate of a plane carrying high-ranking British officers to the front.

There are glimpses of code experts at work which add interest to the film, and a few scenes of action—including a rooftop battle at night—which fulfill the promise of the title. But the many story threads could not be woven into a tight fabric in the 68 minutes which George Blair, producer and director, gave himself for the job. Suspicion falls on one and then another of the men in Room 40 without creating sufficient suspense.

A well-chosen cast, headed by Edgar Barrier and Stephanie Bachelor, performs with uniform competence, although limited to stock characters.

The screenplay was Denison Clift's adaptation of his own novel, "Room 40, O. B."

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, July 26, 1944. Running time, 68 min. PCA No. 9895. General audience classification.

John and Robert Usher ..... Edgar Barrier
Sudan Ainger ..... Stephanie Bachelor
C. Aubrey Smith, Lionel Atwill, Henry Stephenson, John Abbott, Walter Kingsford, Martin Kosleck, Forrester Harvey, Frederic Worlock, Matthew Boulton, Bobby Cooper.

Hotel Reserve

***RKO*—Espionage and Elegance**

RKO Radio's British team—Victory Hanbury, Lance Comfort and Max Greene—contribute a competent piece of work in this tale of espionage and elegance on the French Riviera. The settting is one of those smallish easy-going hotels on the rocky Mediterranean shore where persons of all nations

were wont to seek luxurious ease in those now-dead halcyon summers. The time, a year or so before the war when Hitler was preparing his pounce on the innocent, and the whole of France was a seething cauldron of confusion and suspicion.

To the hotel comes a characteristically assorted collection of guests: two young Americans, a slightly sinister German, French people, Belgians, an Englishman and a young Austrian refugee from Hitler, seeking French nationality and aspiring to become a doctor.

The Austrian young man is crazy about photography and included in a roll of film which he takes to the village drug store to be developed are some pictures of naval fortifications at Toulon. The boy is arrested and accused of espionage. But someone else in the hotel clearly has inadvertently used his camera and done the dirty work. They set the young Austrian free so that he may unmask the miscreant. Clouds of suspicion and counter-suspicions follow, climaxing in a hair-raising, nocturnal automobile chase through the streets of Toulon.

There's a happy leisureliness in the unfolding of the story and a sure certainty in all the acting. Those two well-liked artists, James Mason (the Austrian) and Lucie Mannheim (the hotel proprietress) have essayed more difficult things but have never evinced more charm. They are ideally cast in their respective roles; and that goes, too, for every other of the odd, diverse set of characters. It is a pleasant, happy sort of picture which propounds no problem.

Those scenes, expertly caught by the camera, of the warm Mediterranean and the cactus plants will set up a wistful nostalgia in the hearts of many Britons. Maybe in those of some Americans, too.

Seen at a Rialto theatre, London, trade show.—Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 89 min. General audience classification.

Peter Vadassy.....James Mason
Madame Suzanne Koche.....Lucie Mannheim
Monsieur Robert Duclos.....Raymond Lovell
Monsieur Beghin.....Julien Mitchell
Monsieur Andre Roux.....Herbert Lom
Clare Hamilton, Martin Miller, Frederick Valk, Ivor Barnard, Valentine Dyall, Patricia Medina, David Ward, Hella Kurty, Anthony Shaw, Lawrence Hanray.

Gunsmoke Mesa

***PRC*—Western**

The strict Western formula which guides the Texas Rangers series is relaxed in this issue for an appeal to women. A baby is at the crux of the plot, although he smiles and cries entirely unaware of his own importance. He is also carried along in a basket on some hard chases and coos through several gun fights without impeding the action. But he's a lot more interesting than a deed, or mortgage, or a stolen payroll, and gives Jim Newill an opportunity for several lullabies.

The film opens with a gun battle and closes on a fist fight. The first shows the villains murdering a frontiersman and his wife but frightened off by the Rangers before they can find the baby or the deed. In the last O'Brien, Newill and Wilkerson have obtained evidence of their guilt and found a nice young couple who'll give the baby a good home. In between, there's been a lot of dust raised on the trail to Mesa City, with time out for rustling a milk cow and diapering the baby.

Arthur Alexander produced and Harry Fraser directed from a screenplay by Elmer Clifton.

Seen in the New York theatre, where the audience seemed satisfied. Reviewer's Rating: Fair.—E. A. C.

Release date, January 3, 1944. Running time, 59 min. PCA No. 9750. General audience classification.

Tex Wyatt.....Dave "Tex" O'Brien
Jim Steele.....Jim Newill
Panhandle Perkins.....Guy Wilkerson
Patti McCarty, Jack Ingram, Kermit Maynard, Robert Barron, Dick Alexander.

The Pinto Bandit

***PRC*—Western**

This Dave O'Brien-Jim Newill-Guy Wilkerson vehicle misses fire because the comedy miscarries. However, a race sequence at the end of the picture does much to increase the excitement.

The story by Elmer Clifton, who also directed, concerns the adventures of a trio of rangers in their attempt to discover who is responsible for the killing of a number of mail riders. A surprise ending reveals that the heavy, played by Jack Ingram, was really on the side of the right all along.

Mady Lawrence adds a note of charm with her portrayal of a young woman of determination and character, and the rest of the cast is competent. Three songs by Don Weston provide pleasant interludes. Alfred Stern was the producer.

Previewed at the Hitching Post theatre, Hollywood, where the audience was apathetic. Reviewer's Rating: Mediocre.—T. B.

Release date, April 27, 1944. Running time, 56 min. PCA No. 9996. General audience classification.

Tex Wyatt.....Dave "Tex" O'Brien
Jim Steele.....Jim Newill
Panhandle Perkins.....Guy Wilkerson
Mady Lawrence, James Martin, Jack Ingram, Edward Cassidy, Budd Buster, Karl Hackett, Robert Kortman, Charles King, Jr.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

BACK DOOR TO TOKYO (20th-Fox)

March of Time

As the morning's headlines are focussed on the European front, the March of Time editors are releasing an absorbing account of fighting in the least publicized war zone—that of North Burma. Here the Japanese gained an early victory through jungle country and threatened to cut China from all outside supplies. The forces under General Stillwell, however, have crept back over some of the difficult terrain, and are establishing once again a land route for supplies to Chiang Kai Shek's people in their seventh year of war.

In animated maps the strategy is made clear. It is the western arm of a pincers movement, with General MacArthur's forces on the east. It is likely that many in the audience will gain their first understanding of fighting in this theatre of war from these vivid and informative pictures by cameraman Victor Jurgens.

Release date, June 16, 1944 — 19 *minutes*

CAMERAMEN AT WAR (MOI-Astor)

British War Short

The men who go into battle with their cameras and daily risk their lives to serve the people at home by taking pictures on all the war fronts, are honored by the British Ministry of Information in this film. Some of Britain's famed newsreel men are seen in action, including Leslie Murry and Frank Parnell of Universal; Pathe's Charles Martin; Jack Rowsden of Movietone; Paramount's Gina Knight; Fred Bayliss, who died in the Sicilian invasion; Ian Struthers, Douglas Hardy, Ed Condy, Jack Cotter, Peter Ashwood, Ronnie Noble and others. Camera recording under fire, on land, in the air and on the sea, is the job of these men and the film shows how they shoot pictures while the guns blaze and the smoke of battle soars. Astor Pictures is distributing the picture here.

14½ *minutes*

NAPLES AT WAR (MOI)

British War Short

In 11 minutes flat, the MOI has been able to capture the meaning of war to an invaded country in terms of the damage wrought to the water, power and communication systems which are the life lines of a city. The Nazi destruction of Naples is here pictured. When the Allied armies entered Naples, their first job was to restore water and power. How the task was begun and the enthusiasm of the people of Naples in lending aid to the British and American armies, is graphically recorded. Columbia will distribute the film.

11 *minutes*

LILI MARLENE (MOI)

British War Short

This is a story of a song, "Lili Marlene," which originated in Hamburg years before the war and was mildly popular at that time. When the Germans marched into Jugoslavia and took over Radio Belgrade, a Nazi propaganda official played "Lili" in the intervals between Nazi propaganda items and war communiques. The song took hold immediately with the German soldiers. It was played 500 consecutive nights and was heard by the British Eighth Army in North Africa. In tracing the history of "Lili," the film shows how the British soldiers soon invented English words and an English version of the song. In a brief time it became the favorite of the British Army, gaining considerable attention in England as well. Distribution is by Universal.

29 *minutes*

BOYS' CAMP (RKO-Pathe)

Sportscope (44,310)

Here's a timely feature for mothers who are parting with their young sons for the summer, and for boys who are wondering just what's in store for them. The setting is Camp Lanakila on Lake Morey in Vermont where the youngsters go through a day of varied and supervised activities. Swimming, diving, tennis and riding are interspersed with farm work, nature study, hikes and undirected play periods.

Release date, May 19, 1944 — 8 *minutes*

FISH FRY (Univ.)

Color Cartune (8239)

Andy Panda has bought himself a gold fish and bowl from the pet shop, but the hungry cat sees other uses for the fish. Andy tries to defend it, but the best strategy is practiced by the fish. He flips back into the bowl, and Andy slips back into the shop. When he comes out again he has another pet—a large and mean-looking bulldog.

Release date, June 12, 1944 — 7 *minutes*

The Black Parachute

***Columbia*—War Melodrama**

This swiftly moving story of the underground movement is timely and credible melodrama. From inception to satisfactory climax, the tale rings true, and despite the familiarity of plot and locale, Lew Landers' direction provides continuous excitement.

Freshness is furnished by Clarence Upson Young's screenplay, which concerns the adventures of a young American drawn into plans of the underground in an unnamed occupied country. Patriots embark upon an attempt to rescue their king, who is being held prisoner by the Nazis while an impersonator broadcasts pro-Fascist speeches in his name. Larry Parks, as the American, brings the plot to successful fruition, despite impediments placed in his way by Osa Massen as Maya, a Nazi.

John Carradine turns in a striking performance as the German general, and Jonathan Hale's portrayal of the king is particularly noteworthy. Trevor Bardette is convincing as an elderly patriot. Jack Fier produced, and the original story was by Paul Gangelin.

Previewed at the Egyptian theatre, Hollywood, on D-Day, where the small audience in attendance seemed pleased. Reviewer's Rating: Good.—T. B.

Release date, May 4, 1944. Running time, 65 min. PCA No. 10036. General audience classification.

Gen. von Bodenbach.....John Carradine
Maya Orloff.....Osa Massen
Michael Lindley.....Larry Parks
Olga.....Jeanne Bates
Jonathan Hale, Ivan Triesseult, Trevor Bardette, Art Smith, Robert Lowell, Charles Wagenheim, Charles Waldron, Ernie Adams.

(Review reprinted from last week's HERALD*)*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classifications are also listed. Index to Service Data may be found in the Release Chart starting on page 1950.

Address Unknown (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 20, '44, p. 69; June 3, 44, p. 64; June 10, '44, p. 51.

Adventures of Mark Twain (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—107.7%
Round Table Exploitation—May 13, '44, p. 56; May 20, '44, p. 68; May 27, '44, p. 62, 63, 66; June 3, '44, p. 68; June 10, '44, p. 52.

Andy Hardy's Blonde Trouble (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 13, '44, p. 57; June 10, '44, p. 50.

The Bridge of San Luis Rey (U)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—95.6%
Round Table Exploitation—Mar. 4, '44, p. 57; Mar. 11, '44, p. 74; Mar. 18, '44, p. 91; Apr. 1, '44, p. 58; Apr. 8, '44, p. 51; Apr. 22, '44, p. 46, 48; Apr. 29, '44, p. 62.

Broadway Rhythm (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—100.3%
Round Table Exploitation—Apr. 1, '44, p. 64; Apr. 15, '44, p. 52.

Buffalo Bill (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—100.6%
Round Table Exploitation—Apr. 22, '44, p. 47; Apr. 29, '44, p. 60; May 13, '44, p. 58; May 20, '44, p. 64; June 3, '44, p. 62, 65, 68; June 10, '44, p. 48, 51.

Cover Girl (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.6%
Round Table Exploitation—Apr. 1, '44, p. 54; Apr. 8, '44, p. 49, 50, 53; Apr. 15, '44, p. 52, 61; Apr. 29, '44, p. 63, 65; May 6, '44, p. 62; May 13, '44, p. 55, 58; May 20, '44, p. 68; May 27, '44, p. 65, 66; June 10, '44, p. 49.

The Eve of St. Mark (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 3, '44, p. 65.

Follow the Boys (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 13, '44, p. 57; May 27, '44, p. 64; June 3, '44, p. 63.

Four Jills in a Jeep (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.1%
Round Table Exploitation—May 6, '44, p. 61; May 27, '44, p. 64; [illegible] 64.

Gaslight (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 3, '44, p. 64; June 10, '44, p. 49.

The Heavenly Body (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—99.2%
Round Table Exploitation—Jan. 29, '44, p. 56; Apr. 29, '44, p. 56; May 6, '44, p. 58; May 13, '44, p. 54.

It Happened Tomorrow (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 20, '44, p. 66.

Jam Session (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 3, '44, p. 68.

The Lady and the Monster (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 15, '44, p. 56; Apr. 29, '44, p. 63; May 20, '44, p. 64.

Lady in the Dark (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—127%
Round Table Exploitation—Mar. 18, '44, p. 91; Apr. 29, '44, p. 56; May 6, '44, p. 60, 62; May 20, '44, p. 65; May 27, '44, p. 62.

Miracle of Morgan's Creek (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross Overall Performance—122.2%
Round Table Exploitation—Feb. 19, '44, p. 63, 64; Apr. 8, '44, p. 48; Apr. 29, '44, p. 58; May 27, '44, p. 63, 65; June 3, '44, p. 63.

Passage to Marseille (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 22, '44, p. 46; May 13, '44, p. 55; May 20, '44, p. 65, 68; June 10, '44, p. 48.

Pin Up Girl (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.5%
Round Table Exploitation—May 20, '44, p. 67; May 27, '44, p. 62; June 10, '44, p. 50.

Purple Heart, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.8%
Round Table Exploitation—Apr. 15, '44, p. 53, 56; Apr. 29, '44, p. 63; May 20, '44, p. 64; May 27, '44, p. 63.

See Here, Private Hargrove (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—118.3%
Round Table Exploitation—Mar. 18, '44, p. 90; Apr. 1, '44, p. 54; Apr. 8, '44, p. 48; May 6, '44, p. 56, 61; May 13, '44, p. 55; May 20, '44, p. 64, 69; June 3, '44, p. 63; June 10, '44, p. 48.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

Shine On, Harvest Moon (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—108.9%
Round Table Exploitation—Apr. 8, '44, p. 49.

Show Business (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 27, '44, p. 62.

Song of Bernadette (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—149.5%
Round Table Exploitation—Mar. 4, '44, p. 60; Mar. 18, '44, p. 90; Mar. 25, '44, p. 66; Apr. 1, '44, p. 52; Apr. 22, '44, p. 46; May 6, '44, p. 56; May 20, '44, p. 64, 69; June 3, '44, p. 63, 68; June 10, '44, p. 48.

Song of the Open Road (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 3, '44, p. 65.

Tampico (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 29, '44, p. 58; May 27, '44, p. 64.

This Is the Life (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 20, '44, p. 67.

Three Russian Girls (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 11, '44, p. 73; June 10, '44, p. 51.

Tunisian Victory (MGM-WAC)
Audience Classification—General
Round Table Exploitation—May 6, '44, p. 56, 60; May 20, '44, p. 68; May 27, '44, p. 63; June 10, '44, p. 51.

The Uninvited (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—96.9%
Round Table Exploitation—Mar. 18, '44, p. 90; Mar. 25, '44, p. 69; May 20, '44, p. 67.

Up in Arms (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.1%
Round Table Exploitation—Apr. 1, 44, p. 56; May 20, '44, p. 68.

Up in Mabel's Room (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 6, '44, p. 61; May 20, '44, p. 66; June 3, '44, p. 62, 63; June 10, '44, p. 48.

You Can't Ration Love (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 3, '44, p. 65.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to September, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot In the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' In the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	1697
5404	A Gem of a Jam (Stooges)	12-30-43	1697
5431	To Heir Is Human (Langdon-Merkel)	1-14-44	1743
5432	Dr. Feel My Pulse (Vague)	1-21-44	1754
5405	Crash Goes the Hash (Stooges)	2-5-44	1783
5433	Bachelor Daze (Summerville)	2-17-44	1783
5434	His Tale Is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon-Brendel)	4-3-44	1922
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Money Dope (Langdon-Brendel)	6-16-44	....
5412	His Hotel Sweet (Herbert)	7-9-44	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
5504	Disillusioned Bluebird	5-26-44	....

PHANTASIES CARTOONS
(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	1911
5707	Giddy Yapping	4-7-44	1870
5708	Tangled Travels	6-9-44	....
5709	Mr. Fore by Fore	7-7-44	....

FOX & CROW
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	4-28-44	1887
5754	Mr. Moocher	7-28-44	....

FILM VODVIL
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix	1-7-44	1743
5955	No. 5 Novak's Comedy Band	4-21-44	1887

COMMUNITY SING (Series 7)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' In Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783
5660	No. 10 Mairzy Doats	3-17-44	1815
5661	No. 11 Yes'r That's My Baby	5-16-44	1887
5662	No. 12 Too Young Or Too Old	6-30-44	....

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743
5904	Traditions of Mexico	4-18-44	1922

SCREEN SNAPSHOTS (Series 23)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	1935

WORLD OF SPORTS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	1-7-44	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Give and Take	6-19-44	....
5810	G. I. Sports	7-28-44	....

LI'L ABNER
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	1935
5603	A Peekoolyar Sitcheeayshun	6-30-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-404	Main Street Today	3-25-44	1815
A-405	Patrolling the Ether	4-22-44	1838
A-406	Easy Life	5-20-44	....

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversions	12-25-43	1697
T-514	Day In Death Valley	1-22-44	1743
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-20-44	1922
T-519	Roaming Through Arizona	6-3-44	1922

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762
S-553	Groovie Movie	4-8-44	1838
S-554	Sportsman's Memories	4-22-44	1846

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-488	Storm	10-23-43	1598
	1943-44		
K-571	Immortal Blacksmith	5-20-44	1922

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-581	My Tomato	12-4-43	1697
M-582	Kid In Upper Four	12-25-43	1718
M-583	No News Is Good News	12-18-43	1697
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922

OUR GANG COMEDIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-499	Radio Bugs	4-1-44	1762
C-500	Dancing Romeo	4-29-44	1846

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-456	Strange Innertube	1-22-44	1743
	1943-44		
W-531	Zoot Cat	2-26-44	1783
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-510	Danger Area	1-1-44	1718

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	6-23-44	....

MADCAP MODELS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I Saw It on Mulberry Street	5-5-44	....

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Anvil Chorus Girl	5-26-44	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	1887
J3-5	No. 5	6-2-44	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	1838
Y3-4	Your Pet Problem	3-19-44	1922

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Trail Breakers	4-28-44	1887
R3-8	Speed Couriers	6-9-44	....

MUSICAL PARADE
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	1838
FF3-5	Fun Time	6-16-44	1911

LITTLE LULU
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	1887
D3-4	In Hollywood	5-19-44	....
D3-5	Lucky Lulu	6-30-44	....

NOVELTOON
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Silly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	....

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,112	The Pelican and the Snipe	1-7-44	1726
34,113	How to Be a Sailor	1-28-44	1743
34,114	Trombone Trouble	2-18-44	1783
34,115	How to Play Golf	3-10-44	1803
34,116	Donald Duck and the Gorilla	3-31-44	1838
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	1911
34,119	Spring Time for Pluto	6-23-44	....

SPORTSCOPE
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars [illegible]	11-5-43	1659
44,304	Mountain A[illegible]	12-3-43	1677
44,3[illegible]	[illegible]d Sports[illegible]	12-31-43	1726
44,[illegible]	[illegible]ket W[illegible]	1-28-44	1754
44,3[illegible]	[illegible]ch[illegible]allard	2-25-44	1803
44,308	[illegible]n P[illegible]	3-24-44	1838
44,309	[illegible]ast [illegible]mances	4-21-44	1887
44-310	[illegible]ys Camp	5-19-44	1946

Prod. No.	Title	Rel. Date	P.D. Page
	HEALINER REVIVALS (Average 19 Minutes)		
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677
	EDGAR KENNEDY (Average 17 Minutes)		
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	3-28-44	1838
	LEON ERROL (Average 17 Minutes)		
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803
43,705	Poppa Knows Worst	4-14-44	1838
	FLICKER FLASH BACKS (Average 9 Minutes)		
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44,207	No. 7	2-18-44	1803
	THIS IS AMERICA (Average 19 Minutes)		
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 9 Minutes)		
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	1718
	(Black and White)		
4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735
4203	Mailman of Snake River	5-5-44	1846
	MAGIC CARPET (Color) (9 Minutes)		
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659
	SPORTS REVIEWS (Average 9 Minutes)		
4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1576
4303	Fun for All	4-14-44	1846
4304	Students of Form	6-30-44	....
	(Color)		
4351	Nymphs of the Lake	6-9-44	....
4352	Ski Slopes	7-14-44	....
	TERRYTOONS (Technicolor) (7 Minutes)		
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	....
4520	Carmen's Veranda	7-28-44	....
	MARCH OF TIME (Average 18 Minutes)		
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door To Tokyo	6-16-44	1946
	DRIBBLE PUSS PARADE (9 Minutes)		
4901	Fuss and Feathers	10-29-43	1617
4902	Lew Lehr Makes the News	5-26-44	....

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (21 Minutes)		
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy		1735
....	Battle of Europe		1898
	(12 Minutes)		
....	Raid Report	11-12-43	1718

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR CARTUNES (Average 7 Minutes)		
8237	Meatless Tuesday	12-20-43	1658
8238	Barber of Seville	4-10-44	1815
8239	Fish Fry	6-19-44	1946
	SWING SYMPHONIES (Average 7 Minutes)		
8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive	5-15-44	1838
	PERSON—ODDITIES (Average 9 Minutes)		
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	1878
8378	Foster's Canary College	4-22-44	1838
8379	Varga and his Beauties	5-22-44	1911
8380	The Honest Forger	6-19-44	....
	VARIETY VIEWS (9 Minutes)		
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	1878
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	6-26-44	....
	NAME-BAND MUSICALS (Average 15 Minutes)		
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Felow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-14-44	....
	TWO-REEL SPECIAL		
7110	Eagle vs. Dragon	4-5-44	1815
	1943-44		
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	7-22-44	....
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	8-5-44	....
	FEATURETTES (20 Minutes)		
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	4-29-44	1870
9105	Night in Mexico City	3-25-44	1815
9106	U. S. Marines On Review	7-8-44	....
	SPORTS PARADE (Average 10 Minutes)		
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	....
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	....
9511	Colorado Front	7-1-44	....
	MELODY MASTER BANDS (10 Minutes)		
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range	6-10-44	....
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
9609	Junior Jive Bombers	7-1-44	....
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	....
9311	A Wild Hare	6-17-44	....
9312	The Cat Came Back	7-15-44	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
8725	Little Red Riding Rabbit	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659
	1943-44		
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	....
9710	Slightly Daffy	6-17-44	....
9711	Brother Brat	7-15-44	....
	"BUGS BUNNY" SPECIALS (7 Minutes)		
9721	Bugs Bunny and the Three Bears	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	....
8724	Hare Force	7-29-44	....
	SANTE FE TRAIL WESTERNS (Average 20 Minutes)		
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1596
9109	Gun to Gun	1-8-44	1726
9110	Roaring Guns	2-19-44	1754
9111	Wells Fargo Days	4-1-44	1870
9112	Trial by Trigger	5-27-44	1911
	VITAPHONE VARIETIES (Average 10 Minutes)		
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870
9406	Throwing the Bull	7-29-44	....
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Black Marketing		1535
	Glamour Girls of 1943		1557
	Last Will and Testament of Tom Smith		1576
	Day of Battle		1617
	Suggestion Box		1617
	Chief Neely Reports to the Nation		1659
	Brothers in Blood		1659
	Family Feud		1659
	Food and Magic		1659
	Destination: Island X		1967
	No Exceptions		1726
	This Is Worth Fighting For		1743
	At His Side		1803
	Prices Unlimited		1838
	The Why of Wartime Taxes		1838
	The Negro Soldier		1846
	America's Hidden Weapon		1846
	Road to Victory		1911
	It's Your War, Too		1922
	No Alternative		1922
	BRITISH MINISTRY OF INFORMATION		
	Silent Village		1415
	In the Drink		1496
	These Are the Men		1496
	The Last Hazard		1496
	Common Cause		1534
	Women of Britain		1534
	I Was a Fireman		1677
	Before the Raid		1697
	Danger Area		1718
	Naples at War		1946
	Lita Marlene		1946
	MISCELLANEOUS		
	War in the Mediterranean (English Films)		1415
	Trade Horizons (Scheftel)		1677
	Avengers Over Europe (Telenews)		1697
	Parade of the Past (Fun Film)		1870
	Cameramen at War (Astor)		1946

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1948-1949.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1936-1937.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1545	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 1,'44	....	.....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	May 6,'44	1877	936	1947
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	.....	....	1747	....
America (color)	MGM	....	Brian Donlevy-Ann Richard	Special	....	.....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	.....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1947
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45		....		1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	Not Set	73m	June 17,'44	1945	1923	....
Arizona Trail	Univ.	808	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	.....	....	1545	....
Arizona Whirlwind	Mono.	...	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	41	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arsenic and Old Lace	WB	...	Cary Grant-Raymond Massey	1944-45	....	.....	....	1806	....
Atlantic City	Rep.	...	Constance Moore-Bradford Taylor	Not Set	....	.....	....	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BANJO on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color)	MGM	...	Red Skelton-Esther Williams	Block 8	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Battleship Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	.....	....	1899	....
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	.....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	.....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	.....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	.....	....	1599	....
Bowery to Broadway	Univ.	....	Contract Players	Not Set	....	.....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 15,'44	....	.....	....	1923	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	.....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1947
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1947
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	...	Ann Corio-James Bush	July 29,'44	....	.....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	.....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	.....	....	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Block 8	95m	May 27,'44	1909	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....

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Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	.....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	.....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	.....	....	1786	....
Coastal Command (British)	RKO	..	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (Reissue)	Rep.	3305	Gene Autry	July 15,'44	....	.....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	.....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	.....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	1944-45	....	.....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	....	.....	....	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	...
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	.....	....	1835	....
Double Furlough (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	.....	....	1913	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	.....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	.....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	1947
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	.....	....	1606	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	.....	....	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1947
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	.....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	.....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	.....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	.....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1947
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....

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Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Block 6	....	.....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	....	Lorna Gray-Peter Cookson	Not Set	....	.....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	.....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	80m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	1944-45	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	.....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	90m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	.....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	75m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	105m	June 10,'44	1934	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	.....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	1944-45	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45	....	.....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	.....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	1947
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	1944-45	....	.....	....	1747	....

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Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	....	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Not Set	....	.....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	.....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1947
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1947
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	....	.....	....	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	.....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	.....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	....	.....	....	1817	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	July 8,'44	....	.....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1902
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Block 6	....	.....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1902
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	July 13,'44	....	.....	....	1890	....
Love of Madame Sand, The (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	.....	....	1715	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	.....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	....	.....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Block 6	....	.....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	.....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	.....	....	1676	....
Marshal of Reno	Rep.	....	Bill Elliott-Bobby Blake	1944-45	....	.....	....	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	.....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	.....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	.....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1786	....
Mexican Fiesta	PRC	....	Armida-El Brendel	Not Set	....	.....	....	1889	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	.....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	....	.....	....	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Not Set	146m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Aug. 3,'44	....	.....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....

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My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	.....	....	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	1944-45	....	.....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1902
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	....	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	.....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	.....	....	..	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	July 15,'44	....	.....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	.....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1902
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	.....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	1944-45	....	.....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	.....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1947
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	..
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1902
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1947
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	...	Claudette Colbert-Fred MacMurray	1944-45	....	.....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	..
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	.....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal, The (Fr.)	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	1944-45	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1902
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 17,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	.....	....	1530	....
Riders of the Deadline	UA	.	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	.....	....	1835	....
Road to Utopia	Para.	.	Bing Crosby-Bob Hope-D. Lamour	1944-45				1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....	..	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....

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Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	...	Gary Cooper-Ingrid Bergman	1944-45	..	.....	....	1431	....
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	....	Pat O'Brien-Carole Landis	July 20,'44	80m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set		.....	....	1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1947
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	....
Sensations of 1945	UA-Stone	....	W. C. Fields-Eleanor Powell	July 1,'44	...	.....	....	1746	...
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	....	.....	....	1923	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	...
Shadows in the Night (formerly Crime Doctor's Rendezvous)	Col.	....	Warner Baxter-Nina Foch	July 27,'44	....	.....	....	1899	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	.....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1947
Shipbuilders, The (British)	Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1947
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	...	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	..	.	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	..	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set		.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1947
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	..
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	.....	....	1890	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	.....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1902
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	.....	....	1890	....
Step Lively (formerly Manhattan Serenade)	RKO	....	Frank Sinatra-George Murphy	Block 6	....	.....	....	1785	....
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	.....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	..
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	..
Summer Storm	UA	....	George Sanders-Linda Darnell	July 15,'44	107m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	1944-45	...	.....	....	1786	...
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	1944-45	....	.....	....	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	.....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Hunter Girl	RKO	....	Laraine Day-Alan Marshall	Not Set	....	.....	....	1890	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	.....	....	1889	....
They Met in Moscow (Russian)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set		.....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	.....	....	1786	....

Title	Company	Number Prod.	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
Thundering Hoofs	UA	....	William Boyd	Not Set	....	.....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	1944-45	....	.....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	.....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	.....	....	1923	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	.....	....	1923	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	....	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	.....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	....	.....	....	1899	....
Ukraine in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1902
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	.....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	.....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	.....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,44	1887	1850	....
Wac, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Not Set	....	.....	....	1899	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	....	.....	....	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Special	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	.....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	1944-45	....	.....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	.....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	...
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1936.

in the next issue of

BETTER THEATRES

GUIDE TO POST-WAR THEATRE PLANNING

. . . presenting basic plans for theatres of two capacities—500 and 1,000 seats . . . with related counsel on provisions for projection, air-conditioning, illumination, maintenance and equipment installation.

In Collaboration with ARCHITECTURAL RECORD

• • •

"MOTION PICTURE THEATRES rank high in the list of new buildings to be erected after the war, as well as in the list of essential modernization. The post-war theatres will show immense strides in truly modern, functional design. . . . The environment provided for the motion picture audience will be convenient, comfortable and stimulating because of the forms, materials and arrangement, rather than because of extraneous, applied stylistic ornamentation. As a result the theatre will be not only more functional, but less expensive in first cost and in maintenance cost than the prewar theatre."—**KENNETH K. STOWELL, Editor, Architectural Record.**

"The industry, beginning along about 1937, was engaged in a large modernization program when war struck the nation. Besides stopping the construction and remodeling program, war imposed restrictions upon maintenance which have accelerated deterioration. Additionally, the war industries have produced an extraordinary shift in population, some of which is expected to prove permanent. There must be, therefore, unprecedented expansion, replacement and restoration of the motion picture exhibition plant after the war. . . . The theatre business is already planning for this, and it is to provide practical, authoritative guidance to motion picture theatre operators and their architects in such planning that **Motion Picture Herald** and **Architectural Record** join in an issue featuring postwar theatre design. It should be to all theatre executives, engineers and architects an issue of enduring value."—**GEORGE SCHUTZ, Editor, Better Theatres.**

—IN THE ISSUE OF JUNE 24th

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in

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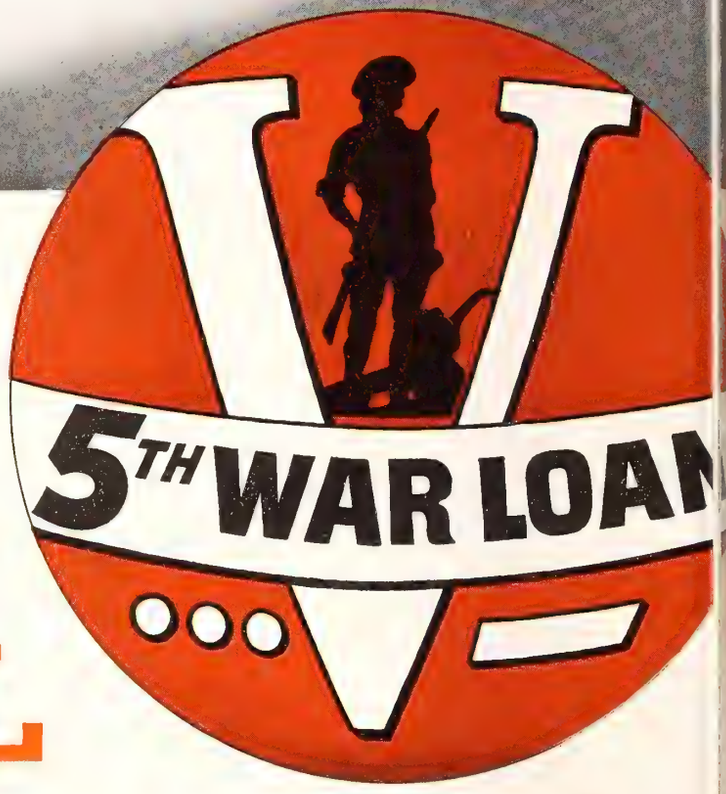
BASIC FACTS FOR PLANNING THE POST-WAR THEATRE

Presented in collaboration with Architectural Record



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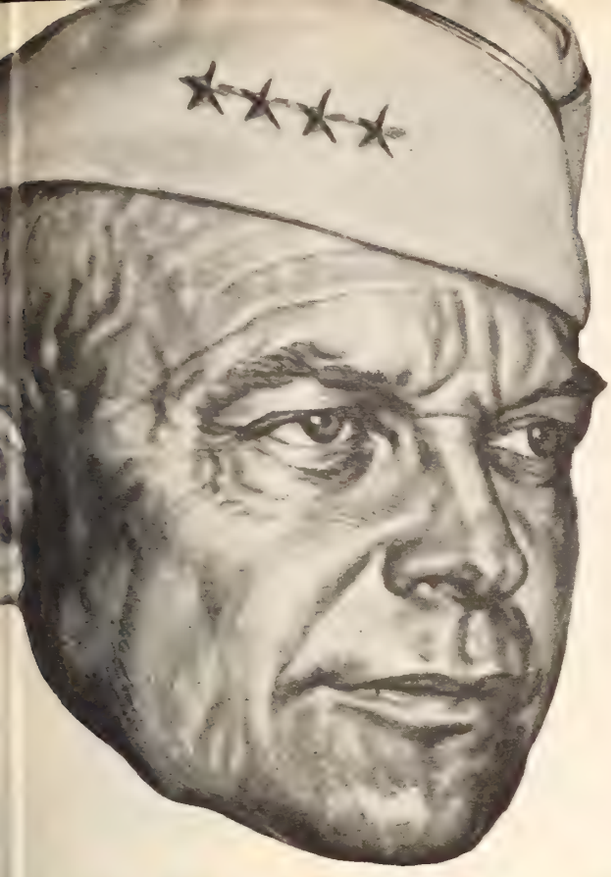

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To win that
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20th CENTURY-FOX

BE WORTHY OF THEM! FIGHTING FIFTH WAR LOAN NEEDS YOUR FIGHTING SHOWMANSHIP!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY, *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 155, No. 13 | June 24, 1944

WAR and NEWSREEL

OUR war machine has within a week distinguished itself by handsomely competent delivery of news pictures of the Invasion, and, also by an invasive piece of bureaucratic arrogance in disservice of all causes.

The newsreel pictures of the Invasion have now been in circulation for a week and no reader needs telling of their excellence. They are, incidentally, the first news pictures of the war to be delivered while still news. We waited for a year and the unsubtle timing of an anniversary for pictures of Pearl Harbor. We waited months on end, and to no military purpose, for Tarawa.

Neither the motion picture industry, nor its public, is to be grateful for the Invasion pictures. They were due when delivered. The fact that they were approximately on time merely points up the fact that generally pictures of the war for the public have been too little and too late —while that same public has been indicted for being unaware of the war.

In the recent demonstration the newsreels were required, by arrangement of the War Department with the War Activities Committee, to junk their own prepared material and to issue, instead, a two-reel previously pre-canned production, "Eve of Battle". This was at great expense of film stock. The intrinsic merit of the release, made by the skilled Colonel Frank Capra, has no bearing on the issue. The "Eve of Battle", a curious title for mid-war, was indubitably an excellent piece of film. It was not made for, nor was it suited for, placement in the regular flow of newsreel release, with all that is implied in both newsreel production and newsreel exhibition. First off, the exhibitor expects a newsreel in something around ten minutes of screen time and he is not set for the exhibition of a two-reeler out of that can. The show is not timed for it, and show timing is show timing and nothing can be done about it without notice.

The nonchalance which assumed that because somebody wanted it the whole system of newsreel publication was to be upset at a nod is not to be forgiven. The same presumption might just as well have asked the metropolitan newspapers of the nation to suspend their Sunday editions and print and distribute, at their own expense, instead, a tract on the war from a manuscript taken off the shelf.

It is entirely inexplicable that the newsreels should have yielded to this ill-advised pressure. A genuine sense of the status of publication which has been, or should have been, won by the newsreels would hardly have permitted it. There is more than what is called "show business" in the newsreel.

Until that is recognized, the newsreels will be pushed around, and that means the picture industry, too. Cooperation is one thing, intimidation is another.

Newsreels, no more than newspapers, can be run by the whim, impulse or inspiration of generals. When the war machine wants something delivered on the newsreel screen—and it so often does and has—the way to get it is to present the situation and the material to the men who make the newsreels. It is neither appropriate nor effective to tell them how, or to send them a screen package for delivery.

The newsreels have been laden with a flow of bureaucratic whims and products of pressure all through the war and have not complained, officially. They have given until it hurts. It has hurt the quality of the newsreels as purveyors to the public in their own proper functions, and it has not served that public or the nation and its cause. They merely have been vulnerable to pressure. The newsreels are the properties of corporations and an industry which has been under fire of federal attention for years and years. That has not the remotest bearing on their function and responsibility to the motion picture public, but seemingly it has made them tender.

The cause of the war machine, and all its generals, and of the nation, would be better served if the newsreels were left free to do what they consider best and most interesting to do. A committee might be set up —since the bureaucrats are so fond of committees. The members assigned to take care of the war news pictures on the screen should be made up of the men who make the newsreels. Some nominations: Richard, Reek, O'Brien, Mead, Hatrick, Clofine, Ullman, Ament. They all have seen more than one war on the screen and

[*Continued on following page, column* 1]

1924 M-G-M 1944

WITH this issue we signalize the twentieth anniversary of the advent of Metro-Goldwyn-Mayer, rich in the traditions and skills of creative showmanship. The recordings of these pages thus devoted to M-G-M strand together the story of yesterday and today and with glimpses of the design.

M-G-M was born, full grown, of mergers of experience, just when the feature picture of the silent era had come to full flower, with a decade of performance behind it.

Fifteen of the twenty years remembered here have been in the period of the screen's maturity, with speech and sound completing its faculties as a medium of drama—the greatest. A measure of what that participation and achievement has been will be had for every reader of our showman audience by the array of titles and personalities.

Never before has there been quite such a presentation of the vitally essential nature of personality in this art and this industry. The artists are represented in hundreds, each for his gifts, and the recording may not, under wartime paper quotas, be quite complete. It is pleasant in this journal of the exhibitor to observe that the enterprise we honor today took its origin with Mr. Marcus Loew, exhibitor, meeting a box office problem, and to find here, too, in the organization which has developed, executive showmanship represented in Mr. Nicholas M. Schenck, production in Mr. Louis B. Mayer, distribution in Mr. William F. Rodgers, promotion in Mr. Howard Dietz.

The forecasts for 1944 and the designs for operations in the motion picture world of tomorrow make it apparent that in its twenty years M-G-M has made a stellar beginning.

—*MARTIN QUIGLEY*

THIS WEEK IN THE NEWS

Post-War Plan

W. F. CROCKETT, president of the Virginia MPTO, last week warned exhibitors that the 20 per cent tax on admission to theatres would not necessarily be automatically cancelled six months after the war ended, and that elimination or reduction of the war levy could not be counted upon "without a very hard fight."

Mr. Crockett said a House Ways and Means sub-committee would start this autumn to hold hearings on post-war taxation. "It is essential that the motion picture industry be prepared to present a constructive program at that time," he warned.

He has suggested that exhibitors discuss the post-war tax situation before appearing before the House committee with any conflicting ideas.

Gift Films

THE industry's gift films in 16mm distributed by the Army's overseas motion picture service are now reaching a larger number of men and women in the armed forces throughout the world than at any time since the industry donated its Hollywood product to the Army. In the month of March a total of 73,609 shows were given to a total audience of 29,617,000. The Army is now conducting a survey of its 21 overseas distribution exchanges to determine how many shows reached how many servicemen and women on the night of June 1. The figures will be reported in a few weeks.

WAR and NEWSREEL

[*Continued from preceding page*]

they know what to do about it. They are not military experts but they do know the United States and its people, what they will look at and how much.

■ ■ ■

COUNTRY NOTES—Sunday's dusk seeps across the valley of the Silvermine. The evening comes alive with those soft sounds of summer's day passing into summer's night. White flowers gleam in deepening shadows. Fragrances subdued all day by wind and sun ride in on the mist and dew. Here there is peace. Fireflies, a-mating bent, signal in pale fluorescence. High overhead, so high their lights seem to match the stars a thousand light years away, there is the drone of a flight of four-motored bombers. They are headed northeast-by-east. Alert, vigourous young men, beginners of life, are at the controls and instruments up there. When they touch earth again it will be in the thin early morning light of Newfoundland. Swiftly they will be off again for Over There. When the next evening comes they will be on the brink of hell and fury, riding high into the great adventure. An early cricket chirrs a song that says that autumn is coming, even though spring has just gone. There is a War Bond drive in town. —*Terry Ramsaye*

TRADE suits storm in as Consent Decree truce wanes — Page 13

INVASION Bond drive keeps pace with fighting front — Page 14

M-G-M's Twentieth Anniversary—A Special Section — Pages 15–42

PARAMOUNT note issue to Balaban approved by stockholders — Page 61

ON THE MARCH—Red Kann discusses new United Artists setup — Page 62

LOEW stockholders to vote on pension plan for employees — Page 62

THEATRE television now ready, RCA tells Allied — Page 64

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Anniversary Stars

TO substantiate its slogan of "More Stars Than There Are in Heaven," names were added this week to the list of Metro-Goldwyn-Mayer screen players who are rated as stars. The new stars were announced in connection with M-G-M's Twenty Year Anniversary, being observed officially during the week of June 22-28.

Those honored were Laraine Day, Kathryn Grayson, Van Johnson, Gene Kelly, George Murphy, Margaret O'Brien, Susan Peters, Ginny Simms, Robert Walker and Esther Williams.

When the company was founded in 1924 it had six stars—Mae Murray, John Gilbert, Lillian Gish, Lon Chaney, Ramon Novarro and Antonio Moreno. The contract list now totals 162, including 33 with star ratings—and this despite the fact that 19 leading players are now serving with the armed forces.

The sales department, under William F. Rodgers, earlier this week reported that every theatre in the country, with the exception of three in the Indianapolis area, had been booked to show an M-G-M feature, short or newsreel, during the anniversary week.

The Mobilized Family

JAMES H. ARTHUR, attorney for the Fanchon and Marco circuit, St. Louis, was tendered a farewell luncheon last week in that city by his friends and associates. The luncheon, sponsored by the Variety Club, of which he is barker, marked Mr. Arthur's departure for Quantico, Va., where he will be trained as a Marine second lieutenant.

Mr. Arthur is the 11th member of his mainly theatrical family to enlist. In service now are his brother, David, the circuit's former assistant general manager, now a Marine second lieutenant; his brother Edward, formerly a circuit executive, now an Army Lieutenant; his nephews, Harry C. Arthur III, Marine First Lieutenant, Tom Arthur, Army Air Force Second Lieutenant, s/2cl Harry King, attending radar school, Lieutenant James T. Rounds, bombardier, Sgt. Edward Hunt, air-crew, Cpl. Jerry Doyle, chief turret mechanic, and Captain James J. Doyle, ordnance.

Toastmaster at the luncheon was Harry C. Arthur, Jr., who remains behind to manage the circuit.

Patriot

THE first Bond purchased at the Uptown theatre in Cleveland for this the Fifth of the War Loans was a $500 Bond, and the purchaser was a Japanese who gave the name of Mitsuo Umeda Konda, his mother's address as in a relocation camp in Arizona, and the information that he is an American citizen on call for military duty. Julius Lamm is manager of the theatre.

Talent Source

THE Blue Network's war-worker feature, "Swing Shift Follies," will be shown on the stage in Chicago if plans of Ben Banowitz, operator of four neighborhood theatres there, mature. Mr. Banowitz plans to use defense plant worker talent, and present them as units in local theatres. He has canvassed 1,300 plants, and is now approaching 20 houses of large seating capacity. The best players in each neighborhod theatre will then form a unit which, he hopes, will play a Chicago house.

Golden Gift

A GIFT of $100,000 has been contributed by John Golden, Broadway producer, "for the general benefit and cultural advancement of the legitimate theatre." Mr. Golden made his donation Tuesday in New York to the recently formed Foundation Advisory Committee of the Theatre. The gift is intended to finance a program devoted to the relief of the needy in the entertainment field; the organization of a standing reportory group that will ultimately lead to a sibsidized national theatre in New York and for the providing of funds to aid young, promising playwrights. Awards and fellowships for writers and actors are included in the project.

In making the donation, Mr. Golden, who pledged "more if the experiments justify," has fulfilled a desire of long standing "to put back in the theatre or to plow under a good part of the profits for which I am beholden to dramatists, actors and others of the legitimate theatre." In his opinion, "for years, a subsidized, national or civic theatre, free to produce the finer things at a low price for the people, has been devoutly wished."

The fund will be used in conjunction with the Standing Repertory Company which will be organized with Mayor LaGuardia and the City Center, the civic theatre which recently completed its first Broadway season.

Road Show

"IT HAPPENED ONE NIGHT," the film comedy written by Robert Riskin and directed by Frank Capra which Columbia produced in 1934 and which had far-reaching effects on the pattern of screen comedy as well as on the men's underwear business, was presented as a stage play in Moscow Monday night at the Comedy theatre. According to the New York *Times* Moscow correspondent, the play "drew enthusiastic applause and laughter from the audience which was seeing its first American comedy produced here in several years. The first-night audience thought the play well produced and acted." The play, called "On the Road to New York" in Russian, was directed by Sergei Jutkevigch, Soviet stage and film director, who attempted to maintain a cinema motif throughout by keeping on stage a huge screen from which the characters stepped to play their parts.

Wanger Agenda?

WALTER WANGER, producer of pictures with purpose, told Oregon newspaper publishers in their 57th annual convention at Eugene last Friday that "post-war is now" and "the most urgent home front problems to be dealt with by screen and press are veterans' rehabilitation, post-war employment, housing, inter-racial friction and education. The Number One problem for the people of the United States is the reincorporation into our national life of the men and women of the armed forces," he said.

Declaring screen and press to be faced with "a challenge and an opportunity," the producer whose films have dealt earnestly with issues of major consequence on most occasions in the past, continued, "The hope of the American people lies not in our being the best nourished, the wealthiest or the best clothed nation in the world—it lies in our being the best informed."

The topics enumerated as "the most urgent" are among the subjects which Hollywood has not treated in its productions for the entertainment screen—yet.

Basic Facts for Planning the Post-War Theatre

What one needs to know for the fundamental, organic planning of an efficient motion picture theatre is presented in Better Theatres, with this issue, as a source-book for those contemplating now or later to build a theatre after the war.

The plans and tributary suggestions represent all of the principal technologies of which the finished theatre is essentially a complex. There is a basic scheme for a theatre of 1,000 seats, another for one of 500 seats, each with alternative arrangements to meet code restrictions now existing, both anticipating, however, better practices.

Studiously avoided has been a hypodermic vision of The Future. Offered are basic facts which may be widely applied with advantage, regardless of individual taste and locality—and, within reasonable degree, also of time.

—George Schutz

For the Record

STORED now by the Museum of Modern Art Film Library, New York, are 17,730,848 feet of film, it announced last week, in marking its 15th anniversary.

The museum's films have been exhibited by 819 organizations, including 58 universities, 83 colleges, and Army camps, USO clubs, churches, libraries, and unions.

Colleen Moore, silent screen star, now a Chicago stock broker's wife, last week presented the Museum 15 of her outstanding pictures: "Little Orphan Annie," "Her Bridal Nightmare," "So Long Lettie," "Come On Over," "Broken Chains," "Flaming Youth," "So Big," "Sally," "Irene," "Twinkle Toes," "Lilac Time," "Happiness Ahead," "Her Wild Oat," "Synthetic Sin" and "Why Be Good." These range from 1919 through 1929.

Civilian Needs

Washington Bureau

THE War Production Board made public Wednesday estimates of the Office of Civilian Requirements of the amounts of essential goods needed by the civilian economy, showing that from 3,625 to 4,394 units of 35mm film equipment will be required during the coming quarter, while not more than 1,290 units will be produced. At a recent meeting of the Photographic Equipment Industry Advisory Committee of the OCR, it was recommended that civilian production be resumed at the earliest possible date.

The OCR estimated that purchases of photographic equipment by Government agencies averaged about $30,000,000 a quarter but that less than 50 per cent of this represented typical consumer goods.

OCR officials Wednesday again warned that no freon gas would be available this summer for theatre air-conditioning.

Mr. Brady's Birthday

WILLIAM AUGUSTIN BRADY, dean of drama, cinema and pugilism, Monday of this week passed, but did not celebrate, his eighty-first birthday, in New York between his office at the Playhouse and his penthouse in upper mid-town. "It is," he said, "another day," busying himself the while with manuscripts. He is still looking for a play. Mr. Brady, as stated in THE HERALD June 3, considers that "the movies are here to stay." On that occasion he observed that he had not retired but that all the writers had gone to Hollywood. His birthday observation for the young was, that "the weakness of youth is its frequent contempt for the experience of others."

Cited

FOR "ingenuity and untiring efforts in designing and assembling jeep-mounted mobile cinemas in New Guinea during 1943."

With these words General Sir Thomas Blamey, Commander-in-Chief of Australian Military Forces, cited Warrant Officer Albert A. Hinchey, in the first official recognition of its kind from the Australian military authorities on the value of entertainment for the armed forces, and the appreciation of difficulties Officer Hinchey and his men encountered in showing motion pictures in battle areas.

Within 48 hours after Lae had been captured from the Japanese, one of Officer Hinchey's teams was showing films by means of jeep mounted RCA equipment, which had been flown in from another area.

The Warrant Officer established a workshop in New Guinea, where equipment was kept in operational fitness, rearranged the layout of some equipment with the necessary power supply, so that they could be mounted on jeeps for transportation by plane.

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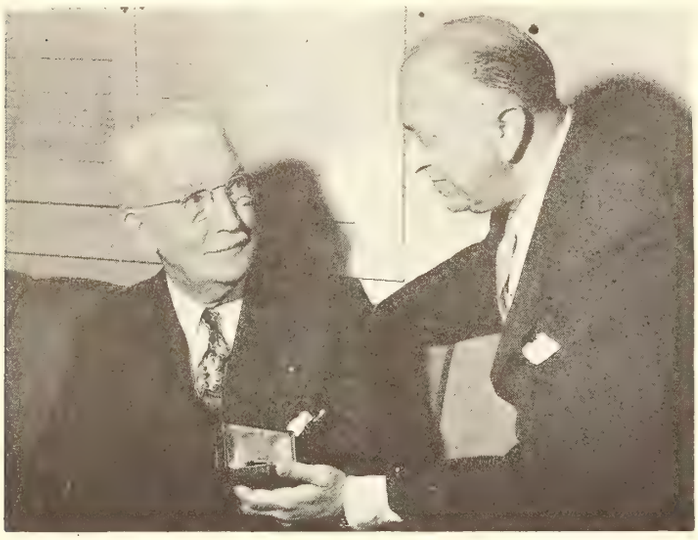
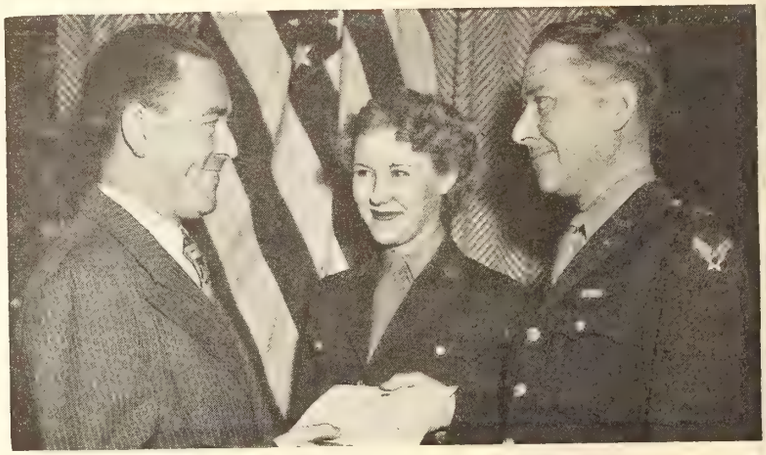
THIS WEEK the Camera reports:



FIRST. Irving Cummings, right, Columbia producer-director, receives the Thomas A. Edison Foundation Gold Award from Dr. Rufus B. von Kleinsmid, president of the University of Southern California. He is the first member of the motion picture industry to receive the medal, presented for outstanding achievement in the arts or sciences.

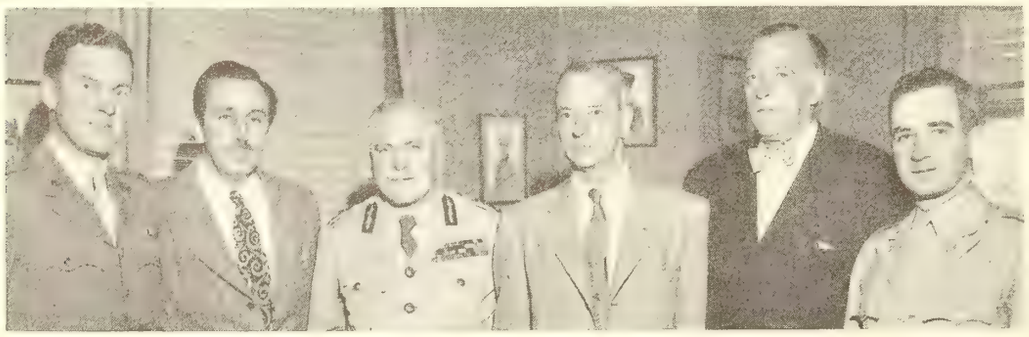


JOE COOPER, of the publicity department of Evergreen Theatres in Seattle, receives a certificate of appreciation from the Army Air Forces for his outstanding contribution to the Air WAC recruiting campaign. Presenting the certificate is Major Howard K. Walter, right, regional director of the recruiting campaign. Looking on in the background is Pvt. Betty Good.

Cosmo-Sileo Photo

PETER COLLI, supervisor for Warners in the Caribbean territory, in New York this week predicted rapid post-war expansion of the market in his territory for Hollywood pictures.

THE ACADEMY entertains Gregor Irsky, chief engineer of the Soviet film industry, at the Brown Derby in Hollywood. Left to right: Walter Wanger, Mr. Irsky, James Hilton and Mikhail Kalatozov, chief Soviet film emissary to the American industry. See page 97.



Metropolitan Photo

AT THE RKO home office in New York: Major Don H. Dwyer, aide to the Australian commander-in-chief; Walt Disney; General Sir Thomas Blamey, chief of the Australian military forces; Ralph Doyle, RKO director for Australasia; Phil Reisman, head of foreign distribution, and Major A. K. McCleary, U. S. A.

MICKEY ROONEY, a Motion Picture Herald - Fame Money Making Star since 1939, became a buck private June 14, reporting fo induction at Fort MacArthur. His last MGM film was "National Velvet"

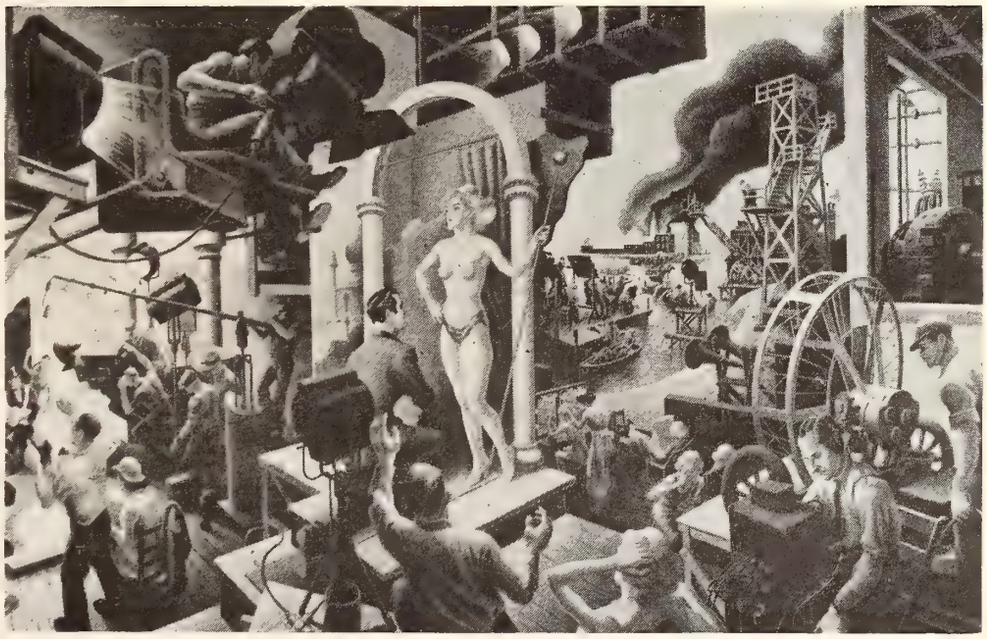
MEMBERS attending the first meeting of the new United Artists board Tuesday in New York, reading clockwise around the table, were: E. Claude Mills, Rex Dennant, Gradwell L. Sears, Harry Muller, Edward C. Raftery, G. L. Bagnall, Neil Agnew, Isaac Pennypacker, Charles P. Blinn. See page 78.

JOE E. BROWN receives the Eisenhower Medal designating him the "1944 father to all men overseas" from Mayor Fletcher Bowron of Los Angeles. The award was made to the comedian, who has entertained two million men overseas, by the National Fathers' Day Committee with the permission of the General.

MGM SALES executives early this week completed plans for Leo's twentieth anniversary week starting Thursday by booking every theatre in the country for an MGM feature or short. In New England, above, are Maurice Wolf, E. K. O'Shea, Charles E. Kurtzman and Tom Donaldson.

By Staff Photographer

PAUL TERRY, flanked by Philip Scheib, musical director, and Harvey Day, sales manager, examines a copy of a book on animated cartoon-making prepared by his staff, during a tour of his Terry-toon studios at New Rochelle. Besides training films, the studio will make 28 for 20th-Fox.



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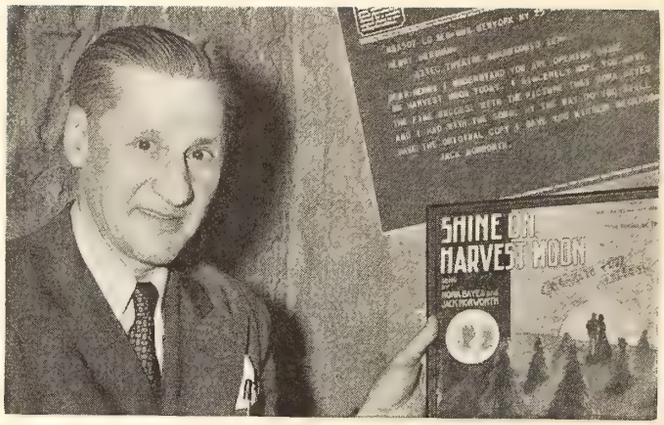
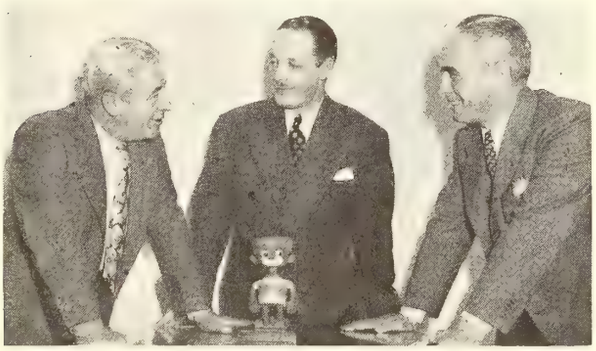
THOMAS HART BENTON, artist famed for his Americana, painted this mural after spending a month on the Twentieth Century-Fox lot in Hollywood. This month it is part of an exhibition on "Show Business" at the Associated American Artists Galleries in New York.

JAMES A. FITZPATRICK contracts to produce features in Mexico and South America for Republic. He is flanked by James R. Grainger and Herbert Yates of that company.



HENRY BERGMAN, manager of the Aztec in San Antonio, and former member of the vaudeville team of Clark and Bergman, displays his original copy of Jack Norworth's "Shine on, Harvest Moon", presented to him by the author in 1908. Naturally, he's playing the Warner picture.



OSCAR MORGAN outlines the Paramount 1944-45 shorts program for Herbert Kaufman and J. A. Clark at a district sales meeting in San Francisco.

INDIANAPOLIS citizens subscribed $7,000,000 at a Bond Dinner and auction in conjunction with the world premiere of "Home in Indiana" last week. Leo C. McNamara, who contributed a three months' old trotter named "Jeanne Crain", which was auctioned off, here shakes hands with Governor F. W. Schricker, at right, while Marc Wolfe, exhibitor and state WAC chairman, looks on with Jeanne Crain, star of the picture.

THE FOREIGN market delegation at the Columbia regional sales meeting in New York: David A. O'Malley, Bernie Zeeman, Louis Goldstein and Jack Sega.

DOWN in San Antonio motion picture people helped to make a YMCA centennial celebration banquet a success. Here are Francis Harmon, coordinator of the WAC; Governor Coke Stevenson of Texas; L. C. Griffith of Texas and Oklahoma; Governor Robert Kerr of Oklahoma; and E. E. Collins, city manager for the Interstate circuit. Mr. Griffith and Mr. Collins were co-chairmen.

TRADE SUITS STORM IN AS DECREE TRUCE WANES

Both Sides Consider Trial in Decree Impasse; 12 New Suits Filed in Year

The trade practice controversy with the Department of Justice has arrived at a position exactly between the end of the beginning and the beginning of the end.

The truce in the basic suit, U. S. versus Paramount, et al., grows thinner. Tempers are shorter. Negotiations are sharper.

Both sides are considering trial. That would mean the long, costly and probably bitter court battle, which has been avoided—or maybe only postponed—by the Consent Decree.

The again so-called "final concessions" of the Big Five, the defendants of the Decree Group, were to be submitted to the Government by the end of this week or the first of next.

Meanwhile, the issues are back in the courts all over the map in localized actions against the distributors. In a little more than a year exhibitors have filed 12 new anti-trust suits. Fourteen old actions, some on the court dockets for several years, have been called to trial or set for early hearing.

Distributor Prevailed In Several Suits

But the while, on the other side of the slate, the defendant distributors have prevailed in a number of local civil actions.

The Government is ready to go to court, if the majors do not agree to "give more milk," as stated in the Texas language of Tom C. Clark, Assistant Attorney General, he indicated last week.

The distributor defendants are ready to go to court, too, a home office attorney said this week. He indicated that the companies "feel they have reached the maximum in concessions." That means "no more milk."

"Neither side really wants a court fight," he added. "But we are prepared if there is no other way out."

Mr. Clark, who has been away from his desk this week, was expected back in Washington by Monday. Joseph Hazen, former Warner Bros. general counsel, who has been retained by the majors to represent them in Decree negotiations, was planning to leave for Hollywood at mid-week but was to return in 10 days to take up with Mr. Clark where they left off a week ago.

Cancellation, Expansion and Arbitration At Issue

Three of the principal clauses which effected the impasse between the Department of Justice attorneys and the consenting companies, and which Mr. Clark hopes can be resolved in the application of the "more milk" policy, involve unlimited cancellation, with fewer limitations based on the price of film rentals; freezing of circuit expansion, and liberalized arbitration permitting exhibitors to seek virtually any run by arbitration.

Government lawyers have indicated that on the basis of experience in the three key field anti-trust prosecutions brought against the industry by the Department of Justice, the Department could move swiftly into action for the trial against the Big Five.

The field suits filed by the Government soon after the principal anti-trust proceedings were started in New York in 1938 were the Crescent case in Nashville, now on appeal before the U. S. Supreme Court; the Momand action against Griffith Amusement Company in Oklahoma City, on which decision is pending, and the Schine case, which came to trial in Buffalo last month and has been postponed until the autumn. The Government dropped the "Little Three," Columbia, United Artists and Universal, from these cases.

This week the Schine circuit charged that dismissal of the "Little Three" just before the trial began was the result of a "secret" agreement between the Government and the distributors.

Majors Won Victory In Prefect Case

Several civil suits against the distributors which came to trial in the past few months resulted in victory for the majors. One of the most important civil actions was the $5,452,575 anti-trust suit of the Prefect Theatres, Inc., in New Haven against the eight distributors and the RKO and Skouras circuits. In April, Judge Carroll C. Hincks of the U. S. District Court dismissed the suit after directing the jury to return a verdict in favor of the defendants. This terminated a major anti-trust action which had been pending for three years. Plaintiffs have filed a motion for a new trial. If it is denied, they will appeal.

Another victory for the distributors was the court dismissal in mid-April of the $1,350,000 anti-trust suit of William Goldman of Philadelphia. Mr. Goldman filed suit against the Warner circuit and the eight distributors two years ago. The plaintiff has since filed an appeal which eventually may reach the U. S. Supreme Court.

A special master's report filed in May in Detroit on the charges brought in 1941 by Greater Detroit Theatres against the Cooperative Theatres of Michigan and six distributors, recommended dismissal of the action. Donald L. Quaife, special master, ruled there was no proof of violation of the Sherman Anti-Trust Act, and that the Robinson-Patman Federal Fair Price Act did not apply to the film industry.

The most recent exhibitor action against the major companies is the one filed last Wednesday in Pittsburgh Federal Court by 24 Pittsburgh and Alleghany County operators against the eight distributors, charging monopoly, conspiracy, "harassment" and violation of the Restraint Act.

The restraining order sought by the plaintiffs, if issued, would prevent a distributor from charging more in film rentals to independents than to his own theatre and would restrain him from entering a "combination and conspiracy to eliminate, suppress and prevent competition by plaintiffs and other independent exhibitors."

The plaintiffs are Morris Roth, Esther F. Roth, the Brushton Theatre Corp., the Buena Vista Amusement Co., C. F. Herman Bart, Ralph L. Norman, Jack Mervis, David Barnholtz, H. Finkel of the Carson Amusement Co., Sharpsburg Theatre Enterprises, William J. and Harry M. Walker of the Crafton Theatre Co., Harry Rachiele of the Chateau Amusement Co., Associated Theatres, Paramount theatre of Braddock, Hazlewood Theatres, Regent Square Theatres, Sheridan theatre, Bessie Fineman, Peter Antonopolos and the Rochester Amusement Co.

Defendants Seek Dismissal of Rosyl Action

In the battle over subsequent runs in the Newark area, the anti-trust suit brought last September by Rosyl Amusement Company against five major circuits and eight distributors, six more defendants, Skouras Theatres, RKO, Loew's Paramount, Columbia and Motion Picture Producers and Distributors of America, filed answers three weeks ago seeking dismissal of the suit. The plaintiff seeks triple damages for alleged unlawful acts to stifle competition and to restrain trade in the distribution of films in the Jersey City area.

Motions for a new trial in the Jackson Park theatre anti-trust case were denied recently in Chicago by Federal Judge Michael Igoe. Myles G. Seeley, attorney for the defendants, Balaban and Katz, Paramount, Warners, RKO, Twentieth Century-Fox and Loew's, filed the motion. It was indicated that the attorney would take the case to the U. S. Circuit Court of Appeals. The plaintiff was awarded a judgment of $360,000 by a Federal jury in March.

Exhibitors scored a preliminary trust victory in Boston in April when a master's report in U. S. District Court awarded anti-trust damages totaling $261,361 to the Arcadia theatre, Portsmouth, N. H. Eight distributors and the Maine and New Hampshire Theatre Company were defendants.

Also in mid-April, Federal Judge John Bright denied a motion by the eight major film companies for dismissal of the triple damage action brought by the Camrel Company, Inc., owner of the Cameo theatre in Jersey City.

Two new cases went to court in April. The Hillside Amusement Company filed notice in New York Federal Court for examination of distributors in its anti-trust action for the Mayfair theatre, Newark, N. J. Trial was begun in Federal District Court, Chicago, of the anti-trust suit brought by Thomas Murray and the Thalia.

Numerous Other Civil Cases on Docket

Other civil actions against the distributors which reached the courts in the past year included the following: Mission and Mayfair theatres, Ventura, Cal., seeking damages of $465,000 against Fox West Coast and other circuits and Universal Pictures; Colorado Corporation, operator of the Bard Adams theatre, Los Angeles, seeking an injunction against Twentieth Century-Fox, Saul Silverman and Crenshaw Amusement Company.

Also, William Schoenstadt, Chicago independent, against B&K, Warners, Twentieth Century-Fox, RKO, Columbia, Universal and United Artists; Rennie and Towne theatres, John Rennie operator, San Fernando, Cal., against Republic, Monogram and the San Fernando theatre; Fred Weis, operator of the Savannah theatre, Savannah, Ga., against the distributors and Lucas & Jenkins circuit; J. P. and Josephine Benitoa, Miami, against the "big five," Columbia, Universal and Monogram; Ralph Goldberg, operator of the Town theatre, Omaha, against Tri-States circuit of Des Moines, charged conspiracy with the majors.

ARBITRATION DROPS WHILE DECREE COOKS

While the Government and the distributors have been at loggerheads over Consent Decree negotiations since last November, arbitration, part of the Consent Decree machinery set in operation in 1941, has fallen off more than 50 per cent. Exhibitors have delayed bringing their cases before arbitration tribunals while new Decree negotiations have been in progress. Only 23 cases have been filed since Last December. In 1943 there were 76 actions filed, compared with 119 in 1942 and 158 in 1941, the first year of arbitration proceedings under the Decree. In December there was one case filed, three in January, three in February, two in March, three in April, seven in May and four this month.

INVASION BOND DRIVE KEEPS PACE WITH FIGHTING FRONT

Stars Feature Drive Rallies in Important Cities; Bond Premieres at New High

As the Fighting Fifth War Loan, the Invasion drive, neared the half-way mark, all indications pointed towards the industry and the nation going over the top before July 8, official closing date.

The while exhibitors tore into the idle war money of their patrons, Hollywood stars with a 65-piece orchestra of the Army Air Forces Technical Training Command made up of musicians who in civilian life played with the nation's leading symphonic and popular orchestras, landed behind exhibitor lines and captured millions of dollars in Bonds.

Among the Hollywood luminaries who are or have accompanied the orchestra and appeared at rallies are Gary Cooper, Paul Lukas, Ingrid Bergman, Veronica Lake, Betty Grable, Lana Turner, Susanna Foster, Ray Bolger, Lynn Bari, Walter Pidgeon, Milton Berle, Broderick Crawford, Oscar Levant and Helen Forrest. Others will follow as production schedules permit.

Star-Studded Rallies Are Held in Many Cities

Rallies have been held in St. Louis, Chicago, Indianapolis, Boston, Detroit, Pittsburgh, Philadelphia, New York, Brooklyn, Atlantic City, Wilmington and Norfolk, the last this Friday. On Saturday the unit was to appear at a rally in Richmond, Tuesday in Birmingham, Wednesday in Knoxville, Thursday in Memphis, Friday in Louisville, and Saturday, July 1, in Cincinnati.

More than 40,000 persons crowded the Polo Grounds in New York for the rally, some 60,000 viewed the stars and heard the band in Detroit, and in Philadelphia 15,000 persons packed historic Convention Hall and bought $1,500,000 in Bonds. Wounded veterans from a military hospital joined the unit for the Philadelphia rally, and Paul Whiteman was guest conductor.

Early this week a total of 3,870 War Bond premieres had been officially booked, compared to 3,182 premieres for the whole of the Fourth War Loan. The report was made to national committee headquarters by Ned E. Depinet, distributor chairman. Free Movie Days totaled 3,410, compared to 3,403 for the entire Fourth War Loan.

O'Donnell Cautions Against Possible Over-Confidence

Robert J. O'Donnell, heading the Fighting Fifth drive, in a statement Tuesday, appeared to fear only over-confidence.

"While results so far are truly amazing," he said, "the urgency of the situation, with every possible dollar needed to reach the goal, calls for far greater effort."

Exhibitors everywhere were furiously active. There follow some miscellaneous items:

T. A. Wilson, who manages the Bay theatre in Red Bay, Ala., population 1,500, had a premiere and an auction and within two hours the town had over-subscribed its quota of $137,000 by $30,500.

Ted Jones of the Yucca theatre in Roswell, N. M., started a "Governor for a Day" contest for boys and girls in the state under 16 years of age, with the one selling the most Bonds winning an all-expense trip to the state capital, Santa Fe, where he or she will be the guest of the Governor, spend a night in the Governor's mansion, act as governor of New Mexico for a day and receive a $500 Bond.

Guy B. Amis, manager of the New Princess theatre in Lexington, Tenn., held a premiere, using the picture, "Passage to Marseille," resulting in the sale of $25,137 in Bonds.

Manager Leaves His Quota Far Behind

Even before opening day, Bert Harmon, manager of the Marlboro theatre in Marlboro, Md., had sold $8,825 in Bonds. Mr. Harmon had set a quota for himself for the entire drive of $7,500, double his total for the Fourth War Loan. At last report he had gone over the $13,000 mark since the opening of the campaign and had stretched his drive quota to $30,000.

In Miami, the Lincoln, a Wometco theatre, and the Paramount jointly staged premieres Wednesday, with "The Eve of St. Mark" at the Lincoln and "The Story of Dr. Wassell" at the Paramount. With the films at both theatres the Bond-buying audiences were treated to musical variety stage shows composed entirely of Army and Navy units in the Miami area, the O.C.S. of Miami Beach, and Naval Air Station in Opa Locka.

The Lincoln premiere, the theatre flooded by great searchlights, and decorated with banners and streamers, followed two parades, one headed by the Army Air Force band and the other a 90-piece Greater Miami Drum and Bugle Corps, the two meeting in front of the theatre and presenting a 45-minute program of music. The box offices of both theatres were opened daily at 10 A.M. to sell Bonds for admission to the premieres. Both received the complete cooperation of radio and newspapers.

Tuesday John J. Friedl, national campaign director, reminded exhibitors that "any town having a bank provides the means for the theatre in that town to become an issuing agent for series 'E' Bonds."

A recent survey revealed that there were approximately 60,000 issuing agents in the country, exclusive of banks and post offices, and that 6,000 were theatres, or 10 per cent of the total. The theatres, representing but 10 per cent of the agents, have delivered 20 per cent of the total sales.

The Skouras circuit, whose 66 theatres operating in the New York metropolitan area are issuing agents, is providing each Bond purchaser with a "Victory Army Bond Badge." The Skouras theatres are keeping their booths open morning, noon and night and are selling Bonds on a "cash and carry" plan. A War Loan trailer is shown in each theatre four times a day. Circuit plans call for 40 or more special rallies, including rallies and shows for children.

RKO Corporations Buy $4,000,000 in Bonds

A corporate Bond purchase amounting to $4,000,000 was made by RKO, including RKO Theatres, RKO Radio Pictures and other RKO subsidiaries, but not including purchases by the more than 7,000 RKO executives and employes. Malcolm Kingsberg, company treasurer, reported the purchase.

Universal has issued a special edition of its house organ, *Progress,* to stimulate the sale of Bonds among the company's employees.

In New York City, a rally at the New Amsterdam theatre, a Cinema circuit house in Times Square, sold $400,125.50 in Bonds. At the Skouras' Cove theatre in Port Washington, L. I., a special stage show featuring mainly radio talent, brought $750,000 in Bond sales.

RKO Theatres has scheduled 14 premieres, the first for the RKO Chester in the Bronx Monday evening.

Wednesday the Paramount theatre in New York held a War Bond pageant on its stage at 7 P.M., and again at 9 P.M., with the military taking part.

O'DONNELL CALLS FOR GREATER EFFORT

Robert J. O'Donnell, national industry chairman in the Fifth War Loan, Tuesday congratulated all showmen for their accomplishments, saying, "The national committee has received numerous reports of great showmanship campaigns by the exhibitors of America . . . " and added:

"But it isn't enough. When we realize that the United States has spent $200,000,000,000 on war so far and before the year is out another $95,000,000,000 will be spent, that to march from Naples to Rome cost $6,700,000,000 and the cost of taking the Marshall Islands was $6,000,000,000, the need for increased effort is clear to everyone.

"The cost of the war is rising in crescendo. Just imagine what it will cost to reach Tokio and Berlin!"

"Story of Dr. Wassell" Has Chicago Premiere Friday

"The Story of Dr. Wassell" had its Chicag opening and its midwest premiere at Chicago' State-Lake theatre Friday night at 9:30, startin its regular run on Saturday.

The opening was in the form of a War Bon Premiere, with admission by Bond only, spor sored by the Chicago *Herald-American.* It wa attended by the film's producer, Cecil B. DeMill and Carol Thurston, who plays the Javanese gi in the picture.

Before the premiere Mr. DeMille and Mi Thurston were guests at the Great Lakes Nav Training Stations, where the producer appeared c the radio show, "Meet Your Navy," over the Bl Network at 7:30 P.M.

Krappman Executive Aide to Bowser of Fox West Coast

Charles Skouras, president of National Theatre has promoted Andrew J. Krappman from the po of executive aide to the president, to that of exec tive assistant to George Bowser, supervisor of F West Coast Theatres. Tom Page, the circui chief assistant, succeeds Mr. Krappman as M Skouras' aide, and, in turn, is succeeded by Jol Lavery.

¶ THIS is the twentieth year of Metro-Goldwyn-Mayer, hallmark name for the production of Loew's, Inc. Its heritage is rich in the experience of the screen. It is now more than forty years since Mr. Marcus Loew, founder, came into the dawning industry of motion pictures.

¶ Under the sign of Leo, through these last two eventful decades an institution of world importance in the art and the industry has functioned with increasing scope.

Across these twenty eventful years M-G-M has moved forward with notably continuous success by concerning itself strictly with the making and purveying of entertainment. It has long been a world institution. This has been attained through a period beset with disturbances within the industry, through developments of revolutionary influence in social, political and economic affairs over the national and international map.

¶ Leo, cosmopolite of cinema, surveys all with leonine assurance. He records that by declaring policy as: "The Friendly Company". That is the voice of a happy Lion.

MARCUS LOEW
Founder

NICHOLAS M. SCHENCK

PRESIDENT ELECTED 1927

LOUIS B. MAYER

PRODUCTION CHIEF

As Leo Counts His Medals . . .

THROUGH the twenty years of M-G-M whenever there have been awards Leo has taken a lion's share. Best known and most significant of all awards are those which have been voted each year since 1928 by the Academy of Motion Picture Arts and Sciences.

To receive an Academy Award has become the most highly prized honor that can come to an artist or technician in motion pictures.

In the sixteen years of Academy balloting, M-G-M has received a total of seventy-seven awards. Six M-G-M pictures have won the "best production" award — twice the total achieved by any other single company. With "The Broadway Melody" and "The Great Ziegfeld," M-G-M has been the only studio to attain this honor with musical productions. Forty per cent of the "Oscars" given to individuals have gone to Leo's studio.

In the first year of Academy awards M-G-M started modestly, with Joseph W. Farnham receiving an "Oscar" for best title writing—that being in the days of silent pictures—in the productions of "Telling the World" and "Fair Co-ed." The next year "The Broadway Melody" won the "best picture" honor, and thereafter a long series of "bests" followed for Leo.

Many other awards and honors have gone to M-G-M. In twenty years the studio has led fifteen others in scoring twenty-nine per cent of all "Ten Best" selections made each year by the nation's theatre owners and managers. This record was started in the first full production year with three out of the ten "bests"—Lon Chaney's "The Unholy Three," "The Big Parade" with John Gilbert and Renee Adoree, and "The Merry Widow" with Mr. Gilbert and Mae Murray.

In another poll, conducted annually among newspaper and film radio critics for selection of "ten best" pictures, M-G-M has placed 60 out of 190, or 31.6 per cent, from 1925 to 1943.

The New York Film Critics, in their voting from 1935 through 1943, have awarded twenty-seven "bests" in connection with American-made pictures. Eight went to M-G-M.

M-G-M stars, for several years, have been predominant in the lists of top "Money-Making Stars" as chosen annually in a poll of circuit and independent exhibitors conducted by Motion Picture Herald and *Fame*.

M-G-M short subjects come in for a generous share of awards and honors. In April, 1943, Motion Picture Herald canvassed exhibitors on the most effective war shorts. Four of 10 were from M-G-M.

It is fitting, too, that another of the more recent awards should be for the company's Twenty-Year Anniversary picture. This plaque, presented by the manager, G. S. Eyssell, when "The White Cliffs of Dover" opened at the Radio City Music Hall, reads: "To the motion picture producer whose artistic achievements have attracted the greatest number of patrons to Radio City Music Hall, Sidney Franklin, Metro - Goldwyn - Mayer — "Mrs. Miniver" — "Random Harvest"—"Madame Curie"—"The White Cliffs of Dover."

M-G-M's ACADEMY AWARDS

1929

Best Picture—"The Broadway Melody"
Best Photography—Clyde Devinna, "White Shadows"
Best Art Direction — Cedric Gibbons, "Bridge of San Luis Rey"

1930

Best Actress—Norma Shearer, "The Divorcee"
Best Story—Frances Marion, "The Big House"
Best Recording—Douglas Shearer, "The Big House"

1931

Best Actress—Marie Dressler, "Min and Bill"
Best Actor—Lionel Barrymore, "A Free Soul"

1932

Best Actress—Helen Hayes, "Madelon Claudet"
Extra Award—Wallace Beery, "The Champ"
Best Picture—"Grand Hotel"
Best Story—Frances Marion, "The Champ"
Best Short Subject—"The Music Box"

1934

Best Actor—Clark Gable
Best Story—Arthur Caesar, "Manhattan Melodrama"
Art Direction—Cedric Gibbons, "The Merry Widow"

1935

Best Picture—"Mutiny on the Bounty"
Best Recording—Douglas Shearer, "Naughty Marietta"
Best Short Subject—"How to Sleep"
Best Dance Direction—Dave Gould, "Broadway Melody of 1936"

1936

Best Picture—"The Great Ziegfeld"
Best Actress—Luise Rainer, "The Great Ziegfeld"
Best Recording—Douglas Shearer, "San Francisco"
Best Dance Director — Seymour Felix, "The Great Ziegfeld"
Best Short Subject—One-reel, "Bored of Education"
Best Short Subject—Two-reel, "The Public Pays"

1937

Best Actress—Luise Rainer, "The Good Earth"
Best Short Subject—One-reel, "Penny Wisdom"
Best Short Subject—Two-reel, "Torture Money"
Best Actor—Spencer Tracy, "Captains Courageous"
Best Photography—Karl Freund, "The Good Earth"

1938

Best Actor—Spencer Tracy, "Boys Town"
Juvenile Actor—Mickey Rooney
Best Screenplay—George Bernard Shaw, "Pygmalion"
Best Adaptation — W. P. Lipscom, Cecil Lewis, Ian Dalrymple, "Pygmalion"
Original Story—Dore Schary, Eleanor E. Griffin, "Boys Town"
Best Photography — Joseph Ruttenberg, "The Great Waltz"
Best Short—One-reel, "That Mothers Might Live"

1939

Best Actor—Robert Donat, "Good-bye, Mr. Chips"
Juvenile Actress—Judy Garland
Best Song—E. Y. Harburg, Harold Arlen, "Over the Rainbow"
Original Score—Herbert Stothart, "Wizard of Oz"

1940

Best Actor—James Stewart, "The Philadelphia Story"
Best Recording—Doug. Shearer, "Strike Up the Band"
Screen Play—Donald Ogden Stewart, "The Philadelphia Story"
Art Direction—Cedric Gibbons, "Pride and Prejudice"
Best Cartoon—"The Milky Way"
Best Short Subject—Pete Smith, "Quicker 'n a Wink"

1941

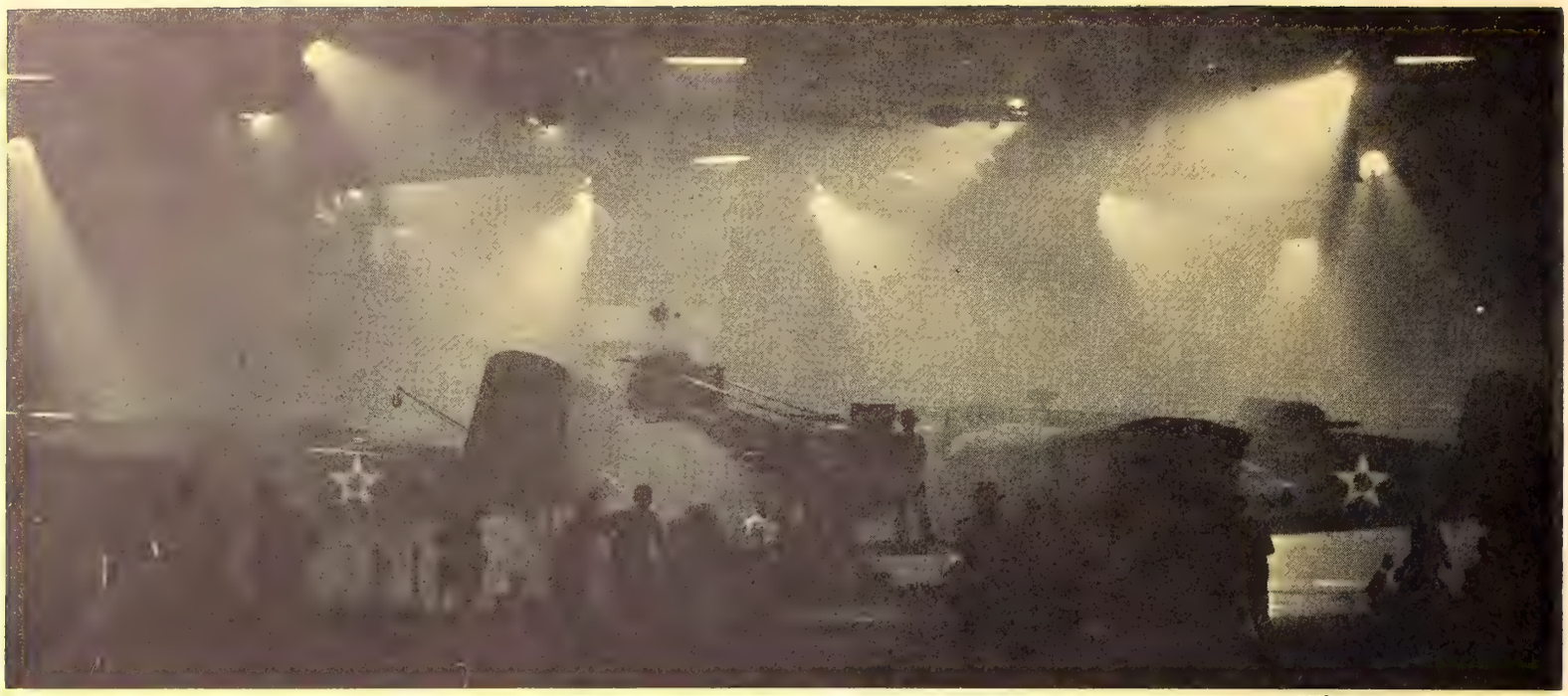
Best Art Direction — Cedric Gibbons, "Blossoms in the Dust"
Best Interior Direction, color—Edwin B. Willis, "Blossoms in the Dust"
Best Short Subject—One-reel, "Of Pups and Puzzles"
Best Short—Two-reel, "Main Street on the March"

1942

Best Picture—"Mrs. Miniver"
Best Actress—Greer Garson, "Mrs. Miniver"
Supporting Actress—Teresa Wright, "Mrs. Miniver"
Director—William Wyler, "Mrs. Miniver"
Screenplay — Arthur Wimperis, George Froeschel, James Hilton, Claudine West, "Mrs. Miniver"
Original Screenplay—Ring Lardner, Michael Kanin, "Woman of the Year"
Thalberg Award, Best Production Achievements — Sidney Franklin
Best Photography—Joseph Ruttenberg, "Mrs. Miniver"
Special Award—Carey Wilson, "Hardy Family"

1943

Best Original Story—William Saroyan, "The Human Comedy"
Best Cartoon—"Yankee Doodle Mouse"
Best Short Subject—Two-reel, "Heavenly Music"



"Thirty Seconds Over Tokyo"

MGM at HOME and ABROAD

BORN of a merging of skills and creative leaderships just twenty years ago, Metro-Goldwyn-Mayer came into the motion picture scene full grown. It arrived as an organization making pictures primarily for the Loew theatres, and incidentally for whoever else might be interested. From that has developed a world career.

In strategically important centers of metropolitan population in the United States, and in certain important capitals around the globe, are Loew theatres, but M-G-M pictures are everywhere there is a screen.

Developments on the international map have more recently been marked by an agreement and arrangement between M-G-M and Sir Alexander Korda for production in Britain. In this mid-year of 1944 it is underway with production well along on "Perfect Strangers," starring Robert Donat and Deborrah Kerr. It is to be expected that there will be a large expansion of this activity after the end of the war.

To the box office public M-G-M is the entity, and Leo, that versatile lion of antics, whimsy and, when provocation demands, dignity, too, is symbol and sometimes spokesman.

This week, as a manifestation, practically all of the 16,526 theatres of the United States are playing an M-G-M picture. When the enterprise got under way in 1924 about six thousand theatres played the product; while today the average is calculated at about thirteen thousand houses. Exhibitors in thirty-six other lands are taking cognizance of the anniversary.

Employees Total 18,250

M-G-M came in with some six hundred employees and now twenty years after has 4,750—the population of a considerable town. Loew's, Inc., with Metro included, has a total of 18,250, not including Canada, in all departments, or about twice the number of twenty years ago. That is the population of a city.

Affairs abroad are in the hands of the International Department, which started from zero, or thereabouts, in 1924 and just before World War II came along to confuse the record, it had 4,500 persons spread over 126 offices in fifty-six countries. Today in the midst of war, there are sixty-eight active offices with more than 3,000 employees.

Both at home and abroad, M-G-M—or Loew's—operates on a unified policy. The chief enunciator of that policy is William F. Rodgers, general sales manager.

"It has been my consistent contention," says Mr. Rodgers, "that the home office is far more interested in making a new friend than in selling an account, and that no business can prosper over a long pull unless it recognizes the problems of its customers as well as its own.

"Using this premise as a definite company policy, Metro introduced the sliding scale picture selling plan, advocating the principle of paying a percentage in direct ratio to proved revenue, and seeking to establish a way of pricing pictures with their actual performance in the local theatre."

Mr. Rodgers favors a uniform exhibitor organizational structure to work for the benefit of the industry, and has made many speeches on the benefits to be derived from exhibitor unity.

Discuss Showmen's Problems

The sales manager and his first assistant, Edward M. Saunders, have made it a practice to canvass large and small towns, and, at periodic exhibitor forums, discussed the problems of showmen and through their personal visits and correspondence, have aimed at establishing harmony between the home office and theatre outlets.

The personnel record shows that of 41 U. S. branch and district managers, 24 have been with the company since its inception 20 years ago, 16 for more than 10 years, with only one of the 41 having served less than a decade.

Arthur M. Loew, son of the founder, has headed the foreign distribution division since the birth of the company. He is now a major in the U. S. Army, and during his absence his first assistant, Morton A. Spring, and a coordinated committee of other departmental executives have been in charge. Major Loew has attributed Metro's successes abroad to the company's list of stars, many of them foreign born, saying they "proved themselves the strongest ambassadors of good will and accord."

M-G-M's present roster of foreign star and featured players includes Marlene Dietrich, Germany; Robert Donat, England; Brian Donlevy, Ireland; Greer Garson, Ireland; Hedy Lamarr, Austria; Walter Pidgeon, Canada; Philip Dorn, Holland; Edmund Gwen, England; Signe Hasso, Sweden; Jose Iturbi, Spain; Angela Lansbury, England; Keye Luke, China; Reginald Owen, England; Basil Rathbone, South Africa; Ann Richards, Australia, and Dame May Whitty, England.

Several M-G-M pictures set in England were made in England, among them "Goodbye, Mr. Chips," "Pygmalion," "A Yank at Oxford" and "The Citadel."

Forty nations have been the locale of M-G-M pictures during the past two decades, and many of them actually were visited by camera crews, rather than duplicated on the Culver City lot. It started with the filming of "Ben-Hur."

M-G-M's trend in international production is indicated in recent and forthcoming film fare, especially the current "White Cliffs of Dover," laid in England; "Dragon Seed," with a Chinese setting, and "An American Romance," having to do with an immigrant in this country.

Annual Ad Budget $3,500,000

To back up and give impetus to this production here and abroad, Metro underwrites an annual advertising budget of $3,500,000.

The advertising allocation is distributed over five outlets: newspapers, general magazines, "fan" magazines, trade publications and radio.

The average monthly circulation of the general magazines used runs between 25,000,000 and 30,000,000, and is sometimes more. For "The White Cliffs of Dover" copy was placed in 17 national magazines, with a combined circulation of 33,700,000.

Use of national magazines as an outlet started in earnest just ten years ago with the ad-

THEATRES OF WAR—*This time the phrase means screen theatres, where by attentions of this industry and the diligence of the military administration the motion picture serves on the war fronts. 1—One man audience in a soldier hospital in the North Pacific. 2—Oceana cinema, cocoanut log seats. 3—"Three on the aisle", oil drum luxury seats. 4—In Burma, covered screen on covered wagon, so the Japs can't see from above. 5—Bombed-out house in Italy, now theatre. 6—G.I. audience brings own seats, just behind the front. For the overseas theatres, Hollywood furnishes, gratis, prints in the compact 16mm. size. Two recently completed M-G-M pictures, "Marriage Is a Private Affair" and "Gold Town", have not yet been scheduled for showing in this country. But prints of these two pictures were shipped overseas in May.*

vertising of "Treasure Island," released in 1934. Subsequent big campaigns, handled through Donahue and Coe, advertising agency, have included those for "Mutiny on the Bounty," "The Wizard of Oz," "Northwest Passage," "Mrs. Miniver," "Random Harvest," "A Guy Named Joe," and the current "The White Cliffs of Dover."

The advertising of "Random Harvest" introduced the use of drawings and articles by noted artists and writers, made to correspond almost exactly to a page of editorial material in the publications where they appeared.

In 1934 Metro set out on a course of using national magazines as a major advertising outlet. They bought space on year-around contracts, and maintained the course through the decade. The policy paid unexpected dividends. In 1943 and 1944, newsprint restrictions brought about advertising space limitations to new space buyers. Metro was in a position to hold its own.

"Lion's Roar" Started in 1939

Probably the best known Metro regular-run ad is the breezy, informative column, "The Lion's Roar," started experimentally in five magazines in 1939. Today it appears regularly in 27 magazines having a combined circulation of more than 20,000,000. Surveys have shown that "The Lion's Roar" is the most widely read of magazine advertisements.

In seven national magazines with a total of 19,000,000 readers, there appears the "Picture of the Month" column, which is devoted solely to an illustrated presentation of the highlight Metro film of the month, with a capsule review.

With the campaign for the "Thin Man" in 1934, MGM was the first in the industry to use color in its national newspaper ads. Ten years ago, eleven Metro pictures were advertised through the national newspaper medium; in 1943 there were 33.

"Goodbye Mr. Chips" introduced, along with Greer Garson, "teaser ad" campaigns. Fifty lines deep by two columns, they are contracted for on a five-year basis and appear in key cities in uniform spot positions six weeks in advance of bookings, with a total paid circulation of 26,000,000.

In the middle 1920's, when both radio and Metro were young, MGM formed the first Radio Movie Clubs. This year of 1944, the company closed deals on a 52-week basis with radio stations in forty major cities to announce and promote forthcoming MGM film fare. They are the first such air programs in the film industry's history to operate on a fixed annual schedule, and range from "breaks" to fifteen-minute novelty, dramatic and variety shows. In many instances the spot announcements are just before or after well known, popular national radio programs, and assure a maximum coverage of listeners.

Also, this year, MGM launched an air program known as "MGM Screen Test." It is broadcast five evenings a week over the Mutual Network from New York, presenting auditions of singers, actors and actresses. Plans are to extend the broadcasts to other cities later in the year, with some of the auditions originating on the coast with studio stars participating.

Institutional advertising with the slogan, "MGM Delivers the Best in Motion Pictures," is to be found in a poster campaign on American Express trucks, wherein reference to an outstanding MGM film is added. There are now 4,200 express trucks throughout the country, covering more than 2,000,000 miles in monthly travel, carrying these posters.

Exploitation service to the exhibitor has been accented as a practical means of building business. There is a total of 86 exhibitor services now catalogued at New York exploitation headquarters. There is the Bi-Weekly, which contains promotion ideas and goes to thousands of showmen. There have been six Exhibitor Forums.

These forums have been organized to provide full airing of timely problems, open alike to the manager of the largest and the smallest houses on equal terms. These sessions represent M-G-M policy carried to the field.

It is Leo IV who greets the world from the M-G-M maintitles. Leo I, who created the role, as the actors say, died in Hollywood of appendicitis many a year ago. All the Leo lions have been genuine native sons of California and cultured in the traditions of the cinema for generations.

Of the original six hundred employees with whom M-G-M started, more than three hundred are still with the organization.

The youngstest star of M-G-M is Margaret O'Brien, seven. The oldest is Lionel Barrymore, sixty-six. "Second generation" players approaching stardom include Gloria DeHaven, daughter of Mr. and Mrs. Carter DeHaven; June Lockhart, daughter of Gene and Kathleen Lockhart, and Keenan Wynn, son of Ed Wynn and grandson of Frank Keenan. Russell Gleason, son of James, is on loan to the armed forces.

One of the three Anniversary Productions, "An American Romance", has been in work nearly as long as M-G-M. King Vidor got the idea while he was working on "The Big Parade", and has worked on the story, with intermittent inspiration, for almost twenty years.

The Life and Loves of Leo

WITH A BURST of journalistic enterprise and with the exercise of blandishment and pressures extraordinary it has been possible to get an exclusive first hand interview with Leo of M-G-M. When he gives, how he gives! Unique among trademarks, he arrived in this industry with a college education and distinguished ancestry in the pages of classic heraldry. He has appeared in more pictures than Miss Pickford, and he is sometimes at least as funny as Mr. Chaplin. It will be discovered that Leo is entirely free of inhibitions, that he is the merry extrovert entirely devoted to exhibition.—THE EDITOR.

NEXT YEAR I'll be twenty-one, so I may well celebrate my youth right now—although, in truth, I've been something of a lion-about-town, precocious from the time I was a little cub.

I've toured every hamlet in these United States as well as every one in the less united Europe. In fact, I've toured all the continents. I've been in more hamlets than Hamlet himself.

Of course I'm talking of my shadow self. You realize I've appeared in about one thousand M-G-M pictures. Since each has played in about 21,000 theatres, you can see how many times I've been on the screen.

Let's see: One thousand pictures, each playing 20,000 theatres. That makes 20 million screen appearances! No wonder I'm about the biggest star in the movies! The polls say I'm ubiquitous.

In fact, that's why they are celebrating my twenty millionth screen appearance with "The White Cliffs of Dover".

I'm the reason M-G-M is having an anniversary. I state. They admit.

Like other stars, I've made lots of personal appearances and done stunts. In a truck, designed by a circus character named Ferguson, I toured the world for four consecutive years. In 1927, when long airplane hops were the rage, I attempted a flight with a fellow named Martin Jensen, who had won the Dole prize. I took off from Los Angeles but didn't get very far in my coast-to-coast hook-up. It turned out to be a coast-to-coast crack-up. I fell into the Roosevelt Canyon, Arizona. I didn't blame it on Roosevelt. That today would be news. I pinned my trouble on a guy named Smith, who has since been heard of as Pete.

All in all, I've had quite a career. You wouldn't know it to look at me but I came from college. A fellow I call Mr. Dietz dragged me out of the cloisters of Columbia University and put me in pictures. Columbia, as you may know, was originally King's College. Its symbol was a lion. After the war of Independence it became Columbia. But the lion remained the symbol. I decorate all the university seals and I'm "the laughing lion" on the masthead of the Columbia Jester.

Dietz, who was in the Class of 1917—which was the class of any year—

in his opinion—took me with him when he got a job, stuck some Latin over my head, and I've been high-hat-Hollywood ever since.

Not only have I roared from the screen, and roared on the air, but I've done a lot of roaring in magazines and newspapers.

Those tamers—Dietz and Seadler—have cast me in a lot of curious roles in the trade papers. I've been an after-dinner speaker, a sign painter, a letter writer, a poster man, a newsboy, a king. Et cetera!

I'm also a columnist. I call my column "The Lion's Roar". In practically every magazine, my monthly circulation is about 40 million (Winchell, Sullivan, et al, please note). I have the biggest public of any of the boys. Explain it. It must be my charm!

Or perhaps my popularity has something to do with the stars and the pictures I've presented. I know all there is to know about Garbo. In fact, I named the gal—with the help of a fellow named Strickling.

I've lionized Norma Shearer, Joan Crawford, Kate Hepburn, Irene Dunne, Greer Garson, Myrna Loy, Hedy Lamarr, Lana Turner, Judy Garland, Ann Sothern and hundreds of other lovely and talented ladies.

In my den I've played host to guys like Clark Gable, Spencer Tracy, Jimmy Stewart, Bob Montgomery, Robert Donat, Brian Donlevy, Fred Astaire, Walter Pidgeon, Bill Powell, Mickey the Rooney—not to mention Lionel Barrymore and Lewis Stone who practically brought me into this world. And many, many others.

I've had my dark moments when with sadness in my heart I placed a wreath in memory of Marie Dressler, Lon Chaney, Jean Harlow, John Gilbert, Irving Thalberg and Bernie Hyman. My spirit was there with the patriotic Carole Lombard.

I've known every movie celebrity that is or was anybody. And that means anybody who worked for M-G-M.

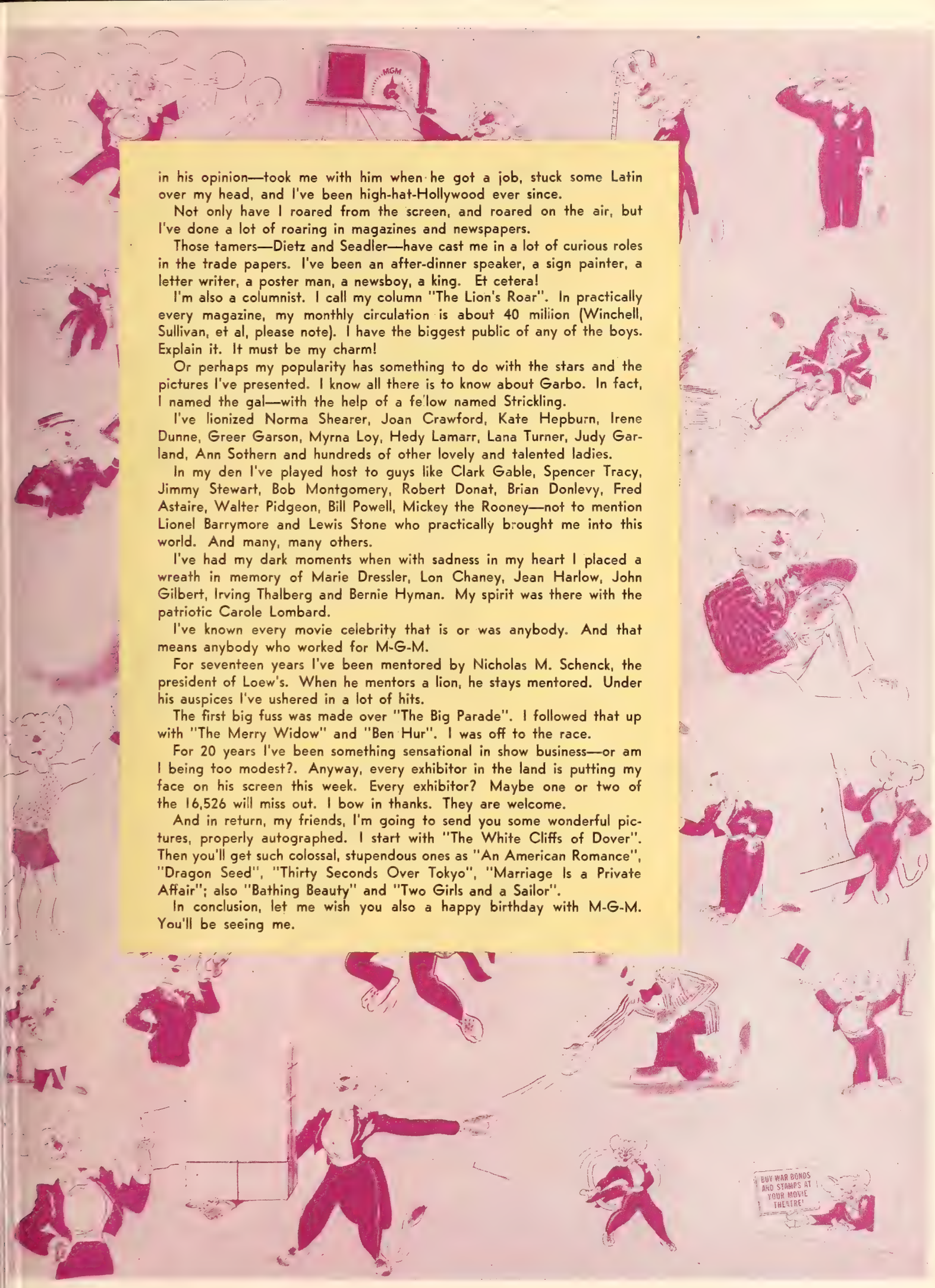
For seventeen years I've been mentored by Nicholas M. Schenck, the president of Loew's. When he mentors a lion, he stays mentored. Under his auspices I've ushered in a lot of hits.

The first big fuss was made over "The Big Parade". I followed that up with "The Merry Widow" and "Ben Hur". I was off to the race.

For 20 years I've been something sensational in show business—or am I being too modest?. Anyway, every exhibitor in the land is putting my face on his screen this week. Every exhibitor? Maybe one or two of the 16,526 will miss out. I bow in thanks. They are welcome.

And in return, my friends, I'm going to send you some wonderful pictures, properly autographed. I start with "The White Cliffs of Dover". Then you'll get such colossal, stupendous ones as "An American Romance", "Dragon Seed", "Thirty Seconds Over Tokyo", "Marriage Is a Private Affair"; also "Bathing Beauty" and "Two Girls and a Sailor".

In conclusion, let me wish you also a happy birthday with M-G-M. You'll be seeing me.



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M★G★M's

glamored metropolis of screen magic and inspired make-believe—the studios at Culver City in California

THE place is somewhere near the trail that led from the Rancho El Rodeo do Las Aguas to Rancho del Sausal Redondo. The haciendados were rich. The walled gardens were afire with poinsettia by day and scented with tuberose at twilight. There were great ladies, pale, dark-eyed senoritas, and gay blades, and great dignity of family. It was the land of such as the Picos, the De La Guerras, the Verdugos and the Carillos. It was a realm of romance. And there was melodrama, too, and such flitting flames of violence as that charming bandit, Don Tibarcio Vasquez.

Now it has a crisp Yankee name—Culver City—and across those acres spread the studios of M-G-M. So again the land is drenched with romance and drama and splendors, a world of make-believe, the like of which the most spendthrifty of the old grandees could not have dreamed, nodding over his oporto in the patio shade of palm and vine.

This Rancho of Romance that is the "M-G-M lot," in the parlance of Hollywood, covers 172 acres. At the western end is the modern, architecturally striking Irving Thalberg Memorial Building, [1] honoring the memory of the pathfinding M-G-M producer and serving as an administration center or City Hall. Just across the way is the transportation department [2] with two big parking lots for cars of studio employees.

The row of five buildings opposite from and at right angles to the Thalberg Building comprise the office facilities for the publicity and casting departments [3] with Metro's own blue-spangled private police department occupying a corner of the building; quarters for the purchasing department and the main wardrobe division [4] where everything from a package of needles to a brace of "Kismet" camels may be found on the auditing books; the accounting department [5], Culver City's Wall Street; the script and writers' departments [6], where you may expect to bump into anyone from Pearl Buck to Wilkie Mahoney, who creates the gags for the Red Skelton pictures; the women's character wardrobe, and the music department [7], where scoring and orchestrations are done.

Bungalows for Composers

In the music bungalows [8] such famous composers as Harold Arlen and Roger Edens try out their new wares for one or another of the dozen big musical properties now on the M-G-M schedule. One of Hollywood's biggest stages [9], Stage 16, is located next door. The esthetic and the gastronomical mix in the building "down the street" [10] where the art department drafting rooms and the studio commissary are located. Next to this we find the advertising department of the studio, along with the projection and cutting rooms [11]. Drafting rooms and directors' offices, where King Vidor did much of his "dreaming up" of "An American Romance" and Mervyn LeRoy staged dozens of blackboard battles for "Thirty Seconds Over Tokyo," are in the adjacent building [14].

Headquarters of the production department are found a few paces away [15] and in one small but important annex of this same building Spencer Tracy, Walter Pidgeon or Brian Donlevy is apt to be next in line for a haircut. Fritz, the veteran barber, is said to have trimmed more wealthy and famous persons than anybody else in Hollywood.

The latest and most modern thing in dressing rooms is located in the long building that covers a good share of the northern street boundary of the studio [16]. Extra featured player dressing-room quarters are adjacent [17]. Then comes the makeup and hairdressing department [18], where styles are set that may be echoed in Rio de Janeiro or London a few weeks later; in this same building are additional directors' offices. The sound department, where Douglas Shearer is likely to be found at 6 A.M. or 10 P.M. tinkering with some new problem in practical physics, is next door [19]. The research and studio maintenance departments [20] have on file one of the most comprehensive catalogs of historical data in the world. The property building [21] is packed with invaluable wares brought from all corners of the globe, ready to help in recreating old London for "The Picture of Dorian Gray," or modern China for "Dragon Seed."

Laboratory Modern Plus

The M-G-M motion picture film laboratory [22] has every adjunct modern science has devised to process and reproduce film footage in the most efficient way. The stars' dressing rooms [23] are next to the little schoolhouse [24] where Mickey Rooney, Judy Garland, Freddie Bartholomew and other famous youngsters combined the three R's with the business of acting. Greer Garson, Myrna Loy and other stars are fond of taking a few minutes off and stepping next door to watch classes in session.

The camera department [29] is one of the largest to be found, with another property warehouse in the adjacent building [30]. The portrait studio a short distance away [33] would be a Mecca for the hordes of autograph-conscious youngsters one finds in New York, for the great and near-great pass in and out in a steady stream. The mythically inquisitive robin could just park himself on the gate here, knowing that eventually Hedy Lamarr, Lucille Ball, Lionel Barrymore, Marlene Dietrich, Irene Dunne, Bill Powell and all the others would be sure to show up.

In the dance rehearsal hall [34] one is likely to find the Dorseys, Harry James or Xavier Cugat doing their stuff, along with thirty-six or forty-eight hand-picked Hollywood beauties, putting together a "Ziegfeld Follies," a "Bathing Beauty" or another top-flight musical extravaganza.

Up along the "southern wall" of the studio are the camera precision machine shop [35], the process department [36], the still department, turning out thousands on thousands of publicity pictures and scenes from new pictures [37], the film library [38], a first-aid must for every director and writer, and the negative film vaults [39], with their treasury of irreplaceable souvenirs of past achievement.

Spot for Newcomers

In the buildings not far away [40] is the spot where newcomers making their first big league try are likely to be parked; this is the junior writers building. Back in the building facing the boulevard are the construction timekeepers' offices [41], the highly important (especially these days) plumbing department [42], where many a Hollywood housewife probably has wished she could borrow a helper, the blacksmith shop [43], which has had plenty to do with such old-time locale productions as "Meet Me in St. Louis" and "Gold Town"; the tinsmith shop [44] and the electrical shop [45].

Another scenarist building is located back across the studio quadrangle [52], and M-G-M nurses also apply first-aid. The shorts department, busily turning out its Pete Smith, Fitz-Patrick, Nesbitt and Wilson subjects, is located in the big adjacent modern structures [53], with two adjacent dance rehearsal halls (54 and 55).

The cluster of nearby buildings includes one specializing in details of men's character wardrobe [58], the generator room [59], a carpenter shop [62], the lumber yard [63], a construction stockroom [64], a garage maintenance establishment [65], a paintshop [66], three scene docks [67, 68 and 75], a plaster shop [69], the back lot water tank represented in so many pictures [72], the scenic department building [73], and the famous Min and Bill water tank [74].

At what is now the eastern boundary of the studio (but which may be in the very center of tomorrow's expanded plant) are the stock yard [82], the furniture docks [83 and 84], the streamlined cartoon building [85], an extra commissary [86], concrete film vaults [87], lumber salvage yards [88], and Lot 2, the start of tomorrow's expansion [89].

There are twenty-seven M-G-M sound stages. The numbers designating them in the accompanying photograph are 9, 12, 13, 25, 26, 27, 28, 31, 32, 46, 47, 48, 49, 50, 51, 56, 57, 60, 61, 70, 71, 76, 77, 78, 79, 80 and 81.

The CONSTELLATION of L★E★O

Where-in we regard some of the Stars of the Past, the Present and Future, the while remembering many, many more—TR.

GREER GARSON

WILLIAM POWELL

MARGARET O'BRIEN

MAJOR CLARK GABLE

JUNE ALLYSON

LIONEL BARRYMORE

GLORIA DE HAVEN

LANA TURNER

WALTER PIDGEON

JACKIE JENKINS

SGT. LEW AYRES

SPENCER TRACY

BRIAN DONLEVY

LT. COL. JAMES STEWART

LT. (j.g.) ROBERT TAYLOR

MICKEY ROONEY

WALLACE BEERY

THE CONSTELLATION OF LEO

GRETA GARBO

GEORGE MURPHY

JUDY GARLAND

HEDY LAMARR

RED SKELTON

JOSE ITURBI

GENE KELLY

MARSHA HUNT

FRANK MORGAN

LEWIS STONE

SIGNE HASSO

KATHARINE HEPBURN

IRENE DUNNE

LT. DAN DAILEY, JR.

LENA HORNE

LT. JEAN PIERRE AUMONT

GINNY SIMMS

MARY ASTOR

THE CONSTELLATION OF LEO

ANN SOTHERN

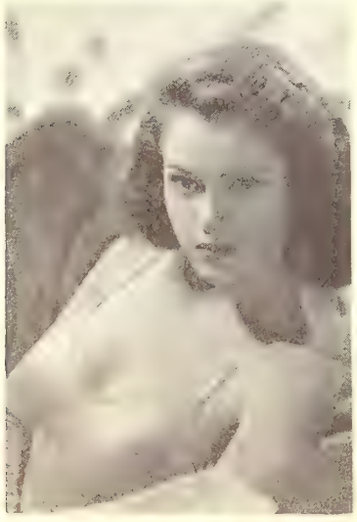
RAGS RAGLAND

MYRNA LOY

JIMMY DURANTE

KATHRYN GRAYSON

ROBERT YOUNG



FRANCES RAFFERTY

LT. (j.g.) RICHARD NEY

VIRGINIA O'BRIEN

MARILYN MAXWELL

VAN JOHNSON

KEENAN WYNN

LUCILLE BALL

ROBERT WALKER

JOHN HODIAK

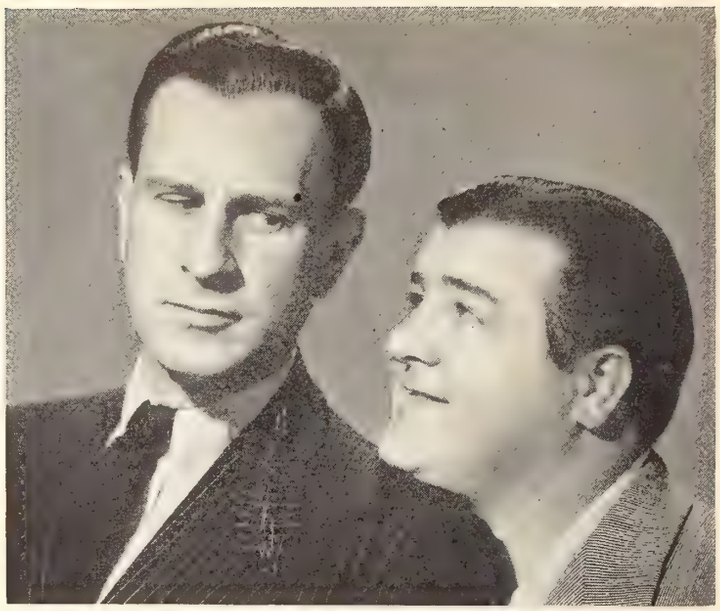
FRED ASTAIRE

DOROTHY MORRIS

AVA GARDNER

SUSAN PETERS

THE CONSTELLATION OF LEO



ABBOTT & COSTELLO

MARLENE DIETRICH

ROBERT DONAT

LT. (j.g.) RICHARD CARLSON

TOM DRAKE

LT. COMDR. ROBERT MONTGOMERY

LT. VAN HEFLIN

JACQUELINE WHITE

CPL. DESI ARNAZ

DONNA REED

JAMES CRAIG

LUCILLE BREMER

ESTHER WILLIAMS

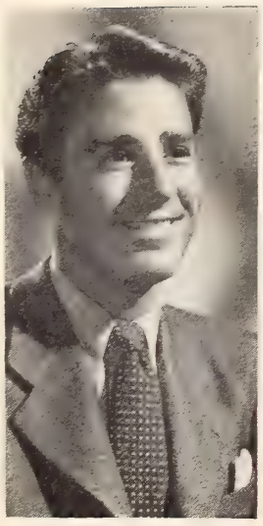
FRANCES GIFFORD

PHYLLIS THAXTER

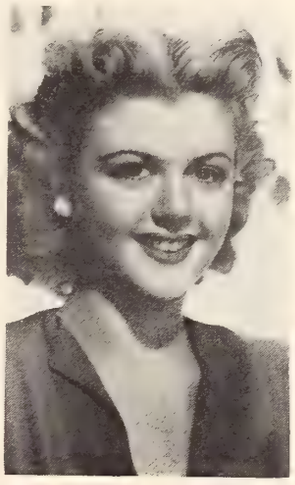
NANCY WALKER

HERBERT MARSHALL

WILLIAM LUNDIGAN



PETER LAWFORD



ANGELA LANSBURY

THEY KNEW LEO WHEN

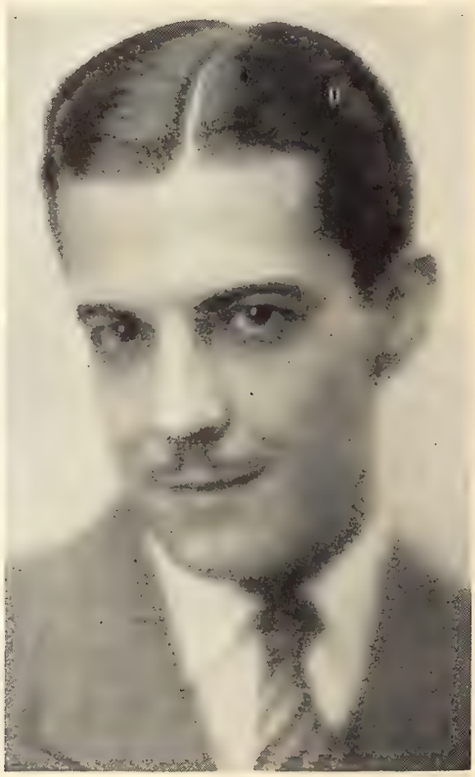
NORMA SHEARER

MAE MURRAY

MARION DAVIES

WILLIAM HAINES

FRANCIS X. BUSHMAN



RAMON NAVARRO

LIVING IN HONORED MEMORY

JEAN HARLOW

JOHN GILBERT

MARIE DRESSLER

LON CHANEY

RENEE ADOREE

JOHN BARRYMORE

MILESTONES of M ★ G ★ M

Under the sign of Leo M-G-M began at the high tide of the screen achievements of the silent era and swept into the new art of sound with a flourish of music and drama, with the tide still at flood. ★ ★ ★ ★

"THE Four Horsemen of the Apocalypse," which rocketed Rudolph Valentino to stardom and made of him the preeminent romantic figure of the screen.

1924 "The Big Parade." The great picture of the first World War, starring John Gilbert and Renee Adoree. It was romance and high adventure, and its box office success was phenomenal.

1925 "The Merry Widow," in which John Gilbert again scored notably, this time with Mae Murray, and set to music which has not yet been forgotten.

1926 "Flesh and the Devil." Once again John Gilbert as the great romantic figure. With him is Greta Garbo, in a scene which was the epitome of romance.

1927 "Ben Hur." And here the famed chariot race, held in an imposing reproduction of the Coliseum at Rome, which thrilled millions with its spectacular excitement. Ramon Novarro and Francis X. Bushman were among the stars.

1928 "Tell It to the Marines." In which William Haines, in the ring, gave the boys of America an idol, and the great Lon Chaney was the sergeant.

1929 "The Broadway Melody" was the first big screen musical comedy, and the first to win an Academy Award, later to be known as an "Oscar."

1930 "Min and Bill." A famous characterization, with the inimitable and beloved Marie Dressler and Wallace Beery.

1931 "Trader Horn," in many ways an epic, unique and successful, filmed in Africa, with the imperishable Harry Carey as Trader Horn and Edwina Booth as the jungle wait.

1932 "Grand Hotel." An Academy Award, a host of stars and a pattern-setting picture. Here are the kingpins, John Barrymore and Greta Garbo, but the roster read out of the firmament.

1933 *"Tugboat Annie," and once again Marie Dressler and Wallace Beery, and once again a yarn, and a telling, which took the nation by the heart, the funnybone—and the pocketbook.*

1934 *"Dinner at Eight," in the pattern of "Grand Hotel," equally successful, and offering a marquee menu to King Public's taste. The dishes: Jean Harlow, Wallace Beery, Billie Burke.*

1935 *"Mutiny on the Bounty." The hatred which audiences heaped on Charles Laughton's Captain Bligh was a tribute.*

1936 *"San Francisco." The earthquake sequence was a notable achievement in screen technique, and the picture itself an achievement at the box office. Clark Gable, Spencer Tracy, Jack Holt were present.*

1937 *"The Good Earth" from the great novel, with notable portayals by Luise Rainer, Award winner, and Paul Muni.*

1938 *"Boystown." A prize-winner, for original story, and for the work of Spencer Tracy as Father Flanagan and Mickey Rooney as the kid who found himself.*

1939 *"The Wizard of Oz." A field day for comedians in masquerade, and for Judy Garland. Children of all ages loved it, and the song, "Over the Rainbow," was on the humming lips of a nation.*

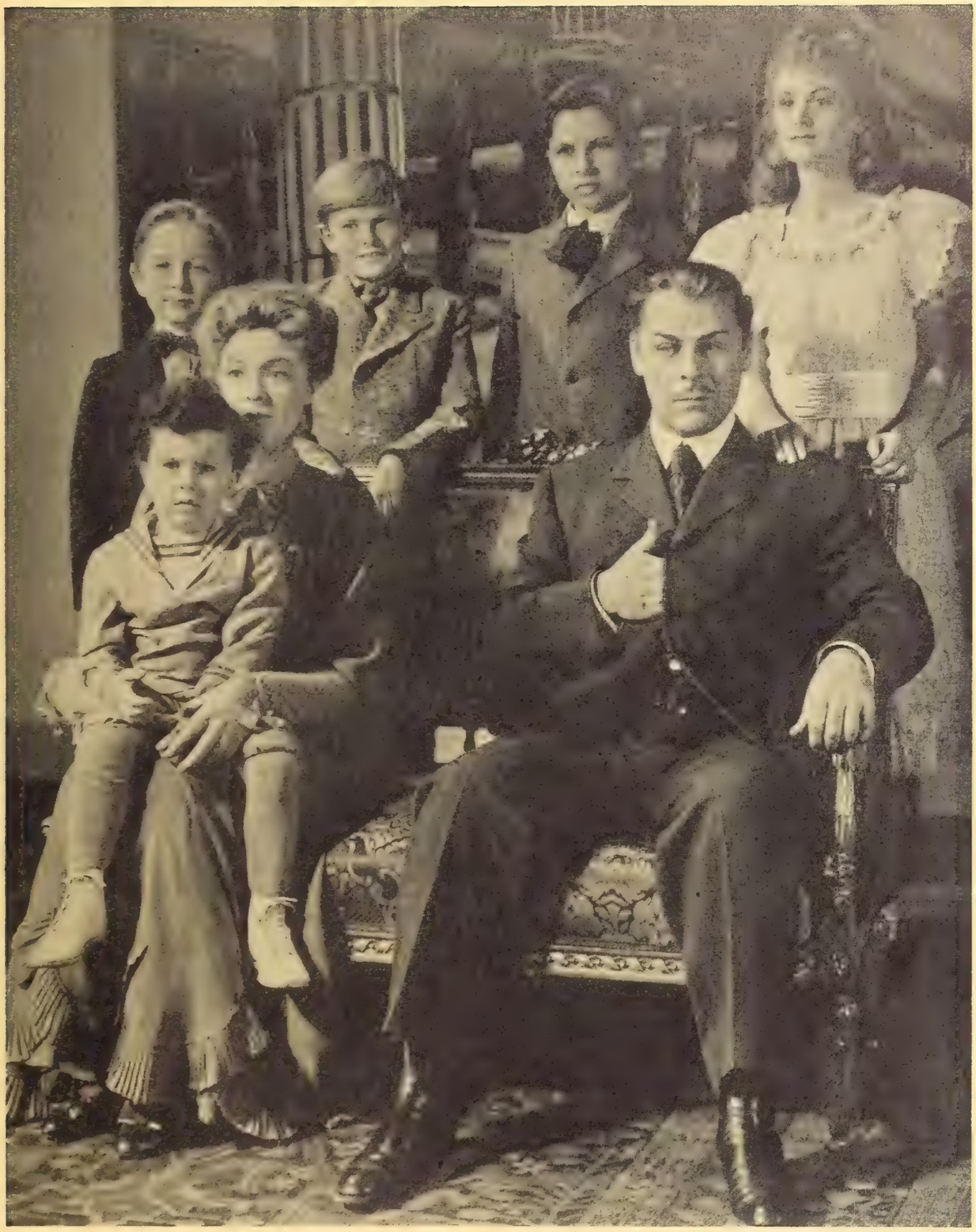
1940 *"Boom Town," a roaring melodrama of the gold fields, with sweep, action and Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr.*

1941 *"Honky Tonk." Clark Gable, now of the Air Force, here once again a key marquee name, as a gambler. This time Lana Turner plays opposite.*

1942 *"Mrs. Miniver." A war-conscious nation paid homage to Britain in its response to a brilliant film, with Walter Pidgeon and Greer Garson.*

1943 *"Random Harvest." Again a setting of England at war, and again Greer Garson, with Ronald Colman, in a fine romance.*

1944 *"The White Cliffs of Dover." A brilliant MGM 20-year anniversary production, with overtones of war, transcribed from the poem by the late Alice Duer Miller, by Sidney Franklin, producer, and Clarence Brown, director, and starring Irene Dunne and Alan Marshal. The impact of war on love and home is etched with depths and keen perception.*



1944 *"An American Romance." Another MGM anniversary production, of significance and power. Here Brian Donlevy and Ann Richards pose for a family portrait. Mr. Donlevy portrays an immigrant who rises to become a leader in American industry. King Vidor is producer and director. Here, then, is the American opportunity, the American way of life, epitomized.*

1944 *"Dragon Seed." Once again, as in 1937, Metro-Goldwyn-Mayer turns to the works of Pearl S. Buck, for one of its outstanding anniversary pictures. In this instance, from Miss Buck's best-selling novel, Katharine Hepburn offers Jade, the Chinese girl. Pandro S. Berman produced, Jack Conway directed, and the cast includes Walter Huston, Aline MacMahon and Akim Tamiroff.*

THE M-G-M STUDIO ROSTER

EXECUTIVES
LOUIS B. MAYER
E. J. MANNIX
BENJAMIN THAU
SAM KATZ
A. L. OHTMAN
J. J. COHN
LOUIS K. SIDNEY
J. K. McGUINNESS
HARRY RAPF
N. J. SIEGEL

PRODUCERS
PANDRO BERMAN
JOHN CONSIDINE
JACK CUMMINGS
C. O. DULL
ARTHUR FIELD
SIDNEY FRANKLIN
ARTHUR FREED
LEON GORDON
GEORGE HAIGHT
ARTHUR HORNBLOW, JR.
EDWIN KNOPF
SAM MARX
JOSEPH PASTERNAK
CLIFF REID
EVERETT RISKIN
ROBERT SISK
FREDERICK STEPHANIE
LAWRENCE WEINGARTEN
CAREY WILSON
SAM ZIMBALIST

PRODUCER-DIRECTORS
KING VIDOR
ROBERT Z. LEONARD
CLARENCE BROWN
AL LEWIN

DIRECTORS
HAROLD S. BUCQUET
EDDIE BUZZELL
JACK CONWAY
GEORGE CUKOR
JULES DASSIN
ROY DEL RUTH
VICTOR FLEMING
JAY GARNETT
WILLIS GOLDBECK
HENRY KOSTER
MERVYN LE ROY
NORMAN McLEOD
VINCENTE MINNELLI
CHARLES RIESNER
ROY ROWLAND
WESLEY RUGGLES
GEORGE SEITZ
GEORGE SIDNEY
SYLVAN S. SIMON
NORMAN TAUROG
RICHARD THORPE
FRED WILCOX
FRED ZINNEMANN

STARS
ABBOTT & COSTELLO
FRED ASTAIRE
LUCILLE BALL
LIONEL BARRYMORE
WALLACE BEERY
JANE DAY
MARLENE DIETRICH
ROBERT DONAT
BRIAN DONLEVY
IRENE DUNNE
JUDY GARLAND
GREER GARSON
KATHRYN GRAYSON
KATHARINE HEPBURN
VAN JOHNSON
GENE KELLY
HEDY LAMARR
MYRNA LOY
GEORGE MURPHY
MARGARET O'BRIEN
SUSAN PETERS
WALTER PIDGEON
WILLIAM POWELL
MICKEY ROONEY
GINNY SIMMS
FRANK SINATRA
RED SKELTON
ANN SOTHERN
SPENCER TRACY
LANA TURNER
ROBERT WALKER
ESTHER WILLIAMS
ROBERT YOUNG

FEATURED PLAYERS
JUNE ALLYSON
LEON AMES
MORRIS ANKRUM
EDWARD ARNOLD
MARY ASTOR
KATHERINE BALFOUR
MARION BELL
BEN BLUE
RAY BOLGER
WARD BOND
LUCILLE BREMER
FELIX BRESSART
SPRING BYINGTON
JAY CLAYTON
GLADYS COOPER
JAMES CRAIG
HUME CRONYN
DONALD CURTIS
HENRY DANIELS, JR.
GLORIA DE HAVEN
PHILIP DORN
TOM DRAKE
JIMMY DURANTE
AVA GARDNER
FRANCES GIFFORD
CONNIE GILCHRIST
BONITA GRANVILLE
EDMUND GWENN
SARA HADEN
SIGNE HASSO
DICKIE HALL
HURD HATFIELD
JOHN HODIAK
FAY HOLDEN
LOU HOLTZ
LENA HORNE
MARSHA HUNT
RUTH HUSSEY
JOSE ITURBI
JACKIE JENKINS
BILL JOHNSON
BRUCE KELLOGG
ANGELA LANSBURY
PETER LAWFORD
MADELEINE LE BEAU
DIANA LEWIS
MARTA LINDEN
JUNE LOCKHART
KEYE LUKE
MARJORIE MAIN
PEGGY MALEY
HUGH MARLOWE
HERBERT MARSHALL
MARILYN MAXWELL
HORACE McNALLY
DONALD MEEK
LAURITZ MELCHIOR
JAMES MELTON
AGNES MOOREHEAD
FRANK MORGAN
DOROTHY MORRIS
DOUGLAS MORROW
TIM MURDOCK
VIRGINIA O'BRIEN
HENRY O'NEILL
REGINALD OWEN
CECILIA PARKER
SHIRLEY PATTERSON
JEAN PORTER
JANE POWELL
FRANCES RAFFERTY
RAGS RAGLAND
CARLOS RAMIREZ
BASIL RATHBONE
DONNA REED
JACK REILLY
ANN RICHARDS
ROCHESTER (EDDIE ANDERSON)
JEAN ROGERS
LINA ROMAY
LEWIS STONE
JOE SULLIVAN
ROBERT SULLY
ELIZABETH TAYLOR
PHYLLIS THAXTER
NANCY WALKER
ARTHUR WALSH
JOHN WARBURTON
JACQUELINE WHITE
DAME MAY WHITTY
RICHARD WHORF
LEE WILDE
LYN WILDE
WILLIAMS BROTHERS
KATHLEEN WILLIAMS
CHILL WILLS
KEENAN WYNN

ZIEGFELD GIRLS
KATHERINE BOOTH
HAZEL BROOKS
LUCILLE CASEY
AINA CONSTANT
ELIZABETH DAILEY
NATALIE DRAPER
AILEEN HALEY
LORRAINE MILLER
HELEN O'HARA
NOREEN ROTH
ELAINE SHEPARD
DOROTHY VAN NUYS
EVE WHITNEY

BANDS
XAVIER CUGAT
JIMMY DORSEY
TOMMY DORSEY
HARRY JAMES
GUY LOMBARDO
VAUGHN MONROE

ARMED FORCES
DESI ARNAZ
JEAN PIERRE AUMONT
LEW AYRES
TOMMY BATTEN
RICHARD CARLSON
JOHN CARROLL
DAN DAILEY, JR.
MELVYN DOUGLAS
CLARK GABLE
VAN HEFLIN
WILLIAM LUNDIGAN
RAY McDONALD
ROBERT MONTGOMERY
BARRY NELSON
RICHARD NEY
RICHARD QUINE
ROBERT STERLING
JAMES STEWART
ROBERT TAYLOR

FILMS of FACT and FANCY

THE subject is briefly "shorts." The term covers a multitude of opportunities and obligations. It extends in truth across all of the area of motion picture expression not covered by the "feature" production. The short is the picture of fact, the picture of topical interest, the little picture of whimsy and fantasy, in flat cartoon or actors "in the round." It is also in trade thought the newsreel, too, because the newsreel is a reel.

Handily the trade divides the pictures into features and shorts, and it means somewhat the same classification as the stage has had these many years in the general terms of "legitimate," or drama, and vadueville.

However, for the motion picture the categories are not quite so sharp. Besides the presentation of drama and vaudeville, or variety miscellany, in film the screen has also some of the functions of the business of publication—notably with the newsreel, conspicuously currently with the "war shorts" and kindred propaganda of the Government.

This pertains to an area which tradewise, in general, has had less attention than it has deserved, or requires.

See New Shorts Role

It is the current M-G-M opinion, controlling the policy of production, that with the influences of the war sharpening the public's interest in the screen's conveyance of vital information, the short is to enjoy an increasingly important place in theatre exhibition.

This assumes a significance in view of the fact that the general status of the short subject and the newsreel within the industry has had in fact little relation to the public's evaluations and interests. A reel that the exhibitor and the rest of the trade call "filler" occupies the same screen time, and therefore the time of the audience, as the most costly and pretenious feature material of equal footage. The public does not know about "fillers" as fillers.

The Metro approach with its large shorts staff is concerned with making subjects on their individual merits rather than by routineing series as devices to expedite production flow.

It is important then to record that M-G-M so long ago as the second year of the organization began to take constructive cognizance of the place and importance of the lesser picture, the shorts. In 1926 it acquired the service of Fred Quimby, of long experience with the old Pathe concern, first to specialize in "shorts." That had its roots in the long, long ago, when Charles Pathe, in France purveying Edison devices, took on the cinema and started to address it at what the book trade calls "non-fiction."

New Approach to Subject

Then began in that 1926 for M-G-M a special shorts division, established in Hollywood where it might have the benefit of all that there was in technology and skills. It was a new address at the production of shorts, which had come to be, up till then, little step-children of the art, made catch-as-catch-can on roofs and backyard locations, assembled of cuts and shreds and shards of studio waste and expeditionary by-products. The short was brought to the dignity of a new level by Metro.

Recognitions have arrived. Of the 39 Academy shorts awards given since their inception in 1931, Metro has received 13, or exactly one-third of the total for the entire industry. Equally impressive is M-G-M's record in exhibitor polls such as *Fame's* consensus of the ten best shorts for last year, and the summary of the industry's best short product of the past ten years as recently compiled by Mrs. Besa Short of the Interstate Circuit.

Because of the increased creative activity this policy necessitated, Metro has seen the logic of inaugurating a second policy—the use of shorts as a proving ground for the development of new talent and new material.

Metro's subsequent success in initiating many new short subject techniques and new types of story presentations can thus be attributed mainly to the bright and eager youngsters who came from the college campus and the little theatre as apprentices in the department.

That this system has paid is evidenced by the number of personages who got their start in M-G-M shorts.

James Stewart and Robert Taylor both came up via the short route. So did Judy Garland and Deanna Durbin, who made their initial screen appearance together in an M-G-M miniature musical.

George Murphy, Patsy Kelly, Ann Rutherford Zasu Pitts, Irene Hervey, Virginia Grey, Edward Norris, Tom Neal are all among the rising members of Metro's shorts alumnae.

In the directorial field, the M-G-M shorts department has produced such current figures as Harold Bucquet ["Dragon Seed"] Fred Zinneman ["The Seventh Cross"], George Sidney ["Ziegfeld Follies"], Roy Rowland ["The Lost Angel"], Fred Wilcox ("Lassie Come Home"], Jules Dassin ["Canterville Ghost"].

Metro's staff of more than a hundred short subjects specialists are concentrating on subjects that will effectively combine entertainment and information, to be presented in such established series as the Pete Smith Specialties, John Nesbitt's Passing Parade, Carey Wilson Miniatures, Robert Benchley's subtle humorisms, James A. FitzPatrick's Technicolor Traveltalks and topical two-reel Specials which include the Crime Does Not Pay pictures. On the M-G-M production chart today can be found subjects of the widest scope and diversity—art and agriculture, history and biography, biology and psychology, science and invention, medicine and health, civics and current affairs—a cinematic canvas as big as life itself.

The only major company to produce its own cartoon product, Metro's animated department functions as a separate unit. It was established as a step toward maintaining for the cartoon that same level of "feature quality" calculated for the whole field of shorts. It is to be noted that two M-G-M cartoons have received Academy awards in the last three years.

TRIBUTE

¶ The twenty year anniversary of Metro - Goldwyn - Mayer Pictures would be little more than a number if the company had not represented a standard of production and a principle of fair trade practice.

¶ This anniversary, then, is a tribute to the men and women of our organization and a measure of the tribute may be found in the wholehearted attitude of the motion picture theatre owners.

¶ During the theatre week starting June 22nd, practically every photoplayhouse in the nation, competitive or otherwise, is presenting an M-G-M picture, either a feature, a short or the newsreel.

¶ May I take this opportunity to thank those theatre owners and to suggest that the repayment for their gesture will be our continuing effort to keep high the standards of the screen in the time to come.

NICHOLAS M. SCHENCK

THE NEWSREEL

NEWS of The Day, the M-G-M newsreel with all of its aggressive modernity has its roots in the early nurture o news-on-the-screen, evolving as it ha from the Hearst-Selig Weekly of the Genera Film days of 1912. From its beginning, then News of the Day has enjoyed the attentions o dynamic experienced journalism. From the to now it has been under the administrations o E. B. Hatrick, general manager, and M. D Clofine, editor, both of whom stepped over int cinema from the newspaper page so long ago

Their cameramen have been to all the wars since the days when Pershing went a-chasin Villa across the sands. They were at Chatea Thierry and all the fronts of World War I.

Now in this World War II News of the Da cameramen have been, and yet probably are, s far as censorships let us know, on all the front

Outstanding examples of camera reportin have been had in the Aleutian campaign b Charles Perryman, with General McArthur men by Norman Alley, the battles in the mi Pacific by John Bockhorst, the Chinese-Amer can cooperation in the jungles of Burma by F S. Wong, and the Invasion by Mr. Bockhor and Jack Leib.

The work of the newsreel cameramen ar that of the great brave army of unnamed mil tary cameramen covering the war, are givir us a panorama of the living, desperate histo of the day unparalleled since photography w invented.

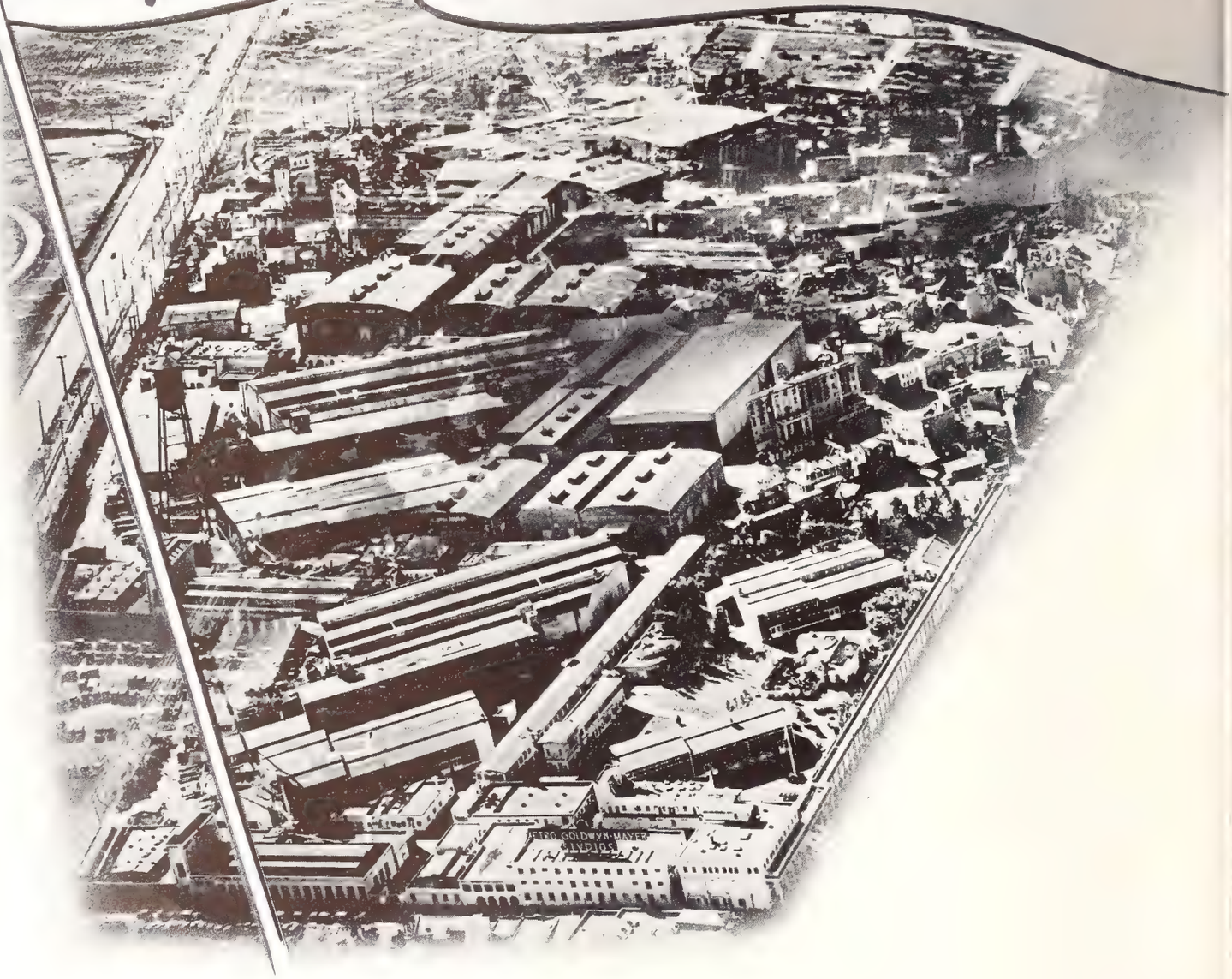
1924 1944

TWENTY YEARS OF M-G-M LEADERSHIP

A Gala Celebration Dedicated to our Friendly Customers. With gratitude to the many thousands of showmen who welcomed The Roaring Lion to their screens during his Anniversary Week.

M-G-M 1924 - 1944 ANNIVERSARY

TWENTY YEARS of LEADERSHIP



Spanning hundreds of acres are the M-G-M studios, largest in the world. Here is a city of magic creating the great Feature productions and outstanding Short Subjects that for two decades have been the nation's leading entertainments.

FROM THE HEART OF A LION...

An Anniversary is but a milestone that gives opportunity for brief pause on the way to even greater goals.

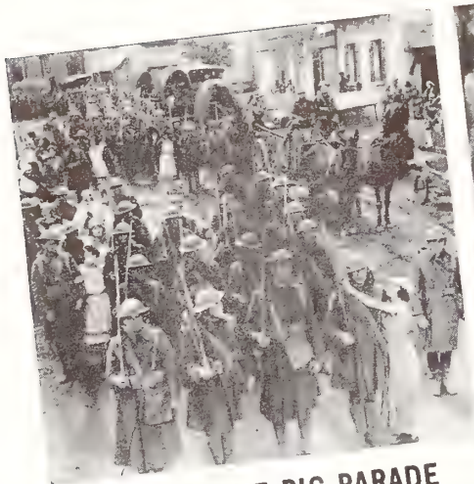
To M-G-M it represents an opportunity to express heartfelt gratitude to you our customers.

Your loyalty and faith have been the strong foundation upon which our mutual success has grown.

You will see in these following pages joyous recollection of past triumphs in which we shared, and brilliant productions waiting for you which have truly been twenty years in the making.

The bright future is ours together.

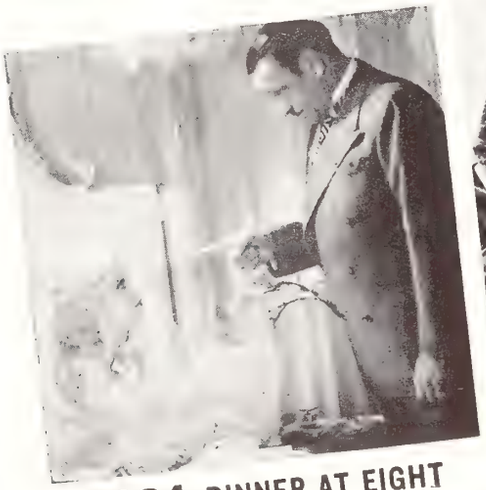
Twenty years



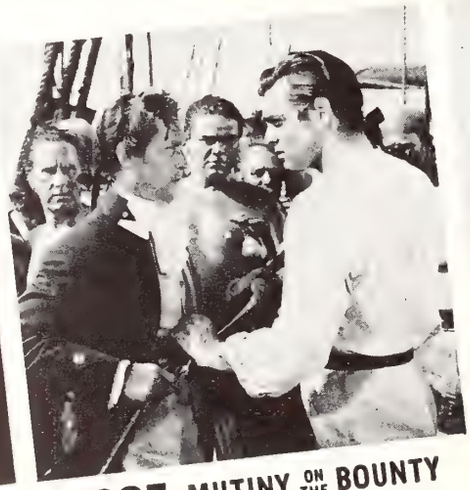
1924 THE BIG PARADE

1925 THE MERRY WIDOW

1926 FLESH AND THE DEVIL



1934 DINNER AT EIGHT



1935 MUTINY ON THE BOUNTY

1936 SAN FRANCISCO

and

THE AWARD COMPANY
(A few of thousands shown here!)
M-G-M's countless distinguished honors have led the industry for twenty years—and still they come. 40% of all Academy Awards! All-time leader of Film Daily's Annual "Ten Best" poll! First in Blue Ribbon Awards by Boxoffice! In Fan magazines, in the trade press, exhibitors and public alike vote M-G-M the leader.
AWARDED TO METRO-GOLDWYN MAYER FIRST PRIZE FOR BEST CAMPAIGN DIRECT TO THE TRADE "THE GOOD EARTH"
1942—1943—1944 SIDNEY FRANKLIN
PARENTS' MAGAZINE AWARD TO MICKEY ROONEY
THE PHOTOPLAY MAGAZINE MEDAL
THE NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE
Thanks and Congratulates
METRO-GOLDWYN-MAYER PICTURES
"BATAAN"
MID-SEASON CHAMPIONSHIP COMPETITION
PARENTS' MAGAZINE MEDAL
AWARDED TO EDISON, THE MAN
CERTIFICATE OF AWARD
New York City Federation of Women's Clubs, Inc.
Metro-Goldwyn-Mayer
for the Best Picture of 1941
The Philadelphia Story
Selected for outstanding merit and excellent entertainment
BY
The New York City Federation of Women's Clubs
FRIDAY MAY 2nd 1941
The New York Film Critics Present this Award to "The Citadel" as the Best Motion Picture of 1938

Twenty years of MGM hits

1924 THE BIG PARADE

1925 THE MERRY WIDOW

1926 FLESH AND THE DEVIL

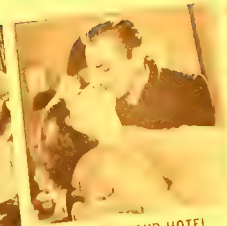
1927 BEN HUR

1928 TELL IT TO THE MARINES

1929 BROADWAY MELODY

1930 MIN AND BILL

1931 TRADER HORN


1932 GRAND HOTEL

1933 TUGBOAT ANNIE

1934 DINNER AT EIGHT

1935 MUTINY ON THE BOUNTY

1936 SAN FRANCISCO

1937 THE GOOD EARTH

1938 BOYS TOWN

1939 THE WIZARD OF OZ

1940 BOOM TOWN

1941 HONKY TONK

1942 MRS. MINIVER

1943 RANDOM HARVEST

and the brightest years are ahead

Twenty years of M-G-M hits, and as you will see in following pages, the best is yet to come–

From its brilliant World Premiere at Radio City Music Hall comes M-G-M's glorious Anniversary Picture

THE WHITE CLIFFS OF DOVER

starring

IRENE DUNNE

A CLARENCE BROWN PRODUCTION

and with ALAN MARSHAL

RODDY McDOWALL • FRANK MORGAN

VAN JOHNSON • C. AUBREY SMITH

DAME MAY WHITTY • GLADYS COOPER

Directed by CLARENCE BROWN • Produced by SIDNEY FRANKLIN

Screen Play by Claudine West, Jan Lustig and George Froeschel

Based on the Poem "The White Cliffs" by Alice Duer Miller

SIC

And now the gala M-G-M Anniversary Celebration that begins with the "White Cliffs of Dover" continues with this mighty Technicolor production. Here is the fight, the love, the drama, the adventure that is America! It's the story of a million guys like Steve . . . and a million girls like Anna who believe in their dreams!

M-G-M Presents in Thrilling Technicolor

KING VIDOR'S PRODUCTION

AN AMERICAN ROMANCE

Starring

BRIAN DONLEVY

with

ANN RICHARDS • WALTER ABEL • JOHN QUALEN
HORACE McNALLY

PHOTOGRAPHED IN TECHNICOLOR

Screen Play by Herbert Dalmes and William Ludwig

Produced and Directed by KING VIDOR

AN ANNIVERSARY MGM ATTRACTION TO TAKE ITS PLACE AMONG THE SCREEN'S IMMORTAL PRODUCTIONS

M-G-M Presents

DRAGON SEED

KATHARINE HEPBURN

WALTER HUSTON • ALINE MacMAHON • AKIM TAMIROFF

TURHAN BEY

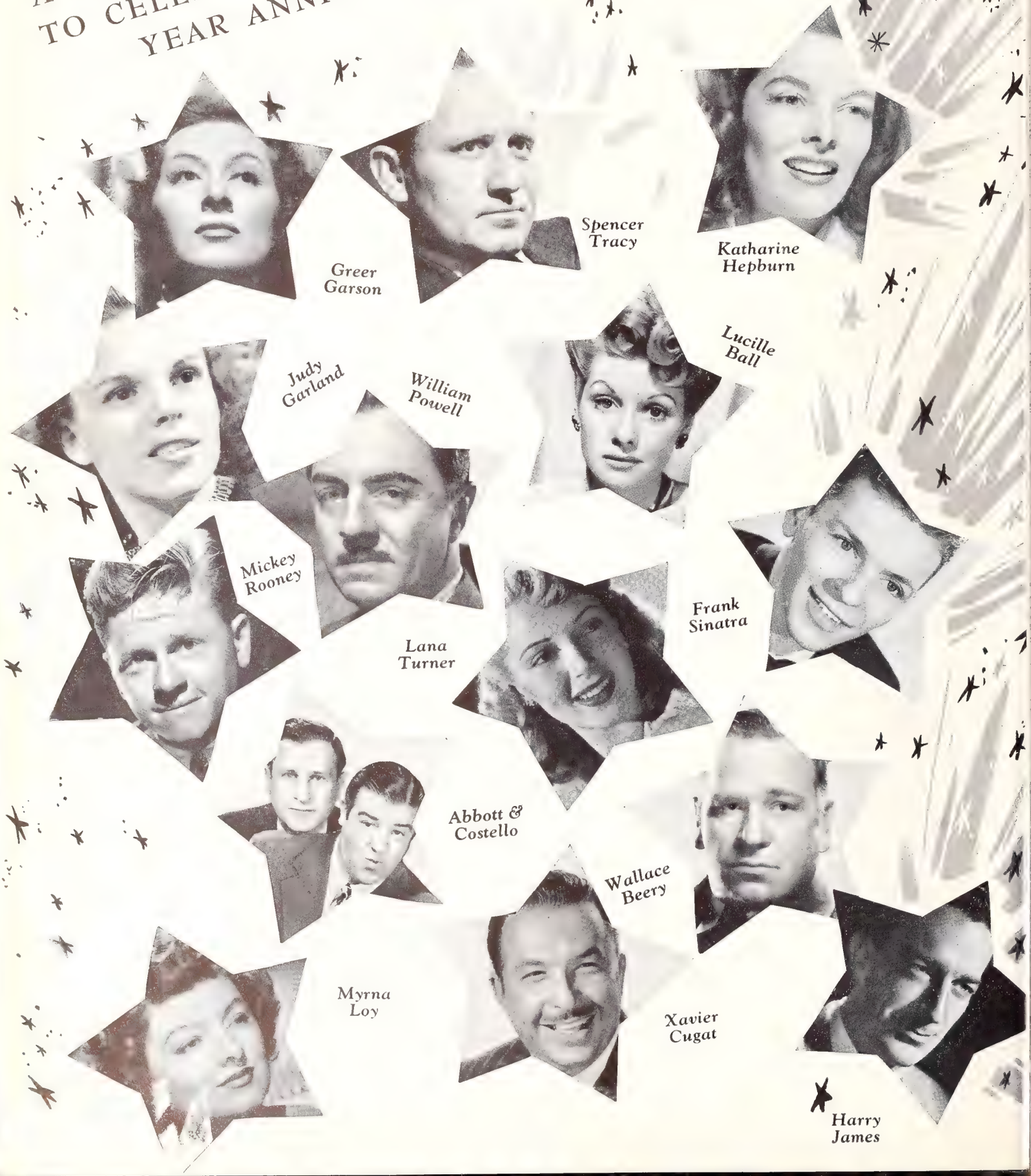
HURD HATFIELD • AGNES MOOREHEAD • ROBERT BICE • FRANCES RAFFERTY
J. CARROL NAISH • HENRY TRAVERS • ROBERT LEWIS • JACQUELINE de WIT

Screen Play by Marguerite Roberts and Jane Murfin • Based on the Novel by Pearl S. Buck

Directed by JACK CONWAY and HAROLD S. BUCQUET
Produced by PANDRO S. BERMAN

Not since "The Good Earth" . . . a picture such as this! The mighty drama of a brave people and a great love . . . flaming from the pages of the novel that thrilled millions!

THE STARS OF M-G-M BRING YOU A WEALTH OF ENTERTAINMENT TO CELEBRATE OUR TWENTY YEAR ANNIVERSARY



TWO GIRLS AND A SAILOR

Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante,
Gracie Allen, Lena Horne, Harry James, Xavier Cugat

Bathing Beauty

(Technicolor)

Red Skelton, Esther Williams,
Harry James, Xavier Cugat

Mickey Rooney,
Donald Crisp, Ann Revere, Elizabeth Taylor, Jackie Jenkins

KISMET

(Technicolor)

Ronald Colman
Marlene Dietrich
James Craig, Edward Arnold

MEET ME IN ST. LOUIS

(Technicolor)

Judy Garland
Margaret O'Brien, Mary Astor, Lucille Bremer

Marriage is a Private Affair

Lana Turner
John Hodiak, James Craig, Keenan Wynn

THE SEVENTH CROSS

Spencer Tracy
Signe Hasso, Hume Cronyn, Felix Bressart

NATIONAL VELVET

(Technicolor)

Mickey Rooney
Donald Crisp, Elizabeth Taylor, Jackie Jenkins

THE CANTERVILLE GHOST

Margaret O'Brien, Charles Laughton, Robert Young

ZIEGFELD FOLLIES

(Technicolor)

(Cast up to press time listed alphabetically): Edward Arnold, Fred Astaire, Lucille Ball, Lucille Bremer, Fannie Brice, James Craig, Jimmy Durante, Judy Garland, Greer Garson, John Hodiak, Lena Horne, Van Johnson, Gene Kelly, James Melton, Victor Moore, Mickey Rooney, Red Skelton, Wilde Twins, Esther Williams.

THIRTY SECONDS OVER TOKYO

Van Johnson, Robert Walker, Phyllis Thaxter
and Spencer Tracy *as Lieutenant General James H. Doolittle*

Mrs. Parkington

Greer Garson—Walter Pidgeon
Edward Arnold, Agnes Moorehead

WITHOUT LOVE

Spencer Tracy—Katharine Hepburn

THE THIN MAN GOES HOME

William Powell—Myrna Loy
Gloria DeHaven, Lucille Watson

LOST IN A HAREM

Bud Abbott—Lou Costello
Marilyn Maxwell

The Picture of Dorian Gray

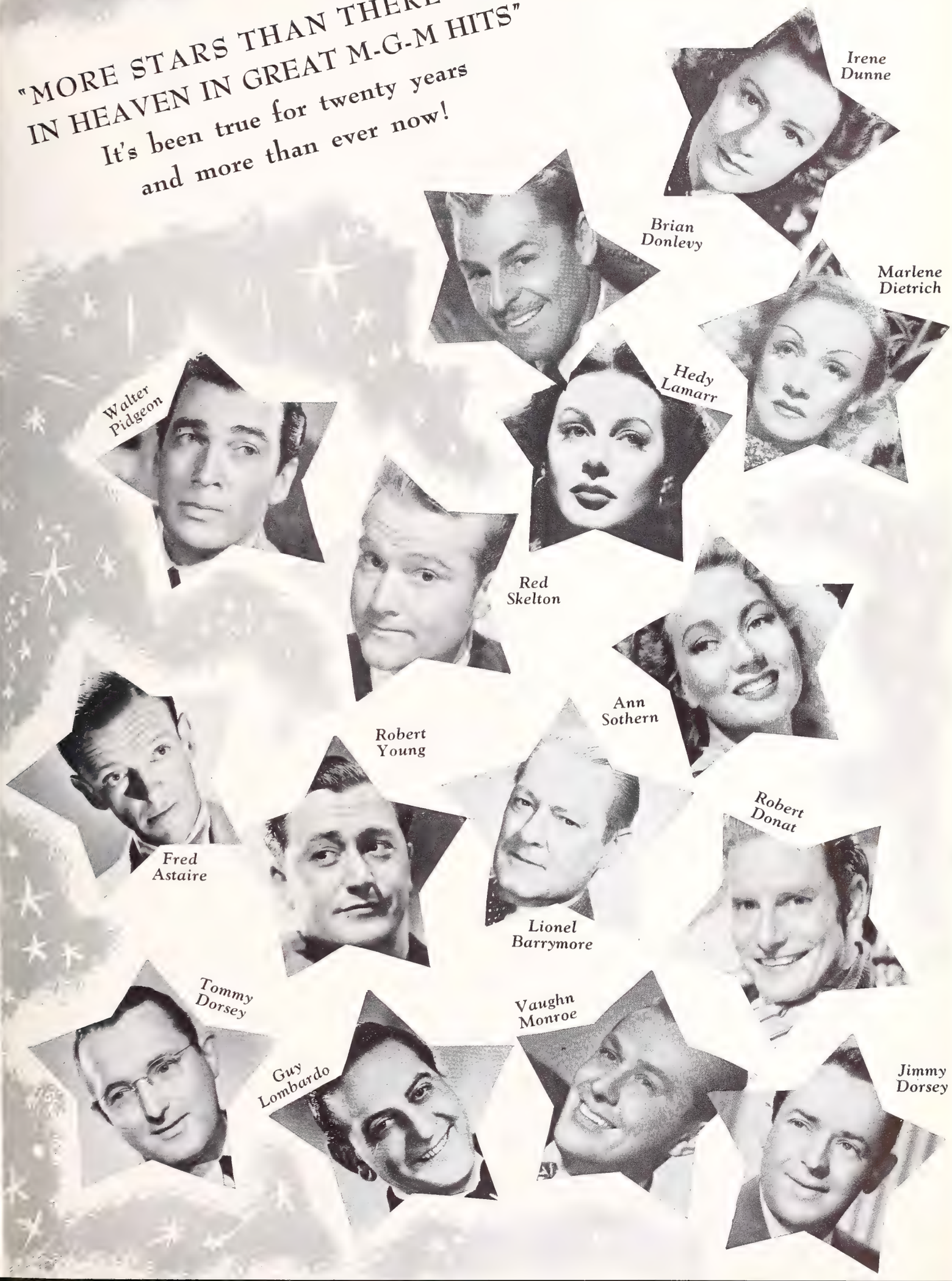
George Sanders, Hurd Hatfield, Donna Reed

The Honest Thief

Wallace Beery
Binnie Barnes, John Carradine, Bruce Kellogg

"MORE STARS THAN THERE ARE IN HEAVEN IN GREAT M-G-M HITS"

It's been true for twenty years and more than ever now!



AND HERE'S WHAT THE FORTUNE-TELLER SAYS!

For the future—as in the past Twenty Years of M-G-M Leadership—in slack days or boom days, year after year after year your success is consistent with THE FRIENDLY COMPANY

Together for Victory! Fighting Fifth War Loan!

PRINTED IN U.S.A.

Monogram Net Up to $149,642 For 39 Weeks

Monogram announced in Hollywood last Thursday consolidated earnings for the company of $410,076 for the 39 weeks ended March 25, before provision for Federal income and excess profits taxes. This compares with earnings of $100,041 for the same period in 1943. Net profit after reserve for taxes was $149,642 compared with $43,306 for the same period in 1942.

W. Ray Johnston, president, who presided over the company's franchise holders' meeting in Los Angeles, said Monogram's volume of business and profits had exceeded any previous period in its history.

George D. Burrows, vice-president and treasurer, told the delegates, "it is anticipated that in financing the production program for the 1944-45 season, Monogram will use an aggregate in excess of $5,000,000 of bank funds." The company's operations for the past year "expanded considerably," he said, "and to meet the increased financial requirements the company arranged the sale of approximately $252,000 of additional stock and reset its revolving bank credit at a substantially higher figure."

Stockholders of the company approved the profit-sharing proposals presented by the Monogram board of directors.

These proposals included a bonus plan, commencing with the year ending July 1, 1944, and involving the payment of 20 per cent of the annual net profits over $200,000 to eight executives, allocated as follows: Mr. Johnston and Trem Carr, five per cent each; Samuel Broidy, three per cent; George D. Burrows and Scott Dunlap, two per cent each; Edward Morey, Harry Thomas and Norton V. Ritchey, one per cent each.

The second approved proposal authorizes the purchase of options on 12,000 shares of stock by Mr. Johnston and the same amount by Mr. Carr; 10,000 by Mr. Broidy; 7,500, Mr. Burrows; 5,000, Mr. Dunlap; 2,500, Mr. Ritchey; 2,000, Sam Wolf; and 1,500 each by Mr. Thomas and Mr. Morey.

A death benefit proposal, applying to Mr. Johnston, Mr. Carr and Mr. Broidy, provides that their survivors receive $200 per week for the remainder of their respective contract periods. The fourth proposal provides for the extension to February 28, 1950, of the contract of Mr. Broidy, vice-president and general sales manager, whose present contract runs until December 2, 1948.

Major Loew in OWI Film Post

Major Arthur M. Loew, vice-president in charge of foreign distribution for Loew's, Inc., now on leave, has been assigned by the U. S. Army Signal Corps to temporary duty with the overseas film division of the Office of War Information, the OWI announced in New York Monday. Major Loew will act as associate to Robert Riskin, director of the division, and will supervise the foreign distribution of OWI psychological films and regular Hollywood product in the liberated countries.

Major Loew recently returned from duty in the European theatre of operations and is expected to go overseas shortly to take up his new post. He will make his headquarters in London. Lacy Kastner, former special consultant in the foreign department of Columbia, who has been in London for the OWI for the past year, has charge of distribution of pictures in the European area.

Laudy Lawrence, formerly with the MGM foreign department, has charge of distribution for the OWI in North Africa, the Mediterranean and the Near East. Major Loew will supervise all overseas OWI film activities. He joined the Army Signal Corps Pictorial Service in May, 1942 and was stationed at the Photographic Center in Astoria, L. I.

Hal Wallis Arranges Loan With Bank in Boston

Arrangements for the financing of Hal Wallis Productions, Inc., have been completed with the First National Bank of Boston, the company announced Tuesday. A term loan and revolving credit agreement of $4,000,000 will be extended to the Wallis production unit for a period of five years. The company will finance its own productions completely from its own capital and bank credit, it was said. Announcement also was made of the purchase by Mr. Wallis of "The Love Letters," the novel by Chris Massie, which he will produce for Paramount release. The producer is negotiating for film rights to Lillian Hellman's stage hit, "The Searching Wind," and Eugene O'Neill's play, "Mourning Becomes Electra."

Universal Shows $1,833,945 Profit

J. Cheever Cowdin, chairman of the board of Universal Pictures Company, Inc., Tuesday announced that consolidated net profits of the company for the 26 weeks ended April 29, 1944, aggregated $1,833,945, after all charges, including Federal income and excess profits taxes.

This compares with $1,858,552 for the corresponding six-month period of the preceding fiscal year. Before providing for Federal income and excess profits taxes, consolidated net profit amounted to $4,794,845, compared with $5,117,807 in the like period of last year.

"Production of feature pictures for the 1944-1945 film season opening next September is proceeding at an accelerated rate, and Universal now has more completed film ready for the new season than at any corresponding period in its history," Mr. Cowdin stated in releasing the earning figures.

"Fifty-five feature productions, seven of them in Technicolor, are projected for the coming season. Seven Western productions and four serials are also scheduled in addition to short subjects.

Begin Redemption of KAO Preferred Stock

The redemption of all of the 7,013 outstanding shares of Keith-Albee-Orpheum seven per cent cumulative convertible preferred stock at $110 a share plus accrued dividends, or an aggregate payment of $111.46 per share, was started last week by the Bankers Trust Company.

Financing for the redemption of the shares, which amounts to over $780,000, was the result of the recent RKO refinancing of a $12,500,000 loan through the First National Bank of Boston.

Withdrawal of the KAO preferred terminates the listing of KAO securities on the New York Stock Exchange after 15 years. The original public offering of KAO preferred, the first of any KAO securities, was sold by a syndicate headed by Lehman Brothers in 1928.

Keough Honored at Paramount Luncheon

A testimonial birthday luncheon was tendered Austin C. Keough, Paramount vice-president and general counsel, by members of the Paramount legal department, at the Hotel Astor, New York, June 14. He was presented several rare and old editions of British sporting prints. Among those who attended were Henry Anderson, George A. Barry, Clark Brown, J. L. Brown, Roger C. Clement, Irving Cohen, Clinton Coombes, Ben Fincke, Thomas P. F. Gibbons, Bernard Goodwin, Walter Gross, Arthur Israel, Jr., Fred Mohrhardt, Richard P. Morgan, Louis Phillips, J. S. Polk, Gertrude Rosenstein, Irene F. Scott, Rebekah Shuman and Carl Kane. Luncheon arrangements were handled by Charles Brouda.

Drive Honors Goodman

Republic Films Argentina Corporation and Cia Republic Films Chilena, Inc., have designated August as "Morris Goodman" month, in honor of Republic's vice-president in charge of foreign sales.

Paramount Note Issue Approved By Stockholders

Paramount stockholders approved the proposed issuance and sale of $2,000,000 in convertible notes of the corporation to Barney Balaban, president, at the annual meeting of shareholders held at the home office Tuesday. The notes are convertible into common stock at $25 a share.

Approval also was voted for elimination of 144,672 shares of $100 par value first preferred stock and 551,101 shares of $10 par second preferred from the authorized capitalization of the corporation. Some of these shares, however, will have to be retained to meet legal actions which still remain from the reorganization of the company, it was explained by Austin C. Keough, vice-president and general counsel, who presided.

The stockholders reelected the present board of directors to serve for another year. The 16 directors are: Mr. Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Mr. Keough, Earl L. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Balaban Submits Report

Mr. Balaban submitted a comprehensive report to the stockholders on every phase of the company's operations including production, exhibition, television, post-war planning and the support of war activities.

He estimated that Paramount's profit for the second quarter of 1944 would exceed that of the same quarter of 1943, which was $3,827,000, and said the company now has about $19,000,000 in cash and about $15,000,000 in funded debt, including $7,700,000 of three per cent debentures of the parent company. There has been a leveling off of Paramount income during June, however, he reported, attributing this to the warm weather. Film rentals will follow the general trend of the box office, Mr. Balaban said, in discussing possible recessions in business after the war, but the company's theatre holdings are in diversified locations and would not be generally hit by any regional box office recession.

The Paramount president estimated that the company was receiving between 16 and 17 per cent of its previous 30 per cent revenue from the world market, exclusive of the United States. Future operations in countries which are freed by the Allied forces would add between 12 and 15 per cent to Paramount's world income, he said.

Tells of Television Process

Mr. Balaban gave some attention in his report to the company's television plans, declaring that "television will add to the attraction of theatres" and reporting that Paramount has a process which enables it to take telecasts off the air and onto films which would enable it to bring the event telecast to the screens within several minutes. He disclosed that Paramount has a 44 per cent interest in DuMont Television and a substantial interest in Scophony, which has two promising large screen television projectors. Television "will have a pronounced effect on the entertainment field," he told the stockholders.

The negative cost of the company's Technicolor production, "For Whom the Bell Tolls," already had been paid off although the picture has played only 700 advanced-price theatre engagements, Mr. Balaban said.

The wide use of the screen for educational and training purposes by the Army and Navy had prompted Paramount to give serious consideration to making visual educational films for use in educational activities after the war, he announced.

Evelove Promotes Rice

William Rice, top unit man at Warner Bros. studio, has been promoted by Alex Evelove to the post of department and national services editor. Mr. Rice succeeds Ralph Huston, who resigned last week to join Lester Cowan.

ON THE MARCH

by RED KANN

HOLLYWOOD

THIS is a sort of coals-to-Newcastle idea. A twentieth anniversary at hand, MGM puts the question: "What does this company mean to the motion picture industry?"

After 20 years, the answers, of course, are self-evident.

MGM is a significant bulwark of this industry because it is conscious of its good name and aware of the responsibilities by which it maintains that name.

MGM has a long and brilliant history as a producer of good motion pictures. In many directions, it has been a standard bearer in terms of the relationship of the industry to its audiences. That can carry only one meaning: quality merchandise.

In policy, the striving consistently has been for the best. In production, this is perhaps best illustrated by a recent observation made by Louis B. Mayer, who declared in this almost verbatim language:

"We have brainpower up to here"—and illustrated by drawing an imaginary line on the approximate level of his chin—"but I have no intention of stopping if I can discover any more around. We cannot have enough and, if that brings us up to here, that will be all right."

"Up to here" induced a second imaginary line drawn somewhere above the top of his head.

In distribution, there is the sliding scale. Maligned and praised alternately, for it William F. Rodgers never has claimed perfection. On one occasion, at least, he has publicly described it as the scale that sometimes slips. But, evidently, it does not skid and because it does not there are untold numbers of theatre operators in this country who are well contented Metro customers.

If a selling scale is fluid enough to slide up or down in keeping with the established values of the attraction to which it is applied, it seems a reasonable conclusion to draw that equity must assert itself on behalf of the seller and the buyer.

Rodgers similarly is on record with the statement MGM is not indulging in handouts; that it expects to get all the traffic can bear. But, in the doing, the record reveals there has been a prevailing awareness of what makes this business gyrate; that the exhibitor, as the customer, must be satisfied.

Satisfied customers make happy producers and distributors.

They're happy at MGM.

UA and Futures

REPRESENTATIVE coast opinion, of the solid and reasoned calibre, holds to the belief new vistas open up for United Artists now that its expanded board has been elected, provided—

The proviso sets up as any prerequisite for a more orderly and calm future an uninterrupted flow of internal harmony, a condition which UA has been largely without. If the new directorate—there are three men representing each owner—functions on behalf of the corporation, which is what directors on any board normally do, then company interests will take precedence over the particularized interests of the individual owner. Under these circumstances, the probability is strong that all will be well.

Charlie Chaplin, as variously reported, has been the stormy petrel. It was Chaplin who opposed purchase of the Korda stock over majority opinion. It is he who has been at very sharp odds with David Selznick; there is a lawsuit still pending. It is Chaplin with whom Mary Pickford, by lowdown and report, has been unable to get along any too well.

Now. The series of recently adopted resolutions providing for a board of nine as against the long prevailing board of four, did not make it mandatory for each owner to name three. What each owner reserved was the privilege of naming three. It is probably significant, therefore, that Chaplin exercised the prerogative properly going to him as an owner and designated a triumvirate to represent his share.

What happens from here out will establish itself soon enough. If the Pickford and Selznick interests which joined hands in the earlier move to liberalize corporation operations maintain their established coalition, the vote in the future will be six to three. But this could be construable as a strategy more in the direction of blocking Chaplin than a procedure in the direction of whatever may be best for the company. This is the juncture at which re-enters pivotal policy: Will the directors ballot for the company, as a whole, or will they ballot for the ownership they represent? Their answer appears to rest in the character of instructions issued by the owners.

Hardly visible to the reading eye are two interesting slants: (1) the election of Ed Raftery, UA president, to the directorate as one of Miss Pickford's representatives and (2) the elevation to the board of Grad Sears, vice-president in charge of distribution, as one of Selznick's three.

If you construe this as a telling indication that reports—persistent on both coasts—of Raftery's stepping down to return to his first love, law, are mere rumors, you're construing accurately. He stays as president.

Sears on the board is interpretable, too, as an indication that those smouldering rumors about him and a new hatrack, are not so. As the head man on operations in New York, he deserved a place on the directorate. The answer is: He got it.

Slant on Credit

LAST week, a portion of this space discussed the industry's war efforts and the brass bands some expect to perpetuate the news. These roving eyes have now caught up with a few remarks of Ed Kuykendall, MPTOA president:

"We hear so much foolish talk about the credit this 'industry' deserves for its war activities. . . . At best, the 'industry' can only present a general picture of our war effort. Aren't we overlooking the most important item? The impression made upon the locality by each individual theatre? . . . You don't need any speeches, medals or publicity to impress the people in your own locality. All you need to do is make the effort to do a real bang-up job and you will create goodwill for yourself, for your theatre and for the movies as an institution in your own town. . . ."

Stockholders to Vote on Loew's Pension Plan

Stockholders of Loew's, Inc., will be asked to approve an employee pension plan at a meeting called for July 18. In a letter to stockholders apprising them of the proposed plan, Nicholas M. Schenck, president of Loew's, disclosed that to help defray the cost of the pension payment for approximately 4,300 employees, Loew's executives who have profit-sharing contracts had agreed to limit their own compensation under existing contracts while the plan was in effect. The Treasury Department has approved the plan.

Mr. Schenck revealed that according to estimates, had the project been put into effect for the last fiscal year, those executives would have received approximately $1,450,000 less for that year and the consolidated net profits of the company, after taxes, would have been about $13,017,000, instead of $13,422,852.

He expressed the view that the plan would "preserve the company's leadership in the industry by maintaining such a continuously progressive organization. I believe that the plan submitted will be a major factor in accomplishing this, because the inducements offered will help retain our desirable personnel and motion picture talent and attract others of similar calibre in the future."

According to the plan, the annual amount of retirement income from the normal retirement date, which is the March 1st nearest the 65th birthday of men employees and the 60th birthday of women employees, will be 15 per cent of the employee's average annual earnings plus 10 per cent of the portion in excess of $3,000. In computing the average annual basic earnings of an employee, earnings in excess of $200,000 a year will not be used as a basis for benefits under the plan, nor may the normal retirement income of any employee exceed $49,700 per year. Basic earnings are defined as total compensation, including percentage compensation received (exclusive of overtime, voluntary bonus, penalty payments or special compensation paid because of employment upon location in making motion pictures).

The retirement income normally will be payable monthly for life with a minimum of 10 years' payments guaranteed to the employee or his beneficiary. At the employee's election other methods of payment may be made. Provision has been made for death and disability benefits; for termination of employment; for the funding of the plan and for defraying the cost of administering it. Special benefits are provided for certain individuals, including stars and officers of the corporation.

At the July 18 meeting the stockholders also will be asked to reelect the present board of directors, which includes: David Bernstein, Leopold Friedman, Eugene W. Leake, Charles C. Moskowitz, William A. Parker, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield and Henry Rogers Winthrop.

"Home in Indiana" Sets Premiere Record

Seven new box office records were reported for Twentieth Century-Fox's "Home in Indiana," following an extensive exploitation campaign. In Ohio, five theatres broke all records for the past six months. In Indanapolis at the Indiana, and in Charleston, W. Va., at the Kearse, from the opening to the weekend, all first and second day's figures were beaten. Thirty other openings in other cities have already reported record business.

Louis Goldberg Resigns RKO Theatres Position

Louis Goldberg, who tendered his resignation two weeks ago as division manager of RKO theatres in Brooklyn and Manhattan, left the company last week. Mr. Goldberg has been in theatre operation posts for the past 30 years. His division was reassigned to Charles McDonald, who headed it until a few months ago.

"See Here, Private Hargrove. I'm moving into the Astor June 27th for a Broadway splash following your four wonderful months. You're the Astor champ now, but watch me, soldier boy, I'm going to outstrip your records!"

"Um-m-m-m! Wish I could stick around to see those Astor figures. They'll be lovelier than ever now!"

M·G·M's

BATHING BEAUTY

IN TECHNICOLOR

The Biggest Show on Water!

"BATHING BEAUTY" starring Red Skelton with Esther Williams, Basil Rathbone, Bill Goodwin, Ethel Smith, Jean Porter, Carlos Ramirez, Harry James and his Music Makers with Helen Forrest, Xavier Cugat and his Orchestra with Lina Romay. Photographed in Technicolor. Screen Play by Dorothy Kingsley, Allen Boretz and Frank Waldman. Adaptation by Joseph Schrank. Directed by George Sidney. Produced by Jack Cummings. A Metro-Goldwyn-Mayer Picture.

"Never Stop Till You're Over The Top! Fighting Fifth War Loan!"

Theatre Television Now Ready RCA Tells Allied

ALLIED regional directors and Caravan members are pictured below at the Allied of New Jersey Silver Jubilee convention at the Hotel Chelsea in Atlantic City Tuesday through Thursday night.

New Jersey Unit Meets in Atlantic City for Silver Jubilee Convention

By Staff Correspondent

Satisfactory television will be available within a year after civilian manufacture resumes, and theatre use will spread as coaxial cable and radio relay spread, RCA predicted Tuesday afternoon at the New Jersey Allied Silver Jubilee Convention in Atlantic City, through its representative, Edward Augur, chief speaker at the first business session.

Local theatre television will not even await cable and relay development, he added; it can be used locally over telephone lines if people invest in studio, pick-up, and theatre installation. Theatres mainly will use television as a film adjunct, and also will transmit their own shows, Mr. Augur predicted.

Addressing the unit Wednesday afternoon, Abram F. Myers, general counsel for National Allied, attacked the distributors for the continued delay in the negotiation of the Consent Decree which would be satisfactory to independent exhibitors. "If cooperation fails and the distributors persist in their price-fixing combinations, they will bring down their house of cards upon their own heads," he said.

Equipment Supply

Outlining the procedure for obtaining equipment under WPB Order L3-25, Mr. Augur said the allotment for the balance of the year was substantial. RCA, he added, now covers 24 of 30 territories and will shortly cover all, offering complete theatre equipment.

The Allied unit's past year was reviewed by Harry Lowenstein, president, and WAC state chairman, who reported $178,000 collected for the Red Cross in Northern New Jersey, and stressed the current paper salvage campaign.

On Wednesday afternoon, the unit approved resolutions attacking advanced admission prices, supporting new independent production as an alleviation of the current product shortage, endorsing the National Allied's policy in the Consent Decree discussions and pledging continued support to all war activities.

George Gold, chairman, Jack Unger and David Mate comprised the resolutions committee; and David Snaper, Lee Newbury and Edward Lachman were the reception committee for the convention which marks the unit's twenty-fifth anniversary.

Officers Are Reelected

Officers reelected Wednesday were: Harry Lowenstein, president; Louis Gold and Ralph Wilkins, vice-presidents; David Mate, secretary; David Snaper, treasurer; Edward Lachman, assistant treasurer, and Maurice Spewack, sergeant-at-arms.

The new board of directors comprises Cy Myers, Mr. Mate, Louis Martin, Sam Frank, Frank Gravett, Louis Patterson, Jack Unger and Mr. Gold. Mrs. Helen Hildinger, and Cy Myers were named co-chairmen of the south Jersey unit.

The Silver Jubilee banquet Thursday evening was expected to draw the full registration, as well as company sales managers, and the following: Abram F. Meyers, National Allied general counsel; Francis Harmon, WAC coordinator; Howard Eastwood, New Jersey acting governor; Joseph Altman, Atlantic City mayor; and state senators Frank Farley and Bruce Wallace.

The presence of Jesse Stern, president of the Unaffiliated Independent Exhibitors, New York unit, which had conferred with Attorney General Tom C. Clark, led to speculation upon affiliation with the New Jersey unit. Mr. Stern denied that affiliation would be officially discussed during the meeting, but did not rule out the eventual possibility of affiliation.

"The ethics of the business during the past 20 years have made a fine change for the better," William F. Rodgers, MGM general sales manager, asserted, in a message sent the convention at its opening, Tuesday. He added that the industry was now concerned with making investments and its position with the post-war public secure. Mr. Rodgers complimented the exhibitors on their war effort, noting that the effort had caused sacrifices in many instances. He also pledged MGM to a part in building and supporting the industry.

Harry M. Warner, president of Warner Bros., in a similar message, predicted that audiences after the war would be "the most enlightened of all time" and that exhibitors must realize this and combine business with public service, so that they may promote better citizenship. He added that each year there is a growing realization by producers and exhibitors of the importance of making films about American living which will be regarded "as a force for good in the land."

Photos by Floyd E. Stone, staff photographer

Above, as Eastern regional directors and Allied Caravan members met in closed session during the Jubilee convention Tuesday: standing, George Gold, Cy Myers, Lou Gold, Morris Pouzzner, Sidney Samuelson, Irving Dollinger, Harry Lowenstein, Morris Bailey, Maxwell Alderman; seated, Helen Hildinger, Ralph Wilkins, Meyer Leventhal, Edward Lachman, David Snaper, Harry Lamont, Jeanne Conery.

At the right: David Mate, secretary, and Harry Lowenstein, president, as they conducted the first business session Tuesday.

WMC Says Local Labor Assured

War Manpower Commission officials told representatives of the industry in Washington Tuesday that regional WMC offices would deal "sympathetically" with requests of film exchanges for priorities to secure needed labor. Despite the fact that film distribution has no standing in the list of essential or locally-needed activities, they said, the WMC is thoroughly aware of the importance of the motion picture theatre, particularly in smaller communities.

Collis Stocking, assistant to the executive director in charge of program development for the WMC, presided at the hearing at which the industry situation in Buffalo and Dallas was outlined by Leon J. Bamberger, assistant to chairman Ned Depinet of the War Activities Committee distributors' division, and A. A. Schubart, RKO exchange head.

The WAC representatives were told that the film industry may be given a high priority locally, the level, of course, depending upon local conditions. Members of the WMC expressed confidence that local priority committees could be expected to be liberal and to recognize the importance of maintaining film exchange activities.

Stage Door Canteen Reopens

Stage Door Canteen re-opened for business Tuesday night in New York after closing down in May for alterations, redecorated, air-cooled and completely streamlined to meet the demands of the thousands of servicemen who crowd its doors.

"THE MASK OF Dimitrios"

WARNERS' MYSTERY TOPPER FOR 'MALTESE FALCON'!

First engagements this week; EARLE, WASHINGTON—STRAND, N.Y.—WARNER, MILWAUKEE

with SYDNEY GREENSTREET • ZACHARY SCOTT • FAYE EMERSON • PETER LORRE
VICTOR FRANCEN • Directed by JEAN NEGULESCO • Screen Play by Frank Gruber • From a Novel by Eric Ambler
JACK L. WARNER, *Executive Producer* • *Produced by* HENRY BLANKE

British Plan to Speed Films for Troops

New Setup Aims to Simplify Handling of New Films with Greater Ease

by PETER BURNUP
in London

The happiest circumstance at the Kinematograph Renters' Society's annual meeting was the wholehearted, unanimously expressed determination that Britain's forces in the field should have an abundant supply of up-to-date motion pictures.

A willingness to do everything in their power to see that the troops are properly entertained has been a characteristic of distributors here—American no less than British—since the first impact of war. Distributors repeatedly declared that they would waive all legal considerations, including "territory" questions, so that the fighting men should be properly cared for. Publicly remarked Metro's Sam Eckman, Jr., on one occasion: "If it were not for these men those 'territories' simply wouldn't exist."

New Arrangement Welcome

But there have been difficulties. British officialdom, even in wartime, has a way of slow-working; of erecting seemingly unnecessary obstructions. So, the new arrangement, which Major Reginald Baker, the KRS president, has perfected, is all the more welcome. Mr. Baker, with certain of his colleagues, has had prolonged meetings with various service authorities. The Navy, Army, Air Force Institute, Government unit, handle all service entertainment.

To end the hitherto chaotic conditions, a new department is being set up, representative of all the fighting services, known as the Joint Ordering Board. This body will be responsible for selecting the required films, distributors agreeing to put no unreasonable "release date" on any chosen subject. NAAFI takes charge of the distribution of films here and abroad; will collect any rental charges. But the Joint Ordering Board undertakes responsibility for the custody and safeguarding of prints.

A token royalty figure has been agreed upon: where no charge is made for admission to the cinema, £30 per copy for the first 20 prints and £15 per print thereafter. Where soldiers or airmen pay for admission, as in garrison centers at home, an arbitrary rental charge of 30 per cent of the takings has been agreed.

Criticisms of Bracken's MOI

Difficulties have been encountered by the authorities in India owing to the complex area-licensing system in operation there. But it is announced that so far as military entertainment is concerned, American distributors and local licensees have agreed to co-operate in the scheme.

There is considerable criticism of the fact that Brendan Bracken's Ministry of Information so inveterately maintains a smoke-screen of official diffidence around certain of its activities. It is timely, so it is said, that the MOI should take time out from the job of selling Britain to the world and do a little selling of itself to the nation. Remarkably few people even in the industry over here have heard of "Le Monde Libre" (Free World), yet for the last 12 months at least this United Nation's newsreel produced jointly by the U. S. and England has been exhibited in every available picture theatre in North Africa.

"Notizie Del Mondo Libero," with Italian sound track, is another of the fruits of MOI-OWI collaboration; was taken to Italy with the second wave of the Allied attack; is currently reported to be the most popular feature in Naples cinemas.

These two reels are collated from material supplied by American and British Service Film Units and by the civilian newsreels. They are edited by language and idiomatic specialists named, in the case of "Le Monde Libre," by the French National Committee, and flown to their various destinations, so the Ministry claims, with a speed which at least equals that of commercial enterprise.

Plan New Joint Newsreel

Also in an advanced state of planning is the official United Nations' newsreel designed for showing in other Continental areas immediately they are liberated. This is being prepared by members of the Newsreel Association of Great Britain, working under a joint editorial board of representatives of the American, British and Allied Governments. Elaborate arrangements are afoot to ensure that there shall be no idiomatic solecisms in the respective sound tracks, and the deliberations of the editorial board are continually assisted by people acquainted with the underground movements, in particular of France and Holland.

The reels will be the spearhead of the motion picture attacking phalanx. They will be closely followed by the host of full length feature films which, being already sound-dubbed, are waiting in cold storage for the forthcoming Great Day.

O'Brien More Conciliatory

As forecast recently, pacific counsels have prevailed with Tom O'Brien and his National Association of Theatrical and Kine Employees. Despite Mr. O'Brien's dramatic walking-out from his conference with the Cinematograph Exhibitors Association and his declaration that it was impossible to negotiate further, he has agreed to confer once more on wage conditions with the exhibitors.

But, it is to be noted, Mr. O'Brien maintains his bellicose attitude when addressing his own members. He made a speech at Leicester which consisted of a long, vituperative attack on all members of the CEA.

"They use," said Mr. O'Brien, "without scruple, even the coming greatest adventure in history to keep wages a little over the fodder basis." Moreover, he said, what he described as "the great and most prosperous film industry" was already perfecting its post-war plans on a 20-shilling ($4) a week basis.

John Cromwell Heads Directors' Guild

John Cromwell, who directed "Since You Went Away," and other important productions, was elected president of the Screen Directors' Guild last week in Hollywood. First and second vice-presidents, respectively, are Mervyn LeRoy and Edward Dmytryk. Irving Pichel was elected secretary and Edward F. Cline was reelected treasurer.

New Prosperity Is Seen by Rose

Unprecedented prosperity "beyond our imagination," for the motion picture business after the war, is the prediction of David Rose, Paramount managing director in England, who arrived in the U. S. Friday from England for a six-week visit.

In a trade press interview Tuesday, Mr. Rose reported there were 11,000,000 more theatre-goers in England than there were before the war. He cited the long queues that form before theatres in North Africa, Italy and Sicily as evidence of the appeal of Hollywood product for the people of Europe who have been denied American motion pictures since the Nazi occupation.

Mr. Rose said he would leave Friday for the west coast to confer with Hal Wallis, to work out details of the first two features which Mr. Wallis will produce in England for Paramount under his new agreement with the company. One-third of the Wallis production would be made in England, Mr. Rose added. The deal calls for two to four films annually from the Wallis production unit.

He said that the agreement made by Paramount last year with J. Arthur Rank for two pictures to be made in England by Paul Soskin, Rank producer, was still in force and indicated it would not conflict with the production-distribution agreement made recently between Mr. Rank and Spyros Skouras, president of Twentieth Century-Fox. Mr. Rank and Paramount are to divide 50-50 on capital for the productions, with the British film executive to handle British distribution and Paramount to handle world-wide distribution.

Decision Reserved in Suit Against UA Over Title

Decision on a motion for a preliminary injunction to halt United Artists Corporation from distributing the film, "Voice in the Wind," was reserved by Federal Judge Samuel Mandelbaum last week in New York. At the same time the distributor, in answer to the suit brought by May Davis Martenet, author, denied the use of the title was an infringement.

Miss Martenet seeks, in addition to the injunction, an accounting of profits derived from exhibition of the picture. She claims prior use of the title, which she used in her published novelette in *McCall's* magazine early in 1942, claiming the title was pirated by the producers of the film, Robert Ripley and Rudolph Monter.

The producers were named as defendants in the suit against United Artists.

"Wilson" Premiere in New York August 1

Darryl F. Zanuck's Twentieth Century-Fox production, "Wilson," will have an outstanding campaign for its world premiere at the Roxy theatre, New York, August 1. The exterior of the Roxy will be completely changed for the engagement, and an advance newspaper campaign will start early in July. The film will have its Los Angeles premiere August 10, with the regular run opening the following day at the Carthay Circle and United Artist theatres on a grind policy. "The Song of Bernadette" price scale, with an evening top of $1.50, probably will prevail at the Carthay Circle.

Matthew Fox a Captain

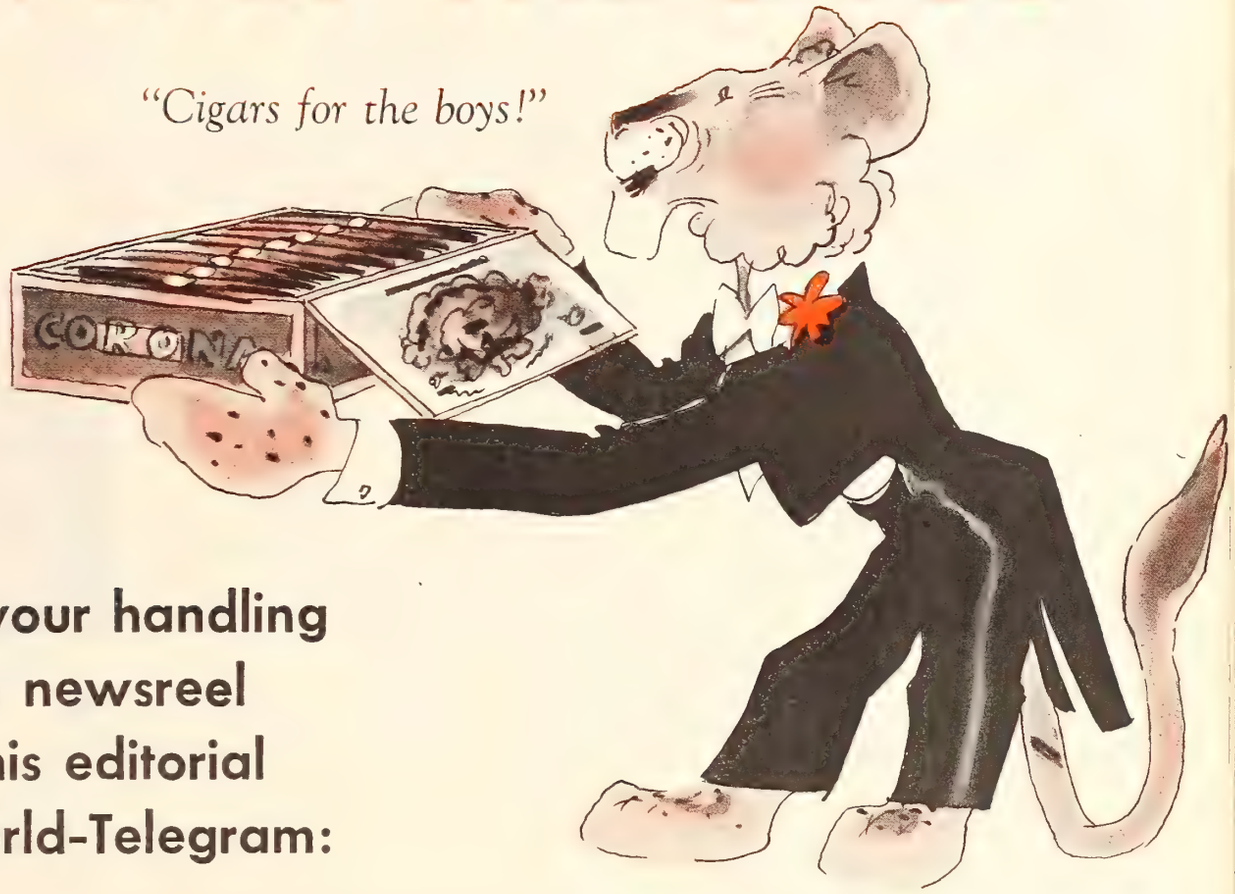
Matthew J. Fox, former vice-president of Universal, who has been serving in Britain with the Army Signal Corps, has been promoted from warrant officer to captain in recognition of special services performed in Army preparations for D-Day. Mr. Fox joined the Army as a private.

Bonus for Warner Employees

Mid-year bonus checks were distributed to Warner Bros.' home office employees last week, following the company's policy in previous years. Employees receiving up to $50 a week received a week's salary and those receiving over $50 received a maximum of $50.

TO THE STAFF OF M-G-M's NEWS OF THE DAY

"Cigars for the boys!"



With pride in your handling of the Invasion newsreel that inspired this editorial in the N. Y. World-Telegram:

Invasion Pictures.

We have just seen a preview of the first moving pictures of the invasion—an MGM compilation from the work of newsreel men and of Army, Navy, Coast Guard and Canadian cameramen, with commentary by Quentin Reynolds.

It is a magnificent and breathtaking chronicle of the audacity of our assault troops, our naval men, our fliers, our airborne guerrillas and, by no means least, our combat photographers.

Anybody who can watch this film—watch our grimy parachutists grinning as they board their planes, watch our vast convoys set out to sea, watch our aircraft beat up enemy airdromes and shipping from sometimes fatally low altitudes, watch a doughboy pat his buddy solicitously on the shoulder just before they plunge off a landing boat in the face of machine guns, watch from the shore as defending cross-fire cuts down heroes in the sand—anybody who can watch all this without fierce pride and deep humility might as well be dead.

FROM EDITORIAL PAGE N. Y. WORLD-TELEGRAM JUNE 15, 1944

"NEVER STOP TILL YOU'RE OVER THE TOP! FIGHTING FIFTH WAR LOAN!"

D-Day Comes to Britain But Studios Carry on

Expected Stand-by Order to Workers in Home Service Found Not Necessary

London Bureau

D-Day was welcomed in British studios as eagerly and anxiously as everywhere else in the country. People's nerves had been tensed for the day; there was an awareness that this was the majestic crisis in the devastating struggle; there was, too, that common all-consuming anxiety for brothers, husbands and sons, standing-to for the grand assault.

But D-Day had odd reactions in the studios, where so many actors, technicians and the like are in the Home Guard or some other form of voluntary National Service.

On the Warner lot at Teddington, for example, where they are currently engaged on Britain's largest wartime musical—"Flight from Folly"—97 per cent of those taking part or working on the picture are in some form of part-time service. And Teddington is no exception.

General Stand-to Not Ordered

It had been widely anticipated that a general stand-to of Home Guards and all members of the Civil Defence Force would be ordered. Happily, to date, events across the Channel having so far proceeded to plan, such a step has not been regarded as necessary.

But despite D-Day, Invasion glories and all else, Gabriel Pascal majestically carries on. Pascal months since made his own D-Day on which to start studio work on George Bernard Shaw's "Caesar and Cleopatra." And the producer's plans have been exactly adhered to. There was a doubt, until very recently, whether a start would be made at the promised time. It was not so much a question of studio space on this occasion, but of the precious Technicolor cameras, then still in use by the Two Cities outfit finishing Noel Coward's "Blithe Spirit."

But things went unexpectedly well and Pascal started work at Denham, much to the relief, it is understood, of Claude Rains, who is anxious to leave for America by October.

Those weeks of patient testing of artists for his film, in which Pascal indulged, seem justified in the ultimate event. Certainly his cast list has an impressive air and one unsurpassed in British production to date.

Film Has Impressive Cast

In addition to Rains and Vivien Leigh in the title roles, there will appear Stewart Granger, Flora Robson, Francis L. Sullivan, Basil Sydney, Cecil Parker, Raymond Lovell, Ernest Thesiger, Renee Ascherson, Anthony Holles, Russell Thorndyke, Miles Malleson. The catalogue looks like a section of Who's Who in the Theatre.

There are also Oliver Messel, this country's best known costume designer, doing the clothes; John Bryan, art director and Arthur Bliss, said by many to be Britain's foremost composer, doing the music. The film should be good.

Michael Balcon has started shooting at Ealing on his latest subject, "Painted Boats." It is another of those quasi-documentaries, cunningly compounded mixtures of fact and fiction, like "San Demetrio," in which Balcon lately has been specializing.

The sorry condition of Britain's canal network was oft in pre-war years the subject of public concern. The canals were the forerunners of the country's railway system; fell into neglect when the railways prospered; nevertheless, have been of infinite value during these war years when the nation's transport system has been strained. It is the tale of those years of neglect and the present triumphant time which Balcon essays to recount.

Ealing's producer-in-chief is this country's most eager film experimenter; has discovered and given their chance to more eager talented young technicians than any other of the native producers. "Painted Boats" is directed by Charles Crichton, who won his spurs in the making of "For Those in Peril," a story of the R.A.F.'s Air Sea Rescue Service.

Balcon's associate producer in the new effort is O. H. Cornelius, a South African, who under the direct patronage of Marshal Smuts has been very busy these last few years making a series of documentary shorts of South Africa's war effort.

Shoots Six Films in Six Months

Balcon's plant at Ealing is no grandiose affair. It consists of three stages only; one 135 feet by 85 feet, two 85 feet by 73 feet each. Yet in that comparatively small institution he has contrived to complete or get well under way in the first six months of this year six features: the musical, "Fiddlers Three," Charles Frend's Norwegian story, "Return of the Vikings"; J. B. Priestley's play, "They Came to a City"; "Champagne Charlie," "Johnny Frenchman," and this new one, "Painted Boats."

It is an impressive tally and one which might reasonably disconcert other and more loudly-advertised organizations. For Balcon's films have a way of turning in rich dividends from the home market; despite his vehement and persistent denunciations of what he regards as the sinister machinations of those people across the Atlantic who wilfully deny his films a New York showing. Says Ealing's producer, when asked how his plant can achieve what it does: It's all a matter of hard work and imagination.

There's a rush for locations these summer days. Oswald Mitchell's unit has climbed one of Britain's highest mountains to film the work of the sheep-dog hero of his outdoor picture "Loyal Heart." I. Goldsmith has at length hit on a hillside where he hopes to reproduce the authentic atmosphere of the banned Eire-Ulster for his "Twilight on the Border" subject. Victor Hanbury operates in the comparative placidity of Denham Village on his latest RKO Radio effort, "Great Day." Maurice Elvey travels down to remote Wiltshire for his reconstruction of A. G. Street's best selling novel "Strawberry Roan."

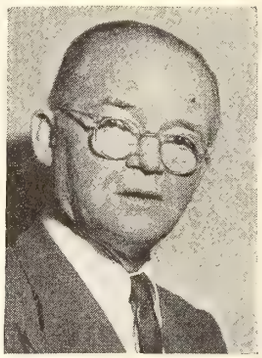
What with U. S. Army Air Force bases spread widely across this island's landscape, with troop concentration camps, ammunition dumps, artillery ranges and the like dotted hither and thither, and now this exodus from motion picture studios, there are those who wonder just how the farmer finds room to operate.

UA WILL RELEASE PASCAL'S "CAESAR"

"Caesar and Cleopatra", the screen adaptation of the George Bernard Shaw play which Gabriel Pascal is producing in Technicolor in England, will be released by United Artists. Under the arrangement through which Vivien Leigh is playing the leading feminine role, David O. Selznick, who controls Miss Leigh's contract, has a substantial interest in the production. J. Arthur Rank, British leader, is the financial backer of the picture.

Stuart Cites 70% Australian Tax

Business was so good in Australia that the theatre owner had few worries, outside of the collection by the Government, through taxes, of 70 per cent of the gross profits, Herschel Stuart, National Theatres' representative there, reported this week in New York where he is "seeing a few shows" and conferring with home office executives.



Herschel Stuart

The good business was the result of strict rationing, leaving few outlets for excess spending money; and the theatre was a staple outlet, Mr. Stuart said.

He added that picture runs generally were nine months behind those in this country. Formerly, they had been about four. Pictures now run six or seven weeks; they "run as long as there is any life in them."

Shipping to Australia is delayed but slightly, awaiting the necessary priorities. It generally takes two to three months to ship film. There have been no sinkings of American shipments, but some British, and there have had to be repeat orders for British films.

Theatres, rationed in the use of paper and display boards, were making the best of it, using the boards over again, he said. Masonite, often used before the war, might not be used now, he said.

National Theatres holds a major stock block in Hoyts Theatres, Ltd., in Australia. Mr. Stuart has represented the U. S. circuit for three years.

Rank Assumes Control of Denham, Pinewood Studios

J. Arthur Rank, England's leading film executive, further extended his control of the British industry Tuesday when he completed negotiations for almost a 100 per cent interest in the Denham and Pinewood studios. Major control of both studios has been held by British and Dominions Film Corp., organized in 1928, which has been in liquidation. The studios have been under joint operation by a company known as D & P Studios, Ltd. Principals of the British and Dominion Film company are E. Ronald Crammon, Hon. R. Norton and W. H. Cockburn. Recently the company reported a deficit of $652,292, but a capital reconstruction program has been effected with the financial aid of Mr. Rank.

He will form a new company, to be known as Denham and Pinewood Holdings, Ltd., which will hold a majority of British and Dominion shares, thus controlling Denham, Pinewood and B & D Elstree studios. Mr. Rank and others associated with him will join the B & D board of directors.

Mr. Rank was reelected president of the British Film Producers Association at the organization's annual meeting in London last week.

Show "American Romance" Monday

MGM will trade show "An American Romance" in all exchange centers Monday, June 26. In Boston, New York and St. Louis there will be two showings, one in the morning and the other in the afternoon. No release date has been set.

Cooper! DeMille! They fill the Till

They Did it in

"THE PLAINSMAN"

They Did it Again in

"NORTH WEST MOUNTED POLICE"

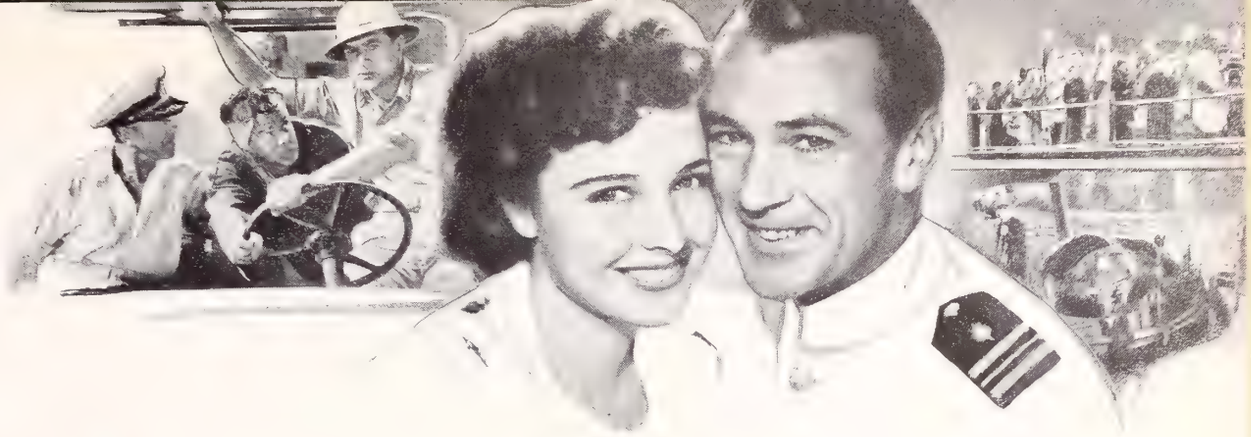
and now...

Ga

Cecil

"THE S

SETS AMAZING



ry Cooper in
B. DeMille's
TORY OF DR. WASSELL"

ECORDS IN EAST AND WEST COAST PREMIERES!

OPENED 157% BETTER THAN "REAP THE WILD WIND" at Los Angeles Paramount!

TOPS "FOR WHOM THE BELL TOLLS" at New York Rivoli, beating "Bell's" first two-a-day week AND first continuous week!

AHEAD OF "LADY IN THE DARK" and "Star Spangled Rhythm" in record second week at Malco, Memphis!

And everywhere it's the Same Great "Story" from PARAMOUNT!

Here Are the

REVIEWS That Tell the Whole Sensational "Story"!

""The Story of Dr. Wassell'

BULGES WITH EXCITEMENT.

Gary Cooper's is another fine screen portrait!"

—Walter Winchell

"Thrilling film of real adventure."
—N. Y. Daily News

"Will be seen and loved by millions."
—N. Y. Mirror

"Thriller from start to finish."
—N. Y. Sun

"Stirring and heart-warming film."
—Los Angeles Daily News

"Moves with great vigor and power . . . spectacular drama." *—Los Angeles Times*

"Full of excitement, packed with suspense." *—Los Angeles Herald-Express*

"DeMille has done it again . . . enuf said!"
—Box Office Digest

"Picture of great power . . . for long runs and immense grosses." *—Daily Variety*

"Should rank as a top-grosser."
—Motion Picture Daily

"First and last, the picture is entertainment." *—Boxoffice*

It Started June 6th...

with this nationally-talked-about New York ad... part of big-scale newspaper campaign tied in with Paramount's

Sensational National Promotion

IN THE MAGAZINES:

Four-color, full-page advertisements reaching 35,497,000 readers in

LADIES' HOME JOURNAL
•
LIFE
•
SATURDAY EVENING POST
•
COSMOPOLITAN
•
LOOK
•
REDBOOK
•
TRUE COMICS
•
CLICK

ON THE NETWORKS:

Coast-to-coast plugs by Cecil B. De Mille, Gary Cooper, Laraine Day, Dr. Wassell himself, and other cast members have reached uncounted millions on these top-line air-shows: Vox Pop, Truth and Consequences, Lux Radio Theatre, Charlie McCarthy, Hour of Charm, Blind Date, Screen Guild Players, Kraft Music Hall, Bob Burns show, Maxwell House program, Ginny Simms, Amos 'n' Andy, Orson Welles, Burns and Allen, and Frank Sinatra shows!

What A Year For Paramount

FROM "NO TIME FOR LOVE" . . . THROUGH "THE MIRACLE OF MORGAN'S CREEK" . . . "LADY IN THE DARK" . . . "STANDING ROOM ONLY" . . . "THE UNINVITED" . . . "GOING MY WAY" . . . "THE HITLER GANG" . . . "AND THE ANGELS SING" . . . AND NOW . . .

PARAMOUNT PRESENTS

GARY COOPER *in*

CECIL B. DEMILLE'S

"The Story of Dr. Wassell"

IN TECHNICOLOR

with

LARAINE DAY • SIGNE HASSO • DENNIS O'KEEFE • CAROL THURSTON and CARL ESMOND • STANLEY RIDGES • RENNY McEVOY • OLIVER THORNDIKE

Produced and Directed by CECIL B. DEMILLE

Screen Play by Alan LeMay and Charles Bennett • Based upon the story of Dr. Wassell as related by him and 15 of the survivors involved, and also upon the story by James Hilton

AND ON THE WAY . . . "DOUBLE INDEMNITY" . . . "HAIL THE CONQUERING HERO" . . . "I LOVE A SOLDIER" . . . "RAINBOW ISLAND" . . . THE MODERNIZED PRODUCTION OF CECIL B. DEMILLE'S "SIGN OF THE CROSS" . . . "FRENCHMAN'S CREEK" . . .

and more . . . and more . . . and

THE *HOLLYWOOD SCENE*

Completed

COLUMBIA

The Return of the Durango Kid
One Mysterious Night (formerly "Boston Blackie's Appointment with Death")
Death Walks Alone
Meet Miss Bobby Socks
Ever Since Venus

MONOGRAM

Fool's Gold
Marked Trails

RKO RADIO

Heavenly Days
The Woman in the Window (International)

REPUBLIC

Cheyenne Wildcat

UNITED ARTISTS

Double Furlough (Vanguard)

UNIVERSAL

In Society
Riders of the Santa Fe

WARNERS

The Conspirators

Started

M-G-M

The Home Front
Anchors Aweigh

PARAMOUNT

A Medal for Benny

REPUBLIC

Code of the Prairie

20TH CENTURY-FOX

Winged Victory

UNITED ARTISTS

Three's a Family

UNIVERSAL

Can't Help Singing
My Baby Loves Music

Shooting

COLUMBIA

Stalk the Hunter
Tonight and Every Night

M-G-M

Airship Squadron 4
Music for Millions
Son of Lassie
The Thin Man Goes Home
Ziegfeld Follies
The Picture of Dorian Gray
Thirty Seconds Over Tokyo
National Velvet

MONOGRAM

Muggs Meets a Deadline

PRC

Swing Hostess
Bluebeard

PARAMOUNT

Fear
Here Come the Waves
Murder, He Says
Two Years Before the Mast

RKO RADIO

The Girl Rush
The Master Race
The Pumpkin Shell
Farewell My Lovely
Having Wonderful Crime
Tall in the Saddle
The Princess and the Pirate (Goldwyn)

REPUBLIC

My Buddy
Brazil
San Fernando Valley
Atlantic City

20TH CENTURY-FOX

Thunderhead
A Tree Grows in Brooklyn
Laura
Something for the Boys

UNITED ARTISTS

Dark Waters (Bogeaus)
Story of G. I. Joe (Cowan)
Guest in the House (Stromberg)

UNIVERSAL

Queen of the Nile
Be It Ever So Humble
Bowery to Broadway

WARNERS

Christmas in Connecticut
Strangers in Our Midst
Objective Burma
Roughly Speaking
Hollywood Canteen

PRODUCTION DROPS SLIGHTLY; SHOOTING STARTS ON NINE

Hollywood Bureau

Production dropped slightly last week, as 13 pictures went to the cutting rooms, one—MGM's "Secrets in the Dark"—was shelved, and shooting started on nine new films. At the weekend, 52 features were before the cameras.

The outstanding new venture of the week was "Winged Victory," a 20th Century-Fox picturization of Moss Hart's Broadway success. It is an exposition of the rigorous preliminary training undergone by young men eager to enter the Army Air Corps, and the story is dramatized by showing the effect of the training on the lives of three such lads. The cast includes Don Taylor, Edmund O'Brien, and Lon McCallister. Darryl F. Zanuck is producing the picture, with George Cukor directing.

Universal Starts Three, One with Deanna Durbin

Universal started three pictures, the most ambitious of which is "Can't Help Singing," with Deanna Durbin, Robert Paige, and Akim Tamiroff in principal roles. In Technicolor, it is set in the days of the California gold rush. Felix Jackson is the producer, with Frank Shaw as his associate, and Frank Ryan is the director. "In Society" stars Abbott and Costello and is produced by John Grant and Edmund Hartmann. Jean Yarbrough directs. "My Baby Loves Music," which Edward Lilley is producing and directing, presents Bob Crosby, Grace McDonald, Alan Mowbray and Walter Catlett.

At Paramount, Paul Jones, associate producer, started "A Medal for Benny," with Irving Pichel directing and Dorothy Lamour, Arturo de Cordova and J. Carroll Naish in the principal parts. The story is laid in a small California town peopled by *paisanos,* those simple, happy-go-lucky folk first brought to film attention in "Tortilla Flat."

Producer Sol Lesser put "Three's a Family" before the cameras for United Artists. Edward Ludwig is directing and Marjorie Reynolds, Charles Ruggles and Helen Broderick are among those in the cast. It is a domestic comedy, adapted from the successful stage play.

Two were started at MGM. "Anchors Aweigh," which George Sidney is directing for Producer Joseph Pasternak, is a tale of three sailors on shore leave. Gene Kelly, Frank Sinatra, Jose Iturbi, and Kathryn Grayson have leading roles. "The Home Front" is a Laurel and Hardy film, and burlesques the minor vicissitudes of life in America at war. B. F. Zeidman is producing, Sam Taylor directing.

Only one Western went before the cameras during the week. It is Republic's "Code of the Prairie," which stars Smiley Burnette and Sunset Carson. Lou Gray is the associate producer, and Spencer Bennett the director.

Paramount set a precedent last week with the contract handed to Howard da Silva, best known for his performance in the New York musical success, "Oklahoma." The deal is for seven years, and provides that da Silva, if he so desires, may take the second and fifth years out to return to the stage. The actor is currently working in "Two Years Before the Mast," Paramount's picturization of the Richard Henry Dana classic. It will be interesting to see whether other studios follow Paramount's lead and give similar contracts to those of their players whose value may be enhanced by intermittent stage appearances.

Shorts Appear To Be Coming Into Own

Since the introduction of the double feature, short subjects have been of decidedly minor importance on many theatre programs. There is some evidence to show that the trend has been reversed, and that shorts are coming into their own again. Nationwide reaction to three recent Warner subjects has been so favorable that the company has announced plans for three more of the same type, to go into work within the next six months. Gordon Hollingshead will be in charge of production.

Three stories by prominent writers have been selected: "The Desert Shall Rejoice," by Betty Smith, author of "A Tree Grows in Brooklyn"; "I Won't Play," an adaptation by Larry Schwab of his *Saturday Evening Post* story, and "The Trial in Tom Belcher's Store," recently awarded an O'Henry memorial prize.

Activity is also on the increase at the George Pal studio, where the Puppetoons are made. Two shorts are in the laboratory stage, one in cutting, one shooting, and a fifth is in preparation. The last is a take-off on the legend of William Tell. "Two-Gun Rusty," in the cutting room, satirizes the standard Western melodrama. Plans for dealing similarly with the tale of Robinson Crusoe are in preparation.

Personnel Intelligence About Hollywood

Monogram is going to bring to the screen "Black Beauty," beloved tale of a beautiful horse. It will be filmed in Cinecolor, and Producer Lindsley Parsons is negotiating for the services of Director George Archainbaud. . . . Producer-director Irving Cummings has been awarded the Thomas A. Edison Foundation Gold Award "for outstanding achievement in the arts and sciences for 1943." Reputedly, he is the first man in motion picture history to receive the award, which has previously been given to scientists and educators. . . . Wally Brown and Alan Carney will have the comedy leads in "Zombie on Broadway," according to an announcement by RKO Radio.

Wheelwright Is Named MGM Producer

Ralph Wheelwright, writer at MGM and formerly assistant to Howard Strickling, publicity director at the same studio, has been elevated to the post of producer. . . . Oscar Boetticher has been assigned to direct "Tomorrow You Die," scheduled for July production at Columbia. . . . 20th Century-Fox has borrowed John Alexander from Warners to play the part of "Steve" in "A Tree Grows in Brooklyn." Adeline de Walt Reynolds, 82, has also been added to the cast.

Roy Rogers will be a guest star in two features currently in work. At Republic, his home lot, the cowboy will appear in "Brazil" to sing "Hands Across the Border." Later he will go to Warners to do a stint in "Hollywood Canteen." . . . Although it was previously announced that "Forty Thieves" would be the last of the Hopalong Cassidy series, Producer Harry Sherman has received so many letters protesting the decision that the series may be resumed, according to the studio. . . . 20th Century-Fox has given Gregory Ratoff a new two-year contract as producer, director, and writer.

Out Front

IN 146 S

FLASH NEWS!

SIMILAR REPORTS FROM EVERY OPENING!

INDIANA THEATRE
INDIANAPOLIS, IND.
2nd day as big as 1st day, which was a record breaker.

KEARSE THEATRE
CHARLESTON, W.VA.
Breaks all records for past 6 months.

PALACE THEATRE
CINCINNATI, O.
Broke all opening day records. 2nd day big as 1st day

Home in

IN

PLAY THEM TO WIN!

THE EVE OF ST. MARK · PIN UP GIRL · BUFFALO BI

from 20th Century-Fox, th

All the way!

TARTS

KEITH'S THEATRE
DAYTON, O.

Broke all records.

RKO PALACE THEA.
COLUMBUS, O.

Beat every picture except "Coney Island" which opened on holiday.

WARNER THEATRE
YOUNGSTOWN, O.

Broke all records.

OHIO THEATRE
MARION, O.

Broke all records. 4 times normal business.

Indiana

TECHNICOLOR

FOUR JILLS IN A JEEP · THE SONG OF BERNADETTE · THE PURPLE HEART

biggest AND WINNINGEST *figure in the industry!*

"Management" Board Is Elected For United Artists

The stockholders of United Artists Corporation in their annual meeting last Friday in Wilmington, Del., named nine new members to the board of directors, a new "management" board, which, it is said, will have greater authority and autonomy in company affairs than its predecessors as a result of amendments to the company's by-laws. [Picture on page 11].

The new members of the board are Edward C. Raftery, Charles P. Blinn, Isaac Pennypacker, George Bagnall, Gradwell L. Sears, Neil Agnew, Rex Dennant, E. Claude Mills and Sidney Chaplin.

The first three were elected by the Pickford Corporation, the second three by Vanguard Films, Inc., and the last three by Charles Chaplin.

Mr. Blinn was at one time executive vice-president of the Philadelphia National Bank, and is now head of an industrial alcohol company. Mr. Pennypacker is the law partner of ex-U. S. Senator George Wharton Pepper. Mr. Dennant is a New York insurance broker, and friend of Charles Chaplin. Mr. Mills was once general manager of ASCAP.

Mr. Chaplin was in New York this week and was reported contemplating court action to challenge the legality of some of the changes in the by-laws, mainly those wherein the unanimous approval of corporate action was eliminated in favor of a majority.

At the first meeting of the new board in New York, Tuesday, the existing slate of company officers was elected and the board confirmed the appointments of Walter Gould as foreign manager and Lou Pollock as director of advertising and publicity.

The board also approved acquisition of two production assets in property and personality to be disclosed as soon as formal contracts are signed. Edward C. Raftery, president, announced the new affiliations would be the most important since the association of James Cagney and Hunt Stromberg with UA.

Mr. Raftery said the new board would meet hereafter the second Tuesday of each month. The next meeting is scheduled for July 11. Prior to that meeting, board members will study plans for long range development within the company, such as the possibility of acquiring theatres in the United States and abroad as well as new studio facilities and other forms of expansion.

Incumbent officers elected were Mr. Raftery, Gradwell L. Sears, vice-president; George L. Bagnall, vice-president; H. J. Muller, treasurer; Loyd Wright, secretary, and Paul O'Brien, Harry Buckley, H. J. Muller and Charles Milliken, assistant secretaries.

Ohio City Sets Curfew For Youths Under 18

Nelsonville, Ohio, is the latest locality in the southern Ohio area to enforce a curfew ordinance, under which all youths under 18 must be off the streets by 10 P.M. unless accompanied by parents. On Saturday nights the hour is 11 o'clock.

"Black Beauty" in Cinecolor

"Black Beauty," Monogram screen adaptation of the novel by Anna Sewell, will be filmed in Cinecolor, according to an announcement by Lindsley Parsons, producer. The starring date has been set for July 8. Harrison Orkow has completed work on the script by Frank Wisbar, and Mr. Parsons is negotiating for the directorial services of George Archainbaud.

To Reissue Elliott Westerns

Eight of the top Bill Elliott Westerns will be reissued by Columbia during the 1944-45 season, according to the company. These will supplement the 10 Westerns announced at the Chicago convention last week.

De Sylva Forms Own Unit To Produce for Paramount

Paramount has reached an agreement with B. G. De Sylva, executive producer, whereby Mr. De Sylva will form his own production unit and will make six pictures to be delivered in two or three years, it was reported in Hollywood Monday. Mr. DeSylva's contract will be similar in terms to that of Hal Wallis, it was indicated.

The executive producer will split production finances with Paramount and will make films on the company's lot. He has agreed to continue in his present post until mid-September in the event that the company is unable to rearrange its studio management setup before that date.

Final approval of the deal with Mr. DeSylva is expected shortly from Paramount's executive committee. It has not yet been determined whether studio management will be set up under supervision of a board, or whether Paramount will name an executive producer to replace Mr. DeSylva.

Jewish Appeal Luncheon Held

Nearly 1,000 members of the film and amusement industries met at the Hotel Astor in New York Tuesday at a fund raising luncheon for the United Jewish Appeal. B. S. Moss presided, and Dr. Abba Hillel Silver of Cleveland was the speaker.

Dr. Silver warned that "European Jewry will emerge from this war physically ravaged and seriously depleted both in numbers and resources," adding that "financial aid will be required for a considerable time after the war to heal their wounds." He also spoke in favor of opening Palestine to large scale Jewish immigration.

Among those attending were: Barney Balaban, David Bernstein, Maurice Silverstone, Max Blackman, Harry Brandt, Arthur Israel, Jr., Harry Mandel, Irving H. Greenfield, Carter Blake, Emil Friedlander, Maxwell Gillis, Jesse Kaye, Samuel Machnovitch, Larry Morris, John Mannheimer, Abe Olman, Eugene Picker, Sam Rinzler, Jack Robbins, Ed Rugoff, David Weinstock and Max Wolff.

July War Film Release Schedule Announced

"Liberation of Rome" a War Department film scheduled for release by MGM July 13, will tell the story of the battle of Italy.

A recruiting film, "Battle Stations," produced by Garson Kanin, is to be released by Twentieth Century-Fox July 27. The voices of James Cagney and Ginger Rogers are heard in the film, covering the work of the SPARS.

Three "film bulletins" to be attached to all newsreels, have been scheduled for the coming month. The bulletins will urge city dwellers to use their vacations to help farmers harvest their crop, describe what American children can do to raise money to buy War Stamps and Bonds, describe the plight of a soldier unable to obtain transportation home because of overcrowded travel facilities.

Hopper Head of Society For the Americas

The Motion Picture Society for the Americas elected Harold Hopper president, succeeding Joseph I. Breen, who was chosen third vice-president. All other officers were reelected, and Jason Joy and Leon Fromkess were added to the board of directors. Elections were held in Hollywood June 14.

Blair Joins PRC

Martin Mooney, production executive of PRC Pictures, last week appointed Harry N. Blair eastern publicity manager, succeeding S. S. Kestenbaum, who became field exploiter. Mr. Blair has had a journalistic background that covers a reviewer's post for the Philadelphia *Daily News* and *Evening Ledger*, and eastern editor of Associated Publications.

D-Day Newsreels Given Special Exploitation

The newsreel recordings of the initial clash of Allied and Nazi troops along the Normandy coast had reached the last of the theatres from coast to coast by last weekend, the theatres giving special attention to the exploitation of the films.

The Skouras theatres proclaimed the arrival of the films in front of each house with 40 by 60's and 40 by 80's and, planning ahead with "wait" orders, took added space in newspapers.

Loew's theatres had large signs announcing: "First Films of Actual Invasion," including the 'actual" to differentiate between those just arrived and the films showing preparations for the invasion which followed immediately upon the heels of D-Day. They also mentioned the showing of the films in their newspaper ads.

Warner theatres used lobby placards: "First Newsreel Pictures of Invasion," etc., and wherever practicable placards were made up with the official General Eisenhower invasion symbol in colors for lobby decorations. Newspapers also were used and in some cases barkers on duty in front of box offices made verbal announcements. The Warner theatres in Washington and a few other spots had arrangements with radio stations to obtain Invasion bulletins from abroad with the tieup mentioned in newspaper ads.

RKO theatres had one-sheets on display in front of theatres, with the invasion pictures mentioned in directory and display ads in newspapers.

Everywhere throughout the country independent and affiliated theatres used similar means of bringing to the attention of the public the showing of the invasion newsreels.

Early reports indicated a sharp rise in business in all theatres showing the films, with the Telenews theatre in Chicago announcing that on Friday, first day of the films, the opening day record at the theatre was broken. Other Chicago Loop theatres showing the pictures also reported increases in business.

Buck Elected President of Catholic Actors Guild

Gene Buck, who since the death of George M. Cohan, has been acting president of the Catholic Actors Guild, has been elected to that office, with Pat O'Brien, first vice-president and Jay Jostyn second vice-president. Other officers elected were Donat Gautier, recording secretary; Kathryn Givney, historian; Frank McNellis, chairman of the executive board; Jane Hoy, theatrical social secretary; Lillian Fallon, non-theatrical social secretary, and the following members of the executive board: Mrs. Philip Barry, Edwin Burke, William A. Downs, Walter Gilbert, Johnny Kane, Tom Kane, Ed Latimer, Walter J. Moore, Mrs. Paul Munter, William G. Norton, George Shelton, Jane Taylor.

Charles Goetz Resigns 20th-Fox Position

Charles S. Goetz has announced his resignation effective immediately, from his special home office sales post at Twentieth Century-Fox. Mr. Goetz was attached to this department for the past two years and previously served in the talent and story department for six years. No successor has been named. Mr. Goetz is planning a brief vacation before declaring a new affiliation. Prior to his association with 20th-Fox, he was with Warners.

Set Loans on Theatres

The Hammond, Harvey, Braxton Company has arranged a loan of $1,000,000 for the Astor Theatre Corporation, a wholly owned subsidiary of the City Investing Company, of which Robert W. Dowling is president, on the Astor, Biou and Morosco theatres in New York. The Equitable Life Assurance Society of America arranged the loan, and the Home Title Guaranty Company insured the title.

Civic Groups Now Approve Showing Of Social Films

Washington Bureau

A "clear and overwhelming" majority of the civic, religious and educational groups which a few weeks ago were consulted have approved the showing of official venereal disease pictures in commercial theatres, but have frowned upon such distribution of the Walter Wanger film, which has been held to be inadequate.

The recommendation for theatre distribution was contained in a report just submitted to the Surgeon General by his advisory committee, following meetings at which the views of all the national organizations interested in the subject were sought.

The report, not yet made public, recommended that the theatres be used wherever possible for pictures of a scientific and documentary type. The Wanger picture, however, was held not to come into that category and, further, to cover only one phase of the problem.

It was learned that the feeling prevails in the United States Public Health Service that the standards set up in the report will make it difficult, but not impossible, to produce pictures for public showing. However, there is a great deal of satisfaction that organizations which keep a monitory eye on theatre programs have signed on the dotted line, and exhibitors who are willing to show these pictures but heretofore have been afraid of their local women's organizations may now feel free to cooperate, so it is contended here.

An exhaustive study of the whole situation surrounding the distribution of social films was undertaken several months ago, after the Legion of Decency protested the Wanger film. Several meetings were held to which representatives of more than a score of national organizations were invited, and the whole matter was thoroughly thrashed out. So far, however, no information has been released regarding the organizations which did or did not sign the report.

Public Health Service officials informally say that the limitations on the type of films to be shown in theatres will require deep study, but it is believed themes can be developed which will meet with general approval. There has never been any desire on the part of the Government to produce anything not of a purely educational nature, but it is admitted that it is difficult to treat the subject without either getting into the "Damaged Goods" class—the sensational "expose"—or producing a film which will neither gain the interest of the public nor drive home the educational message.

The report is understood to have approved not only the showing of pictures produced by or for the Public Health Service but also the official pictures of other health agencies.

Encyclopedia Films May Take Disney Product

Stephen M. Cory, educational advisor to Encyclopedia Britannica Films at the University of Chicago, returned last week from a trip to Hollywood, where he held discussions with Walt Disney on the educational field.

Mr. Corey said no deals had been set, although he said his company would purchase Disney product for use in the educational field if it met the requirements of the company's board of review.

Mr. Corey expressed the belief that Disney films could prove useful to schools provided they were authentic. Encyclopedia Britannica Films controls the production phase of the business.

H. Druitt Dies

T. Harry Druit, 69, for more than 28 years executive secretary of The Lambs, famous theatrical club, died at his home in New York June 20. Although he was not an actor, he was widely known in the theatrical world. Many of his friends and associates served as honorary pallbearers at funeral services held Thursday at the Little Church Around the Corner in New York.

LATE REVIEW

Minstrel Man

***PRC Pictures*—Minstrel Scores Bull's-eye**

Leon Fromkess took the lid off PRC's budget to make this picture about minstrelsy and lifted his studio's product up to even terms with competitors for a position on today's programs. Nothing preceding this in his production record compares as to quality or entertainment value, and nothing in contemporary distribution competes with it as to kind. Don't sell "Minstrel Man" short.

Benny Fields is the central figure and mainspring of a heart-tugging story about minstrel people, and brings the singing of five brilliant Harry Revel-Paul Webster songs, plus "Melancholy Baby," which is the hall-mark of his fame, a talent, voice and personality the screen's been too long without. Ferde Grofe's music score directed by Leo Erdody wraps up the melodic 90 per cent of the picture and plumps it smack into everybody's lap close up under the heart.

Gladys George, Alan Dinehart, Roscoe Karns, Judy Clark and others in support give the Irwin Franklyn-Pierre Gendron script full benefit of underplaying called for by Joseph H. Lewis' direction, with the result that the story spanning 15 years holds, without letdown, while the songs are scoring a steady succession of bull's-eyes.

Nostalgic without being old fashioned, yet containing enough jitterbugging for adolescent fans, "Minstrel Man" breaks important new ground for PRC, and rates consideration for an important place in theatre bookings.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, July 1, 1944. Running time, 69 min. PCA No. 10114. General Audience classification.

Dixie Boy Johnson ..... Benny Field
Mae White ..... Gladys George
Lou Dunn ..... Alan Dinehart
Roscoe Karns, Judy Clark, Gloria Petroff, Molly Lamont, Jerome Cowan, John Raitt, Eddie Kane.

PRC Pictures Organizes Latin America Company

Following the return of Roberto D. Socas, export manager of PRC Pictures, Inc., from a recent visit to Central and South America, Leon Fromkess, vice-president in charge of production for the company, announced that Mr. Socas had organized PRC Pictures of the West Coast—Compania de Paliculas PRC—which will cover the territories of Central America, Panama, Colombia, Ecuador, Peru, Bolivia and Chile, with main offices at Colon, Panama.

Legal details of the incorporation of the company in the various territories were handled by Doctor Jose Lasso de la Vega, lawyer for the new company. Arturo Gonzales, theatre operator of Panama, will be supervisor of the new company, Raul Ibanez, sales manager, and Jose Rubio, general secretary. The new offices have begun to operate and shipments of prints of "Minstrel Man" are being made.

Authorize Two New Trucks For Film Carriers

Certificates making available two new trucks for the Film Carriers Association of New York, were issued last week by the War Production Board, thereby partially alleviating the critical situation brought on by a breakdown of trucks used in film delivery. H. M. Richey, MGM exhibitor contact, participated in discussions with WPB officials with a view to obtaining new trucks to expedite film shipments in the New York area.

Twentieth Century-Fox Club Holds Annual Outing

The Twentieth Century-Fox Family Club held the second annual boat ride and outing to Bear Mountain Wednesday. Various sports events were held, including racing, tennis, baseball and swimming. A number of executives attended. An orchestra supplied music for moonlight dancing on the return trip. Lew Lehr was the master of ceremonies.

379 American Films Shown in Mexico in 1943

by LUIS BECERRA CELIS
in Mexico City

It appears from official figures just released that Mexican pictures still have a long way to go, at least in quantity, before they control the Mexican market. This report shows that during 1943 there were exhibited in Mexico 379 American pictures and only 49 Mexican. But the report does not mention that some Mexican pictures exhibited in Mexico last year had a bigger box office than had some American.

American and Mexican films easily headed exhibitions in Mexico last year. Very few foreign pictures other than American were exhibited during the year: Russian, seven; Argentinian, five; Egyptian, two, and Cuban and Chinese, one each. The report neglects to mention the exhibition in Mexico last year of two other foreign pictures, both of which did very well—"Desert Victory" (British) and "The Heart of a Nation" (French).

▽

The picture players union and section two (studio workers) of the National Cinematographic Industry Workers Union have joined section one (theatre attaches) of the union in threatened opposition to exhibitions in Mexico of pictures that American companies are to have spoken in Spanish by Latin film players and radio announcers for release in Latin America.

The players union has appointed a committee which includes Dolores del Rio, Fernando Soler and Miguel Arenas, to provide penalties for Mexican players who aid Hollywood in this venture, and section two, whose chief is Enrique Solis, has announced that it will refuse to lend any technical assistance in Mexican studios to foreign companies that thus attempt to have their picures spoken in Spanish.

▽

Exhibitors of San Luis Potosi City, capital of the prosperous mining state of San Luis Potosi, have sent a delegation to the Ministry of Finance here to protest against a 25 per cent increase in their municipal tax. This impost is to raise funds the civic government wants for the renovation of La Paz (The Peace) theatre, one of Mexico's oldest stage houses. The exhibitors told the Ministry that this tax threatened to drive them out of business because they must pass it onto the public and the public considered the price for pictures much too high.

▽

Office hours of the American and Mexican distributors here have been considerably changed as the result of the general straight daily working period for business here, provided by the Federal law that went into effect on June 1. The distributors' offices are now open Mondays, Wednesdays, Thursdays and Fridays, 8 A.M. to 3 P.M.; Tuesdays, 8 A.M. to 1 P.M., and Saturdays, 8 A.M. to 1 P.M.

▽

The latest in the industry to organize are the directors and newsreel technicians. They have joined the National Cinematographic Industry Workers Union with sections of their own, the directions No. 46, and the technicians No. 47.

Independent producers have chosen Alfonso Sanchez Tello, pioneer producer, as their representative on the coordinator committee of cinematographic production. This is the independents' first step toward organization.

The Banco Cinematografico, S.A., the film industry's bank, of which Carlos Carriedo Galvan is manager, made the industry loans and credits totaling $900,000 this year up to May 31.

Publish Hode's Novel

"This Hero Business," a first novel by Hal Hode, Columbia Pictures executive, has been accepted for July 1 publication by Gold Label Books, Inc. The story deals with the adventures of one Cockeye Flynn, a cross-eyed prize fighter.

RI
SHOW BUSINESS
DAYS OF GLORY
TENDER COMRADE
HEAVENLY DAYS
STEE LIVE

KO
amuel Goldwyn's
P IN ARMS
MARINE
RAIDERS
Walt Disney's
SNOW WHITE
isn't it a pleasure?
NEVER STOP TILL YOU'RE OVER TH
TOP! FIGHTING FIFTH WAR LOAN

Petrillo Refuses To Accept WLB Records Order

Washington Bureau

The National War Labor Board found itself this week with another fight on its hand, following the refusal of James Caesar Petrillo to accept an order calling upon his American Federation of Musicians to withdraw its ban on the making of phonograph records and transcriptions and to negotiate on a method of distributing a fund to be set up through payments by the companies which heretofore have failed to sign contracts.

The AFM was given 15 days in which to bargain with the National Broadcasting Company, Columbia Recording Corporation and RCA Victor on their suggestion that a fund be set up in escrow pending a possible revision of the copyright law.

The WLB at the same time announced that the agreements entered into between Mr. Petrillo and other transcription and recording companies did not require its approval, since the payments to be made to the union by the companies for the benefit of the employment fund were not wage adjustments within the meaning of the wage stabilization program. The three holdouts had objected to payment of funds directly to the union for any purpose.

If the union and the three companies are unable to reach an agreement within 15 days, the case is to be submitted to the board, which will determine the amounts and the schedule of escrow payments and order that the payments be begun, and thereafter an effort is to be made to reach an agreement regarding the method of distribution of the payments—by whom, to whom, for what purposes and for how long, and if no agreement is reached within 30 days the matter is to be settled by arbitration.

The board's action in the case was taken at the request of the companies, Mr. Petrillo having contended that the WLB had no jurisdiction, on the ground that there was no strike and no substantial interference with the war effort.

AFM Mails Warnings to Locals To File Financial Returns

The American Federation of Musicians last weekend mailed its several hundred locals blanks to file details of all financial transactions, income and disbursements, as required under the Federal tax law effective last July 1, adding a warning to the unions of their responsibilities under the act.

The law, designed to determine the nature of financial transactions, applies to all unions, guilds and other organizations, and to all non-profit groups in the film industry.

Before enactment of the law all organizations considered tax exempt merely were required to file an application for a certificate of exemption, which the U. S. Internal Revenue Bureau usually granted. The returns, for the fiscal year commencing 1943, must be filed before August 15, and in future years before May 15.

Owen Joins Vanguard In Distribution Post

Hugh Owen joined the David O. Selznick enterprises and Vanguard Films, Inc., Monday in the capacity of distribution chief for the United States and Canada. Mr. Owen, who recently resigned from Paramount after many years with that company, last as eastern sales manager, will take part immediately in the launching of "Since You Went Away," Mr. Selznick's first picture since "Gone With the Wind" and "Rebecca."

Van Praag Joins PRC

Henri Elman, Chicago franchise holder for PRC, has announced the appointment of Morton Van Praag as Chicago branch manager. Mr. Van Praag formerly was general sales manager of Universal and sales manager of National Screen Service.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 83—Battle for France rages; Allies pour in reinforcements. . . . President asks you to back our boys: Buy More Bonds. . . . The liberation of Rome. . . . Secretary Morgenthau opens Fifth War Loan drive in Texarkana.

MOVIETONE NEWS—Vol. 26, No. 84—Allies battle past Nazi Atlantic Wall in fierce fighting. . . . Women in war. . . . Religion. . . . Novel horse auction boosts War Bond sales in Indiana. . . . Cincinnati boosts sales of War Bonds with horse auction. . . . The mighty B-29 Super-Fortress.

NEWS OF THE DAY—Vol. 15, No. 281—Liberated Rome hails the Yanks. . . . Last days of the Nazis. . . . Triumphal entry. . . . Pope gives thanks. . . . The President to the nation: Buy Bonds to speed victory. . . . Mail call down under.

NEWS OF THE DAY—Vol. 15, No. 282—Allies win invasion round No. 2. . . . New phase opens. . . . Forward towards Cherbourg. . . . Grim fighting on Bougainville. . . . First films on Super Fortress. . . . Army of WACS joins Yanks in Italy. . . . Young America backs the Fighting Fifth.

PARAMOUNT NEWS—No. 84—Invasion spurs Fifth War Loan. . . . The first actual pictures of the fall of Rome.

PARAMOUNT NEWS—No. 85—War Report: The Six Fighting Fronts: Italy. . . . Russia. . . . Burma. . . . South Pacific. . . Japan Air Front. . . . Invasion Front.

RKO PATHE NEWS—Vol. 15, No. 86—Fall of Rome . . . First pictures of the liberation of the first of Europe's capitals.

RKO PATHE NEWS—Vol. 15, No. 87—Super Fortress that bombed Japan. . . . Latest pictures of the battle in France.

UNIVERSAL NEWSREEL—Vol. 17, No. 303—The fortunes of war at Rome. . . . Texarkana opens Bond drive. . . . New York City opens Bond drive. . . . SPAR radio operators. . . . Aussies vs. Yanks vs. horses. . . . Mail call blues.

UNIVERSAL NEWSREEL—Vol. 17, No. 304—Super-Forts bomb Japan. . . . U. S. ousts Finn envoy. . . . Rome gets own police back again. . . . With G. I. Janes overseas. . . . Cherbourg trap closes.

ALL AMERICAN NEWS—Vol. 2, No. 87—Bill "Bojangles" Robinson starts Harlem drive. . . . First African receives R.A.F. wings. . . . First Negro optometrist on west coast. . . . Lt. Comm. Smith retires as chief of Booker T. Washington. . . . Monarchs trim Chicago firemen in brilliant game. . . . Negro company cited by Gen. Clark in Italy.

Abraham Is Reelected by Manager-Agent Union

Saul Abraham has been reelected president of the Theatrical Managers and Agents Union, it was announced last week. Others elected were Ben Boyar, vice-president; Milton Weintraub, secretary and treasurer, and Oliver M. Sayler, business agent. Elected to the board of governors for one year were Morris Jacobs, Herman Bernstein, Robert Milford and Frank L. Smith, representing the managers; Bernard Simon and Arthur J. Levy, for the New York press agents; Howard Herrick and Charles Mulligan for the road press agents, and Nathan Parnes and William Mercur, for the Yiddish group.

Floods in Nebraska Hit Film Business

Flash floods, more damaging to film business than those that struck three weeks ago, swept eastern Nebraska last week, causing film distributors their greatest anxiety in years. West bound trains were halted and towns in the vicinity of Wisner and West Point were completely shut off from Omaha. The town of Waterloo in Douglas County was entirely cut off. Even if theatres could keep running in these small towns, it appeared probable they would have to hold over on all films because of the delay in deliveries.

Boston Variety Club Stages Charity Show

The members of the Boston Variety Club staged an "All Star Night" at the Shubert theatre in Boston recently. The sale of tickets added several thousand dollars to the club's chest for philanthropic work. Al Kane, chief barker, now district manager for Paramount in Boston, arranged the program. Open house was held at the Variety Club rooms in Hotel Statler before and after the event.

Film Rights Sales Held by Court as "Taxable Gain"

A Federal court ruling that an author's sale of film rights to a play did not constitute the sale of a "capital gain," which may be treated specially for income tax purposes, was upheld last week by the U. S. Circuit Court of Appeals. The Appellate Court maintained that the proceeds of such transactions must be treated as ordinary income and was taxable in full.

The case was that of Clifford and Kathryn Goldsmith, who filed joint returns for 1938 and 1939, during which Mr. Goldsmith received payments from Paramount for film rights to a play. The principle involved attracted wide attention among authors and induced Eugene O'Neill and the Authors League of America, Inc., to file briefs in support of Mr. Goldsmith's claim.

In Mr. Goldsmith's tax return, he listed the receipts from Paramount as "capital gains" on the assumption that in selling the film rights he had parted with a capital asset which was held for two years since the copyright. Under this procedure he would be entitled to deduct part of the proceeds as non-taxable from his gross income report, since the deduction increases with the age of the asset. This theory is widely held among copyright owners.

The Commissioner of Internal Revenue rejected this procedure, sending the case before the tax court, where the commissioner's stand against the "capital gain" concept was sustained on two grounds.

In the Appellate Court's affirmation, though unanimous insofar as the result was concerned, there was a divergence of opinion. Judges Learned Hand and Thomas W. Swan differed with Judge Chase on the legal reasoning supporting their decisions.

SOPEG Ready With Proposals For New Studio Contracts

The Screen Office and Professional Employees Guild, Local 109, CIO, this week was ready with its proposals for a new contract to replace the current one expiring July 27 with Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO Radio, Paramount and Columbia.

The proposals for a new contract include a closed shop, dues checkoff, three weeks' vacation periods after five years of service, discharge protection, improved grievance machinery, improved seniority and promotional procedure, and health and hospitalization benefits.

Salary demands, retroactive to October, 1943, revolve around a classification system now being negotiated under the terms of the existing contract.

De Rochemont in North Africa As War Correspondent

Richard de Rochemont, March of Time producer, has arrived in North Africa as a U. S. war correspondent, and will make a tour of various fronts as representative of the March of Time. Mr. de Rochemont was a war correspondent with the French Army in 1939 and 1940.

Publicists Ask 40-Hour Week

In their proposals for contract revisions submitted to producers, the members of the Screen Publicists Guild have asked for a 40-hour week instead of the present week of 53 hours; also adjustments advancing workers' compensation not yet in line with the Little Steel formula, sick leave and vacation stipulations. The producers are expected to make counter proposals within a week or or so.

DeLuxe Renews Union Contract

DeLuxe Laboratories, subsidiary of Twentieth Century-Fox, has renewed the existing closed shop contract affecting 35 white collar workers with the Screen Office and Professional Employees Guild, Local 109, UOPWA, CIO, for another three and one-half years. The contract is subject to War Labor Board approval.

THE STARS OF "PISTOL PACKIN' MAMA"
IN THE GAYEST SCREWBALL COMEDY
OF THIS OR ANY OTHER SEASON.

GOODNIGHT SWEETHEART

ROBERT LIVINGSTON and RUTH TERRY

HENRY HULL
THURSTON HALL
GRANT WITHERS
LLOYD CORRIGAN

JOSEPH SANTLEY — Director
Original Story by Frank Fenton — Joseph Hoffman
Screenplay by Isabel Dawn — Jack Townley

A REPUBLIC PICTURE

JOIN THE FIGHTING FIFTH WAR LOAN

A REPUBLIC PICTURE

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLACK PARACHUTE, THE: John Carradine, Bela Lugosi—Although another war picture, its title drew them in and the story moved fast enough to keep them awake. Better than average for this type of picture. Played Friday, June 9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

COVER GIRL: Rita Hayworth, Gene Kelly—A little over-estimated. Poor story and a lot of skinny legged chorus girls. Color helped it out some. Business a little below par, some of the school girls giggled, but it just seemed to lack something. Played Sunday, Monday, May 21, 22.—F. R. Crist, Crist Theatre, Loveland, Ohio.

COWBOY CANTEEN: Charles Starrett, Jane Frazee—Nice little musical comedy with western music. Had a few more stars than ordinary Westerns. Played Tuesday, June 6.—F. R. Crist, Crist Theatre, Loveland, O.

GHOST THAT WALKS ALONE, THE: Arthur Lake, Lynn Roberts—This just a waste of both time and money when something better could have been made. Why do they do this when film is somewhat scarce? If you have to play it, double bill it. Played Friday, Saturday, June 9, 10.—Harriet Pilliod, La France Theatre, Swanton, O. Small town and rural patronage.

GIRL IN THE CASE: Janis Carter, Edmund Lowe—Typical of this series which our customers seem to like. Played Tuesday, Wednesday, June 6, 7.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

HEAT'S ON, THE: Mae West, Victor Moore—Another terrible mistake from Columbia Studios. Whatever inspired Mae West to stage a comeback? Has the shortage of talent become evident among women, too? Anyway, let's not resort to this. Had several walkouts and Sunday was followed by the poorest Monday I ever had. Played Sunday, Monday, June 11, 12.—Harriet Pilliod, La France Theatre, Swanton, O. Small town and rural patronage.

HEY, ROOKIE: Ann Miller, Larry Parks—Nice program for double bill. We played it with a western to nice business. Played Friday, Saturday, June 9, 10.—Harlan Rankin, Plaza Theatre, Tilbury, Ont.

NOT A LADIES' MAN: Paul Kelly, Fay Wray—Did only fair with this picture on a midnite show. Strictly program type. Played it also to collect books for the Army. Got 400. Played Sunday, June 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Lucille Ball no draw. Good picture in color, business off; cannot say why. The young talent in this picture have great prospects. Played Wednesday-Friday, May 27-29.—Melville Danner, Kozy Theatre, Granite, Okla.

BROADWAY RHYTHM: George Murphy, Ginny Simms—Play it early. It's one of the best, and all in color. Played Sunday-Tuesday, June 4-6.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

CROSS OF LORRAINE: Pierre Aumont, Gene Kelly—Our business was just about average for mid-week. The picture was very interesting and the acting was excellent. So many foreign accents were employed that the audience had difficulty following the dialogue. Many complaints about sound on this account. Played May 31, June 1.—A. S. Edwards, Winema Theatre, Scotia, California. Small lumber town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—Played this late, but had many good comments on it. The first of this series that I have played. A couple of swell girls, good to look at, helped this one along. Fair entertainment. Played Saturday, June 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—OK—average box office but not as good as expected. Played Sunday, Monday.—C. W. Ritenour, Milford Theatre, Milford, Ill.

LOST ANGEL: Margaret O'Brien, James Craig—A good little star and a good picture for small town trade. —M. W. Hughes, Colonial Theatre, Astoria, Ill.

MADAM CURIE: Greer Garson, Walter Pidgeon—This series is falling down fast; a well produced picture, but not for small town trade.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

MADAME CURIE: Greer Garson, Walter Pidgeon—Class picture and will please a class audience. Business average here. Played Tuesday, Wednesday, May 30, 31.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—Best musical of the year. Not a tiresome moment even if it is a bit long. Business good as musicals go. Flayed Sunday, Monday.—C. W. Ritenour, Milford Theatre, Milford, Ill.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—Skelton just doesn't hit here with our better made; would do better on a double bill.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

Paramount

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—OK but a little too stiff on the children. Business good. Played Friday, Saturday, May 12, 13.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

HOSTAGES: William Bendix, Louise Rainer—Exciting underground drama. Locale Prague. Bendix turns in an amazingly fine performance. Good melodrama, good entertainment. Played Saturday, May 6.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, New Jersey.

HOUR BEFORE THE DAWN: Veronica Lake, Franchot Tone—Another war picture and this isn't even a good one. Many walkouts and a lot of complaints. It's English, slow moving and a spy story that drags so much it loses its suspense. Played Tuesday-Thursday.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MIRACLE OF MORGAN'S CREEK: Betty Hutton, Eddie Bracken—Business and picture disappointing. Terrific downtown buildup probably attracted this neighborhood money. Personally cannot see La Hutton in anything but musical comedy; definitely not a story for her (or maybe I'm wrong). Played Sunday-Tuesday, May 21-23.—Belmar Theatre, Pittsburgh, Pa. Urban patronage.

MIRACLE OF MORGAN'S CREEK: Eddie Bracken, Betty Hutton—Whatever has been said about this picture or against it, it is a humdinger. Just a little raw in spots. They came to see it and liked it.—F. R. Crist, Crist Theatre, Loveland, Ohio.

MIRACLE OF MORGAN'S CREEK: Eddie Bracken, Betty Hutton—Our trade liked this very much and a good turnout. Played Sunday-Tuesday, May 28-30.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—Another good comedy that pleased. Business average. Sunday, Monday.—C. W. Ritenour, Milford Theatre, Milford, Ill.

RIDING HIGH: Dorothy Lamour, Dick Powell—Our business fell off considerably on this picture. Reaction was divided, going from one extreme to the other, appeal being mostly to younger element. Miss Lamour, though given a somewhat different vehicle, was no less glamorous. Played Sunday, Monday, June 4, 5.—A. S. Edwards, Winema Theatre, Scotia, California. Small lumber town patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—Just the kind the people want in these times. Plenty of laughs. Business above average. Sunday, Monday.—C. W. Ritenour, Milford Theatre, Milford, Ill.

UNINVITED: Ray Milland, Ruth Hussey—Well produced mystery but priced too high here for the kind of picture. Mysteries don't please very good. Played Friday, Saturday, June 2, 3.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

UNINVITED, THE: Ray Milland, Ruth Hussey—Goes to head of class in mystery pictures. It really chills them and not by using props. It makes Rebecca tame for my money.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

RKO

LADY TAKES A CHANCE: Jean Arthur, John Wayne—This is a good picture for small town.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

HIGHER AND HIGHER: Frank Sinatra, Jack Haley—Frank Sinatra seemingly slipping. A few "ohs" here and there, but the picture itself wasn't responsible for the meager biz. "Tunisian Victory" doubled with "Higher and Higher." The bobby sox brigade failed to turn out and swoon for their celluloid and radio "voice." Played Friday, Saturday, June 9-10.—Belmar Theatre, Pittsburgh, Pa. Urban patronage.

UP IN ARMS: Danny Kaye, Dinah Shore—Although business was not up to normal, this is tops in comedies for the year. Danny Kaye is terrific, the color is excellent, and there are hundreds of good laughs. It's different and sure to please all you get in. Played Saturday-Monday, June 3-5.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Republic

CASANOVA IN BURLESQUE: Joe E. Brown, June Havoc—Silly. Played with a western and got over. Played Wednesday, Thursday, May 24, 25.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

FIGHTING SEABEES: John Wayne, Susan Hayward—This went over swell to our surprise. This is one war picture they seemed to like. Played Friday, Saturday, June 2, 3.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

HERE COMES ELMER: Al Pearce, Dale Evans—This is very good, played with the western overland mail robbery, and the two made a good program and pleased. —M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

HOOSIER HOLIDAY: Dale Evans, George Byron—Corn, but plenty. Plenty came—I'm happy. Flayed midweek.—C. W. Ritenour, Milford Theatre, Milford, Ill.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Another mortgage lifter from Republic. Good any days in week.—C. W. Ritenour, Milford Theatre, Milford, Ill.

O, MY DARLING CLEMENTINE: Frank Albertson, Lorna Gray—Here's a natural for a small town. Received many favorable comments and wish there were more like it. Seemed to please everyone. Played Friday, Saturday, May 5, 6.—Harriet Pilliod, La France, Swanton, O. Small town and rural patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—Here is a swell little picture that played to exceptionally good business. Lots of laughs and the cast is excellent. Played Friday, June 2.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evans—Good musical western. Played Friday, Saturday, June 2, 3.—Melville Danner, Kozy Theatre, Granite, Okla.

Twentieth Century-Fox

BATTLE OF RUSSIA: Documentary—This was both instructive and interesting. It is unfortunate that more people will not turn out for documentary films such as this. It would do much towards a better appreciation of our allies and their part in the war. Played Friday, Saturday, June 2, 3.—A. S. Edwards, Winema Theatre, Scotia, California. Small lumber town patronage.

DANCING MASTERS, THE: Laurel and Hardy—A good tonic for jangled nerves. Will please most of the patrons. Played Tuesday-Thursday, May 30, 31, June 1.—Melville Danner, Kozy Theatre, Granite, Okla.

DANCING MASTERS: Laurel and Hardy—This will please your small town trade; lots of laughs.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

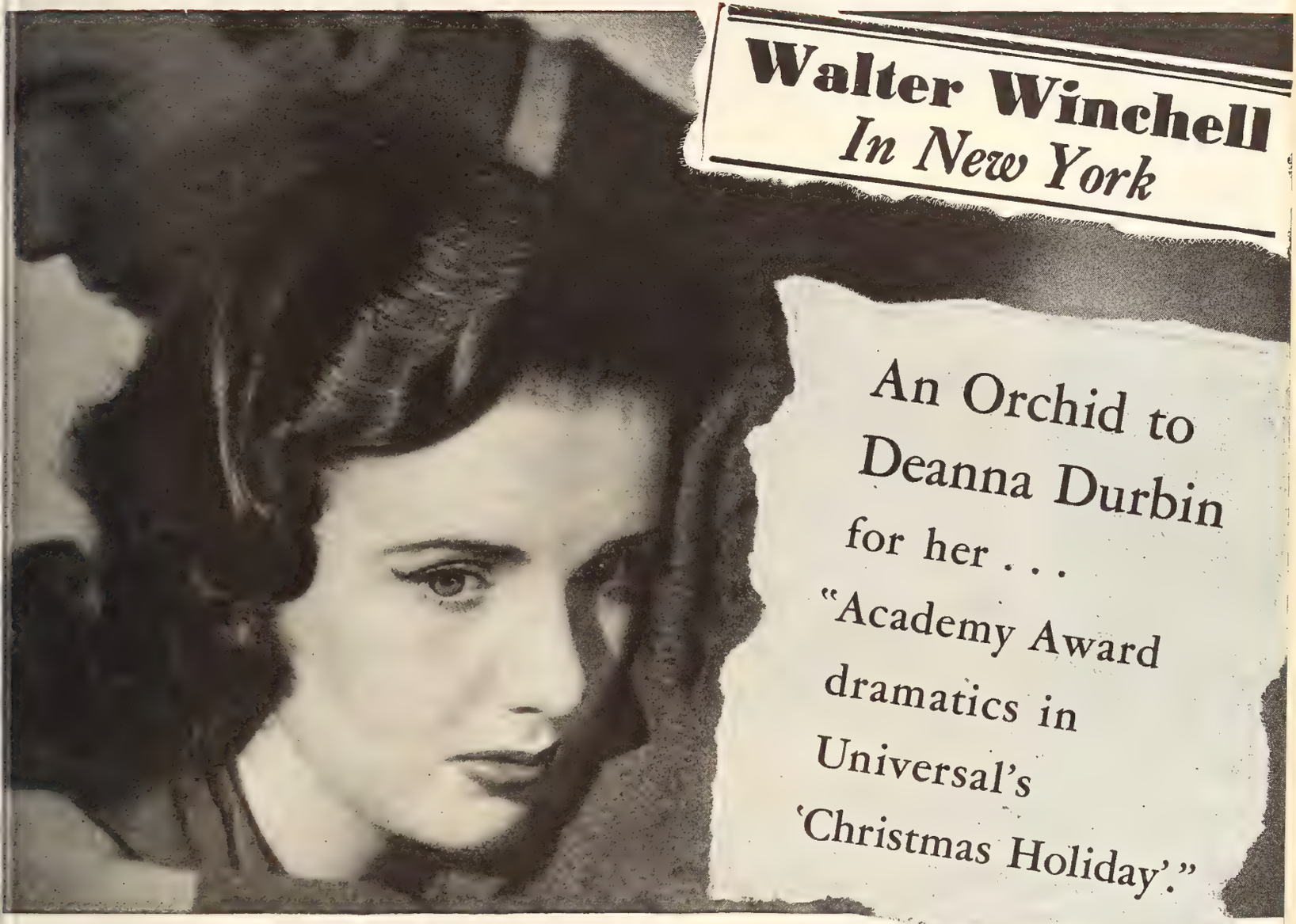
GANG'S ALL HERE: Alice Faye, Carmen Miranda—Alice is always good, and this is no exception. Very, very good. Played Sunday-Tuesday, May 21-23.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—A curious all colored picture; pleased the people fairly well. Played Friday, Saturday, May 26, 27.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

JANE EYRE: Orson Welles, Joan Fontaine—Starts

(Continued on page 86)

...and we quote...



Deanna **Durbin** *Gene* **Kelly**

in W. SOMERSET MAUGHAM'S

with

RICHARD WHORF DEAN HARENS GLADYS GEORGE
DAVID BRUCE GALE SONDERGAARD

Produced by FELIX JACKSON *Directed by* ROBERT SIODMAK
As written for the screen by HERMAN J. MANKIEWICZ
Associate Producer, FRANK SHAW

A UNIVERSAL PICTURE

(*Continued from page* 84)
out abusing little girls, about 1829, in an orphan asylum, then an old castle. All dark scenes. Orson Welles has a poor voice. I try to give my people light and sound and the producers make things like this. A few old ladies said it was a good picture, but the young folks got very restless. A depressing picture with small entertainment value for a small town. I would say skip it. Played Sunday, Monday, May 21, 22.—F. R. Crist, Crist Theatre, Loveland, O.

LIFEBOAT: Tallulah Bankhead, William Bendix—Business rotten on this one. Picture is okay but not enough action to suit the small towns. Played Saturday-Monday, June 3-5.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

LIFEBOAT: Tallulah Bankhead, William Bendix—This is different and OK. The whole of the picture is aboard a lifeboat, and some of it is not so pleasant. Not tops, but will do very well.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—Picture drew nice b. o. with several faces seen coming through our portals for a second, and in a few cases, third viewing of this fine story. Acting superb and medium amount of exploitation helped swell the receipts. Played Sunday-Tuesday, May 28-30.—Belmar Theatre, Pittsburgh, Pa. Urban patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—This is one of the best pictures we have run here in a long time. Just fits small town trade.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Good picture, but a slight let down in comparison to Coney Island; business not up to average. Played Saturday-Monday, June 3-5.—Melville Danner, Kozy Theatre, Granite, Okla.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Betty is OK here any time, and this is a real good picture for any trade. Played Sunday-Tuesday, April 16-18.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

WINTERTIME: Sonja Henie, Jack Oakie—A very good picture but not her best.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

United Artists

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—Hangmen also die—so do exhibitors. Here is one that did, with this feature. Played Wednesday, Thursday, June 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

VOICE IN THE WIND: Francis Lederer, Sigrid Gurie—Another English war drama that our customers refuse to spend their money to see. Definitely not a small town picture. We had more walkouts on this than any picture this year. Played Thursday, Friday, June 8, 9.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

Universal

HER PRIMITIVE MAN: Louise Albritton, Robert Paige—Excellent comedy that's different. Business below average but no fault of the picture as it will have your customers in stitches if they enjoy broad comedy. Played Thursday, Friday, June 1, 2.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

IMPOSTOR, THE: Jean Gabin, Allyn Joslyn—Just another picture you can do very well without. Played Sunday, Monday, June 4, 5.—F. R. Crist, Crist Theatre, Loveland, O.

IT AIN'T HAY: Abbott and Costello—Abbott and Costello sustain their established record of providing belly-laughs. When you go to see a picture starring these two, you know what you're getting and they never disappoint. They do their usual horsing around in this Damon Runyon vehicle. Played Saturday, May 13.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, New Jersey.

LADIES COURAGEOUS: Loretta Young, Geraldine Fitzgerald—Just another picture. Too much dialogue, a little on the depressing side. Played Sunday, Monday, May 28, 29.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

PHANTOM LADY: Ella Raines, Franchot Tone—A tense dramatic mystery that proves to be just a fair draw. Played Friday, Saturday, June 9, 10.—Leonard J. Leise, Rand Theatre, Randolph, Nebr. Rural and small town patronage.

SWING TIME JOHNNY: Andrews Sisters—Better than a lot of top pictures that we get from the big companies that cost five times as much. Played Wednesday, Thursday, May 24, 25.—F. R. Crist, Crist Theatre, Loveland, Ohio.

Warner Bros.

CRIME SCHOOL: Humphrey Bogart, Dead End Kids—This reissue did better than average business. The Dead End Kids somehow draw. One serious objection on the reissues is the poor sound track. Played Wednesday, Thursday, June 7, 8.—Leonard J. Leise, Rand Theatre, Randolph, Nebr. Rural and small town patronage.

DESERT SONG: Dennis Morgan, Irene Manning—This is one of Warners best, and not a war picture, which is a relief. Warners still sticks to too many war pictures and they are falling down here. Let's hope they have more musicals and comedies. Played Sunday, Monday, April 9-10.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

DESTINATION TOKYO: Cary Grant, John Garfield—Swell entertainment of the submarine service. Very interesting and educational for some of our boys who are figuring on the Navy. Plenty of action and some comedy. I was badly rained out with this one, but a show that you can make money on, as the rental is in the average bracket. Play it for sure and you will be satisfied. Played Saturday, June 3.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

DESTINATION TOKYO: Cary Grant, John Garfield—Good war picture. Tell them it's a war picture but not horror of war. Well liked by men and most women. A man's picture, however. Business about average. Sunday, Monday.—C. W. Ritenour, Milford Theatre, Milford, Ill.

DESTINATION TOKYO: Cary Grant, John Garfield—Authenticity is what makes this the great picture it is. Excellent performance by Cary Grant, John Garfield and supporting cast contributes mightily toward establishing this realism. Superb directing and fine photography also help. Seeing this film is like living the great experience yourself. See it, by all means. Played Saturday, May 20.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, New Jersey.

HARVEST MOON: Ann Sheridan, Dennis Morgan—Picture very well received. Several comments overheard in lobby on splendid music, which is nostalgic. Acting good. Ditto story. Technicolor reel highly praised. Business fairly good considering extremely hot weather, school picnics, Pittsburgh Pirates playing double-headers. More pictures like this one would tend to boost Mr. and Mrs. Joe Public's morale. Lack of war script appreciated in general. Played Sunday-Tuesday, June 11-13.—Belmar Theatre, Pittsburgh, Pa. Urban patronage.

NORTHERN PURSUIT: Errol Flynn, Julia Bishop—Well produced, and OK for small towns.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

PRAIRIE THUNDER: Dick Foran—This picture seemed to please only the very young. Every time Mr. Foran started to sing there were groans and walkouts. The sound was poor. Played Friday, Saturday, June 2, 3.—A. S. Edwards, Winema Theatre, Scotia, California. Small lumber town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—Didn't seem to click. Farmers busy. Failed to appeal. Business below normal. Played Monday, Tuesday, June 5, 6.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHORTS PRODUCT PLAYING BROADWAY

Week of June 19

ASTOR
- Home Maid ..... MGM
- Screwball Squirrel ..... MGM
- *Feature: See Here, Private Hargrove* ..... MGM

CRITERION
- Important Business ..... MGM
- Screen Snapshots ..... Columbia
- *Feature: Secret Command* ..... Columbia

GLOBE
- Rudy Vallee's Coast Guard Band ..... Vitaphone
- The Swooner Crooner ..... Vitaphone
- *Features: Roger Touhy, Gangster.* 20th Cent.-Fox
- *Attack* ..... OWI-RKO

GOTHAM
- Bugs Bunny Nips the Nips ..... Vitaphone
- *Features: It Happened Tomorrow.* United Artists
- *Attack* ..... OWI-RKO

HOLLYWOOD
- Winner's Circle ..... Vitaphone
- Russian Rhapsody ..... Vitaphone
- *Feature: Mr. Skeffington* ..... Warner Bros.

MUSIC HALL
- Underground Report ..... 20th Cent.-Fox
- *Feature: The White Cliffs of Dover* ..... MGM

PARAMOUNT
- Trail Breakers ..... Paramount
- Popular Science, No. 4 ..... Paramount
- Little Lulu Gets the Birdie ..... Paramount
- *Feature: Going My Way* ..... Paramount

RIALTO
- Current Events ..... Paramount
- How to Play Baseball ..... RKO Radio
- *Feature: Invisible Man's Revenge* Universal

RIVOLI
- Your Pet Problem ..... Paramount
- *Feature: Story of Dr. Wassell* ... Paramount

ROXY
- Eliza on the Ice ..... 20th Cent.-Fox
- Nymphs of the Lake ..... 20th Cent.-Fox
- Somewhere in U. S. A. ..... MGM
- *Feature: Home in Indiana* ..... 20th Cent.-Fox

STRAND
- Duck Soup to Nuts ..... Vitaphone
- Our Frontier in Italy ..... Vitaphone
- Mexican Sportland ..... Vitaphone
- *Feature: Make Your Own Bed* ... Warner Bros.

Short Features

Columbia

CRASH GOES THE HASH: All Star Comedies—These Stooge comedies draw as much as the feature. Pure slapstick but plenty of laughs.—Leonard J. Leise, Rand Theatre, Randolph, Nebr.

ROOM AND BORED: Fox & Crow—The reaction was not good. Audience probably got "bored."—Leonard J. Leise, Rand Theatre, Randolph, Nebr.

WHO'S HUGH?: All Star Comedies—A fine comedy packed with entertainment and laughs.—Leonard J. Leise, Rand Theatre, Randolph, Nebr.

Metro-Goldwyn-Mayer

BARNEY BEAR'S VICTORY GARDEN: Cartoon—Colored cartoon. Only fair.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

MY TOMATO: Miniatures—Waste of film, especially in war time. Just another poor short.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

MARDI GRAS: Musical Parades—Very colorful and entertaining musical in technicolor.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

United Artists

LABOR FRONT, THE: World in Action—This is better unplayed. Would have been ahead to shelve this one and leave it there.—Leonard J. Leise, Rand Theatre, Randolph, Nebr.

Universal

RUSSIAN REVELS: Musical—Gertrude Niessen is very effective in the type of number she renders in this. The Balalaika orchestra and supporting singers of Russian songs are excellent.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Vitaphone

BEHIND THE BIG TOP: Technicolor Specials—A fine short in Technicolor that was swell.—Leonard J. Liese, Rand Theatre, Randolph, Nebr.

FIGHTING 69½: Blue Ribbon Merrie Melodies—Very good. Timely.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FREDDIE FISHER AND BAND: Melody Master Band—Frolicsome music of the Korn Kobbler vintage. Whatever they touch gives out music; a chuckle goes with every number.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

STARS ON HORSEBACK: Hollywood Novelty—A day in the life of a Hollywood blacksmith. Informal shots of screen stars spending leisure moments with their horses. Well liked here.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Lou Smith Joins Cowan

Lou Smith last week was named publicity director for Lester Cowan productions. He will concentrate on Mr. Cowan's two forthcoming productions: "G. I. Joe," and "Tomorrow the World," both of which will be released through United Artists. Formerly Mr. Smith was associate producer for Frank Lloyd at Paramount.

CONGRATULATIONS

TO THE

Friendly Company

ON ITS

Twentieth Anniversary

The "Prize Baby"

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

FOLLOW THE BOYS (Univ.)

Final Reports:

Total Gross Tabulated	$481,100
Comparative Average Gross	464,400
Over-all Performance	103.6%

BALTIMORE—Keith's, 1st week	117.2%
BALTIMORE—Keith's, 2nd week	100.0%
BOSTON—Memorial	156.5%
(DB) The Scarlet Claw (Univ.)	
CHICAGO—Palace	85.2%
(DB) Gildersleeve's Ghost (RKO)	
CINCINNATI—RKO Capitol, 1st week	72.1%
CINCINNATI—RKO Capitol, 2nd week	103.0%
CLEVELAND—Warner's Hippodrome	70.0%
KANSAS CITY—Esquire	108.6%
KANSAS CITY—Uptown	92.8%
LOS ANGELES—Hillstreet, 1st week	105.2%
(DB) The Scarlet Claw (Univ.)	
LOS ANGELES—Hillstreet, 2nd week	84.2%
(DB) The Scarlet Claw (Univ.)	
LOS ANGELES—Pantages, 1st week	107.3%
(DB) The Scarlet Claw (Univ.)	
LOS ANGELES—Pantages, 2nd week	79.0%
(DB) The Scarlet Claw (Univ.)	
MILWAUKEE—Warner	101.2%
(DB) Charlie Chan and the Chinese Cat (Mono.)	
NEW YORK—Criterion, 1st week	179.7%
NEW YORK—Criterion, 2nd week	140.3%
NEW YORK—Criterion, 3rd week	66.4%
PHILADELPHIA—Mastbaum, 1st week	135.2%
PHILADELPHIA—Mastbaum, 2nd week	63.9%
PHILADELPHIA—Karlton, MO 1st week	85.7%
PITTSBURGH—Harris	81.7%
PITTSBURGH—Senator, MO 1st week	97.0%
PROVIDENCE—RKO Albee, 1st week	120.0%
(DB) Three Russian Girls (UA)	
PROVIDENCE—RKO Albee, 2nd week	68.0%
(DB) Three Russian Girls (UA)	
SAN FRANCISCO—Orpheum, 1st week	127.7%
SAN FRANCISCO—Orpheum, 2nd week	103.2%
SEATTLE—Orpheum	80.0%
TORONTO—Uptown, 1st week	141.5%
TORONTO—Uptown, 2nd week	111.8%
TORONTO—Uptown, 3rd week	82.1%

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UNCERTAIN GLORY (WB)

Final Reports:

Total Gross Tabulated	$591,100
Comparative Average Gross	651,000
Over-all Performance	90.7%

BALTIMORE—Stanley	94.6%
BALTIMORE—Stanley, 1st week	94.6%
BUFFALO—20th Century	99.2%
(DB) Trocadero (Rep.)	
CINCINNATI—RKO Palace	92.1%
DENVER—Denver	122.9%
(DB) Moon Over Las Vegas (Univ.)	
DENVER—Esquire	150.0%
(DB) Moon Over Las Vegas (Univ.)	
DENVER—Aladdin, MO 1st week	100.0%
(DB) Moon Over Las Vegas (Univ.)	
INDIANAPOLIS—Indiana	89.8%
LOS ANGELES—Warner's Downtown, 1st week	97.2%
LOS ANGELES—Warner's Downtown, 2nd week	82.9%
LOS ANGELES—Warner's Downtown, 3rd week	68.3%
LOS ANGELES—Warner's Hollywood, 1st week	92.5%
LOS ANGELES—Warner's Hollywood, 2nd week	89.8%
LOS ANGELES—Warner's Hollywood, 3rd week	69.4%
LOS ANGELES—Warner's Wiltern, 1st week	98.0%
LOS ANGELES—Warner's Wiltern, 2nd week	78.7%
LOS ANGELES—Warner's Wiltern, 3rd week	68.3%
MILWAUKEE—Warner	95.2%
MILWAUKEE—Alhambra, MO 1st week	92.7%
MONTREAL—Capitol	95.7%
(DB) Career Girl (PRC)	
NEW YORK—Strand, 1st week	130.4%
(SA) Ted Lewis Orchestra	
NEW YORK—Strand, 2nd week	91.3%
(SA) Ted Lewis Orchestra	
NEW YORK—Strand, 3rd week	78.2%
(SA) Ted Lewis Orchestra	
NEW YORK—Strand, 4th week	69.5%
PHILADELPHIA—Mastbaum, 1st week	123.5%
PHILADELPHIA—Mastbaum, 2nd week	84.0%
PHILADELPHIA—Arcadia, MO 1st week	84.3%
PHILADELPHIA—Arcadia, MO 2nd week	76.4%
PITTSBURGH—Penn	65.4%
PITTSBURGH—Ritz, MO 1st week	100.0%
PROVIDENCE—Majestic	102.3%
SAN FRANCISCO—Fox	94.1%
(DB) Jamboree (Rep.)	
SAN FRANCISCO—State, MO 1st week	114.7%
(DB) Jamboree (Rep.)	
SEATTLE—Orpheum	60.8%
ST. LOUIS—Ambassador	82.8%
(DB) Slightly Terrific (Univ.)	
WASHINGTON—Earle	111.1%
(SA) Vaudeville	

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THE HOUR BEFORE THE DAWN (Para.)

Intermediate Reports:

Total Gross Tabulated	$164,000
Comparative Average Gross	163,600
Over-all Performance	100.2%

BALTIMORE—Keith's	106.7%
BUFFALO—Hippodrome	88.2%
(DB) Harvest Melody (PRC)	
DENVER—Denham	81.8%
MINNEAPOLIS—Orpheum	129.4%
(SA) Vaudeville	
NEW YORK—Victoria, 1st week	123.8%
NEW YORK—Victoria, 2nd week	85.7%
NEW YORK—Victoria, 3rd week	71.4%
OMAHA—Orpheum	119.1%
(DB) The Navy Way (Para.)	
PHILADELPHIA—Earle	121.2%
(SA) Vaudeville	
PITTSBURGH—Stanley	76.5%
(SA) Bob Chester's Orchestra	
PROVIDENCE—Strand	98.1%
(DB) Timber Queen (Para.)	
WASHINGTON—Loew's Capitol	95.4%
(SA) Vaudeville	

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MEET THE PEOPLE (MGM)

First Reports:

Total Gross Tabulated	$118,800
Comparative Average Gross	124,200
Over-all Performance	95.6%

BALTIMORE—Century	102.8%
CINCINNATI—Keith's	132.6%
KANSAS CITY—Midland	86.7%
(DB) The Whistler (Col.)	
LOS ANGELES—Carthay Circle	91.3%
(DB) Cry Havoc (MGM)	
LOS ANGELES—Chinese	88.2%
(DB) Cry Havoc (MGM)	
LOS ANGELES—Loew's State	104.1%
(DB) Cry Havoc (MGM)	
LOS ANGELES—Uptown	97.1%
(DB) Cry Havoc (MGM)	
PROVIDENCE—Loew's State	84.2%
(DB) Crime Doctor's Strangest Case (Col.)	
PROVIDENCE—Carlton, MO 1st week	87.5%
(DB) Crime Doctor's Strangest Case (Col.)	

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TWO GIRLS AND A SAILOR (MGM)

First Reports:

Total Gross Tabulated	$97,000
Comparative Average Gross	100,600
Over-all Performance	96.4%

BALTIMORE—Century	111.4%
CLEVELAND—Loew's State	83.3%
CLEVELAND—Loew's Stillman, MO 2nd week	83.2%
KANSAS CITY—Midland	86.7%
(DB) The Black Parachute (Col.)	
PROVIDENCE—Loew's State	112.3%
(DB) The Black Parachute (Col.)	
ST. LOUIS—Loew's State	96.7%
(DB) The Black Parachute (Col.)	

Appeal Board Affirms Award

Citing the generally increased admission prices of theatres in the Los Angeles area since the war and pointing out that "mere increase of admission price should not result in a reduction of clearance without regard to any other factors," the arbitration appeal board last Friday affirmed the award of arbitrator Woodson Wallace of the Los Angeles tribunal in the Southgate theatre clearance complaint against the five consenting distributors.

The board held that the 42 days' clearance granted by the arbitrator and reduced from 49 days previously held by the Vogue theatre over the Southgate at a 25-cent admission, was reasonable. In determining its decision sustaining the arbitrator, the board declared that to grant a change in availability simply because of an increase in admission would "disrupt the entire Los Angeles system and make the orderly distribution of feature pictures in that area impossible."

In its second complaint against the five companies, the Southgate, operated by L. W. Allen, had sought to have the present 49 days' clearance fixed at 21 days at an admission of 25 cents. The Southgate further sought clearance fixed at seven days to 14 days after the Vogue first-run closing at an admission of 30 cents. The theatre based its clearance claim on the rise of five cents in the admission price.

The case was the Los Angeles tribunal's eleventh. Intervenors were the Huntington Park theatre Company and Albert Hanson, operator of the Vogue.

Three Paramount Films Hit Record Grosses

Record grosses are rolling up for three Paramount films, "Going My Way," "Story of Dr. Wassell" and "And the Angels Sing," Charles M. Reagan, Paramount vice-president in charge of distribution, announced in New York Tuesday. "Going My Way," in its sixth week at the New York Paramount, is running 22 per cent ahead of "Lady in the Dark." It completed its second week at the Brooklyn Paramount 83 per cent ahead of "Lady" and is grossing far ahead of the same film throughout the country, the company reports.

The Cecil B. DeMille Technicolor picture, "Story of Dr. Wassell," is ahead of "For Whom the Bell Tolls" at the New York Rivoli, according to Mr. Reagan, beating "Bell" two-a-day gross and also running ahead of "Bell's" total gross at the same house.

In Los Angeles, where the picture opened at the Paramount Downtown and Hollywood theatres, the first five days' combined gross at both houses was 57 per cent ahead of "Reap the Wild Wind," the previous DeMille production. "And the Angels Sing" is running abreast of "The Miracle of Morgan's Creek," top grossing comedy, the company said.

"White Cliffs" in 7th Week At Radio City Music Hall

MGM's "The White Cliffs of Dover," starring Irene Dunne and Alan Marshal, began its seventh week at Radio City Music Hall, New York, Thursday, becoming the fifth picture in the theatre's 12-year history to be held more than six weeks.

Joining company with "Random Harvest," the long-run record holder, at 11 weeks, "Mrs. Miniver," which ran 10 weeks, and "Madame Curie" and "Mr. Lucky," both of which remained seeven weeks; the current Music Hall film is the fourth of this group to be produced by Sidney Franklin. "Mr. Lucky" was the one exception.

Columbia's comedy, "Once Upon a Time," starring Cary Grant with Janet Blair, will have its New York premiere at the Music Hall following the run of "The White Cliffs of Dover."

Grandson to E. B. Hatrick

E. B. Hatrick, vice-president and general manager of News of the Day, became a grandfather this week. His daughter, Mrs. Gloria Hatrick McLean, gave birth to a son at Colorado Springs, Colo.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Good Housekeeping

Coincidental with our visit to Indianapolis for the world premiere of "Home in Indiana" last week, we found opportunity to visit a number of the theatres in the Hoosier state capital.

Indianapolis, like many other cities where wartime production has created a serious labor problem, has local difficulties with employment. For almost two years, we have been hearing rumors and receiving reports concerning theatres in these boom areas, where the cleaning and service might naturally be expected to fall below par. Most of these reports have not been flattering.

From our own observations, however, we are by no means inclined to agree with those who would infer that the theatres are falling apart from neglect.

To the contrary, those theatres which we did visit presented a creditable appearance—above all, they were clean to the point of being refreshing. There was also evidence that they were being more than adequately maintained, with refurbishing, fresh paint, even new carpeting. All this in spite of the labor shortage.

About two months ago we had occasion to look in on a number of theatres in the New England area. Here, too, we were surprised at the well groomed appearance the theatres presented, so that Indianapolis does not represent a special condition.

The answer is, undoubtedly, that most managers realize good films and proper advertising can attract people to a theatre. Retaining patronage on a 52-weeks-a-year basis, however, is much a matter of management—and good housekeeping.

△ △ △

Showmen Notes

Les Pendleton, manager of the State Theatre in Lake Wales, Fla., reports that the local churches recently put on a drive to get people to attend Sunday services.

Les bought himself a "Go to Church" trailer and ran it.

Theatremen who have wisely cooperated with the local clergy in the past will not be surprised at the fact that since Les has been showing the trailer his business has been better than ever.

* * *

Managers who have set out to sell a full page co-op advertisement to local merchants probably will appreciate Russ Leddy's feat. Russ is manager of the Orpheum Theatre in Green Bay, Wis.

In conjunction with the engagement of "Main Street, Today", he made a layout illustrating Margaret O'Brien, star of "Lost Angel", appearing concurrently with the documentary short, which with his theatre credits almost filled an entire page in the Green Bay Press Gazette.

The cost of the promotion was borne by 52 local merchants.

* * *

Matt Saunders, manager of the Loew's Poli Theatre in Bridgeport, is not only a good showman but a character as well.

Matt has been directing the local theatre activities for about 25 years, but before that he was the purchasing agent for "Buffalo Bill" Cody's Wild West Show.

In 1916 the troupe wintered in Bridgeport and "Buffalo Bill" was overheard making some complimentary remarks concerning the city.

Saunders made the instance the occasion for a grand publicity scoop recently when Twentieth Century-Fox's film dramatization of the life of the famous Frontier Scout was shown at the Poli.

The Bridgeport *Sunday Post* came through with two full columns of pictures and a story of Saunders' friendship with Cody. A local bakery paid for a full page ad to promote a coloring contest on the picture, with full theatre credits.

* * *

At the RKO Albee in Providence, publicist Rita Morton has been doing a grand job pinch-hitting for her husband, Chief Petty Officer William Morton, U.S.C.G.

For a recent picture which played there, no less than 109 spot announcements and five gratis 15-minute broadcasts were used to publicize the attraction. Rita writes:

"Our newspaper here is rationing space quite tightly. I understand it is the only paper in New England that is rationing in this particular fashion—namely, giving each account a certain number of lines for a quota which cannot be exceeded. The rationing accounts for the heavy concentration on radio. Seems to me that radio is having a beautiful selling job done for it by the newspapers! And, ironically enough, the papers haven't any choice in the matter. I'd be interested to know how other advertising managers are making out on the space question."

* * *

UP IN CANADA, Sid Scott, manager of the Capitol in Sudbury, Ontario, proves that showmanship is still alive in the provinces.

His most recent promotion benefits the local houses and the industry as well. A tieup with the *Inco Triangle* nets several columns in each issue, which are devoted to reviews on attractions booked during the coming month.

The publication is house organ for the International Nickel Company of Canada, Ltd., with a circulation of 15,000.

—CHESTER FRIEDMAN

OUTSTANDING EXPLOITATION

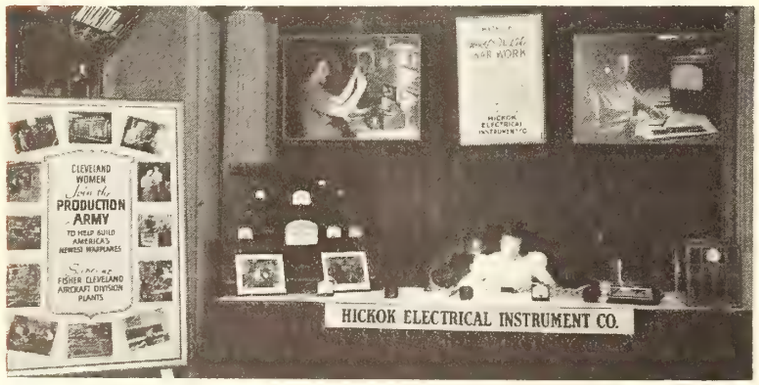
This ballyhoo for "Four Jills in a Jeep" was promoted by Earl Rutledge, manager of the Indiana theatre, Indianapolis. The jeeps, manned by WACs, covered the entire downtown area, creating plenty of word-of-mouth comment.

Here's a sure-fire attention getter which A. J. Keenan used for "Good Old Days" at the Merrimack theatre in Lowell, Mass. Tie-in card on the back of the carriage carried title and playdates together with picture copy.

Bob Murphy, manager of the 20th Century theatre, Buffalo, N. Y., arranged a series of these attractive windows for "It Happened Tomorrow". Cards with photos of Linda Darnell were spotted on either side of the window.

John A. Tenschert

Lester Stallman's attractive theatre front on "Follow the Boys" at the Astor, Reading, Pa. Scene stills flanked the box office.



Gallo Studios

Cooperating with War Manpower Commission, Abe Ludacer obtained this novel lobby display at the Park theatre in Cleveland.

Sid Scott, manager of the Capitol theatre in Sudbury, Ontario, Canada, promoted the engagement of "Broadway Rhythm" with music shop tie-ups such as the one at right.

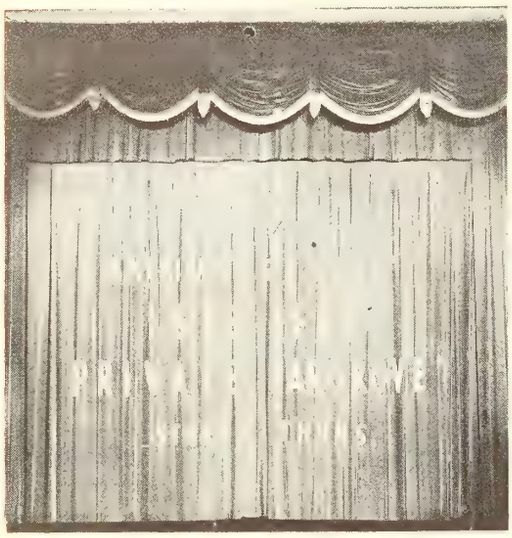
STEADILY IMPROVED

THE PREFERENCE of cameramen and directors of photography for Eastman Films has a sound basis. In the face of wartime pressures, the exceptional quality of these films has been not merely maintained but steadily improved. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

EASTMAN FILMS

Plants Contest For "Hargrove"



Cutout letters were pinned to the stage traveler three weeks ahead to sell Brock Whitlock's date on "Private Hargrove" at Loew's Colonial, Reading, Pennsylvania.

Promoting Station WRAW on a contest in connection with Brock Whitlock's opening of "See Here, Private Hargrove," guest tickets were awarded for the most complete and authentic lists of Army slang expressions. Six spot announcements were garnered, starting five days in advance of the opening and running through opening day. Six plugs were also landed on a women's morning program, awarding guest tickets to listeners.

Numerous window displays were promoted, in addition to counter displays in book stores, while special 40 by 60s were stationed in the lobbies of two of the leading hotels.

Historical Display Sells "Curie" for Balducci

Tying up the historical angle in connection with his engagement of "Madame Curie" at the Regent theatre, in Syracuse, N. Y., Antonio Balducci used photostatic documents of the Gettysburg Address, the Declaration of Independence and a collection of old historical coins for a window display which attracted considerable attention. The coins tied in with the recent National Coin Week.

Since James Barton was playing in "Tobacco Road" at one of the local legitimate theatres, Balducci, who knew the star, arranged for him to plug the picture over his radio appearance.

Conner's Frog Jumping Contest Helps Sell "Mark Twain"

Importing some frogs from a nearby farm, Marlowe Conner at the Capitol, in Madison, Wis., turned them over to the YMCA Boy's Club, who put on a contest right on the State Capitol grounds and helped exploit the date of "Mark Twain." The contest brought out a good crowd and was covered by several newspapers and cameramen. One of the papers devoted front page space to the contest in the Sunday edition.

Spot announcements were used a week in advance, English teachers in the schools were cooperative in putting up classroom displays and a number of teachers used an entire period to discussing Twain and the picture. The 11-page break which appeared in a recent issue of Life was used by Conner for a lobby display and for his street ballyhoo, Marlowe used seven girls who carried cutout title letters throughout the downtown area.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

HOME IN INDIANA (Twentieth Century-Fox): Having been published in the *Saturday Evening Post* in serial form as "The Phantom Filly", there are a number of promotional angles which can be exploited in conjunction with dealers and circulation men.

Blowups of magazine covers will make a neat lobby display; spot appropriate copy on newsstands where the magazine is sold; get carrier boys who deliver the magazine to distribute circulars and heralds on the picture, and use a slipsheet in every *Post* sold in the area just before the film opens.

A newspaper or radio Quiz is appropriate, with questions pertinent to Indiana state personalities, places of prominence, etc. An identification contest can also be used, with entrants asked to identify famous persons who had homes in Indiana from hints and tips which are given.

Sponsor an "Indiana Night" at your local U.S.O. or Camp Service Club, with the men from the Hoosier State invited to participate in a special show. Door prizes and special gifts can be awarded, including a few tickets to the theatre. You might get a merchant to pay costs for one or more of the servicemen to call their home, long distance.

For the sport editors, you might suggest a feature story on harness racing or a series by local exponents of horse racing against harness racing.

Play up the Technicolor production in all advertising, and capitalize on the fine line of accessories and lithos offered with a big outdoor campaign. For street exploitation, don't fail to include a ballyhoo of horse and two-wheeled sulky.

CHRISTMAS HOLIDAY (Universal): Distributor advises heavy emphasis on selling the star as "the Dramatic Deanna Durbin". This is strongly and effectively carried out in all advertising layouts which showmen will find pack plenty of audience appeal.

Catch copy and illustrations employed in newspaper ads are the most forceful seen in many weeks. Moreover, they are adaptable to every situation and offer theatremen a variety to select from, which includes the smaller size ads.

A teaser campaign should be started well in advance, as: "Seven More Days to Christmas Holiday", "Six More Days to . . . ", etc. Title also fits in well with merchant sponsored co-op ads, as: "Here's a Christmas Holiday in Bargain Sales Values", etc.

Durbin sings "Spring Will Be a Little Late This Year" (Saunders Publications) and Irving Berlin's "Always" (Irving Berlin, Inc.), which offer good exploitation possibilities for song shop windows, five-and-ten counters and other familiar tieins. Get the local radio stations to feature the songs on sustaining programs and plug the numbers before opening over the house amplifier system.

Newspaper exploitation can take the form of an essay contest, "My Most Interesting Experience During a Christmas Holiday", with guest tickets and other prizes offered.

King Lands Window Display For "Tars and Spars"

In advance of the Coast Guard show "Tars and Spars" at the RKO Boston, in Boston, Red King promoted a large window display in Filene's department store which featured a cutout of a costguardsman in a hammock, together with a mannequin SPAR and posters tied directly to recruiting. A banner was strung across the street in front of the theatre and King landed stories and art in the local papers including a break in the roto section of Sunday Boston *Herald*.

Shane Promotes Plant

Through a tieup effected by Donald Shane at the Paramount, in Omaha, for "A Guy Named Joe," 200 posters measuring 14 by 22 inches were placed throughout the Glenn Martin-Nebraska plant. Copy on the posters read "Free to the best 25 suggestions for keeping the Martin Plant clean—25 pairs of tickets to see 'A Guy Named Joe' at the Paramount" etc.

Lands Newspaper Coverage On "Lady in the Dark"

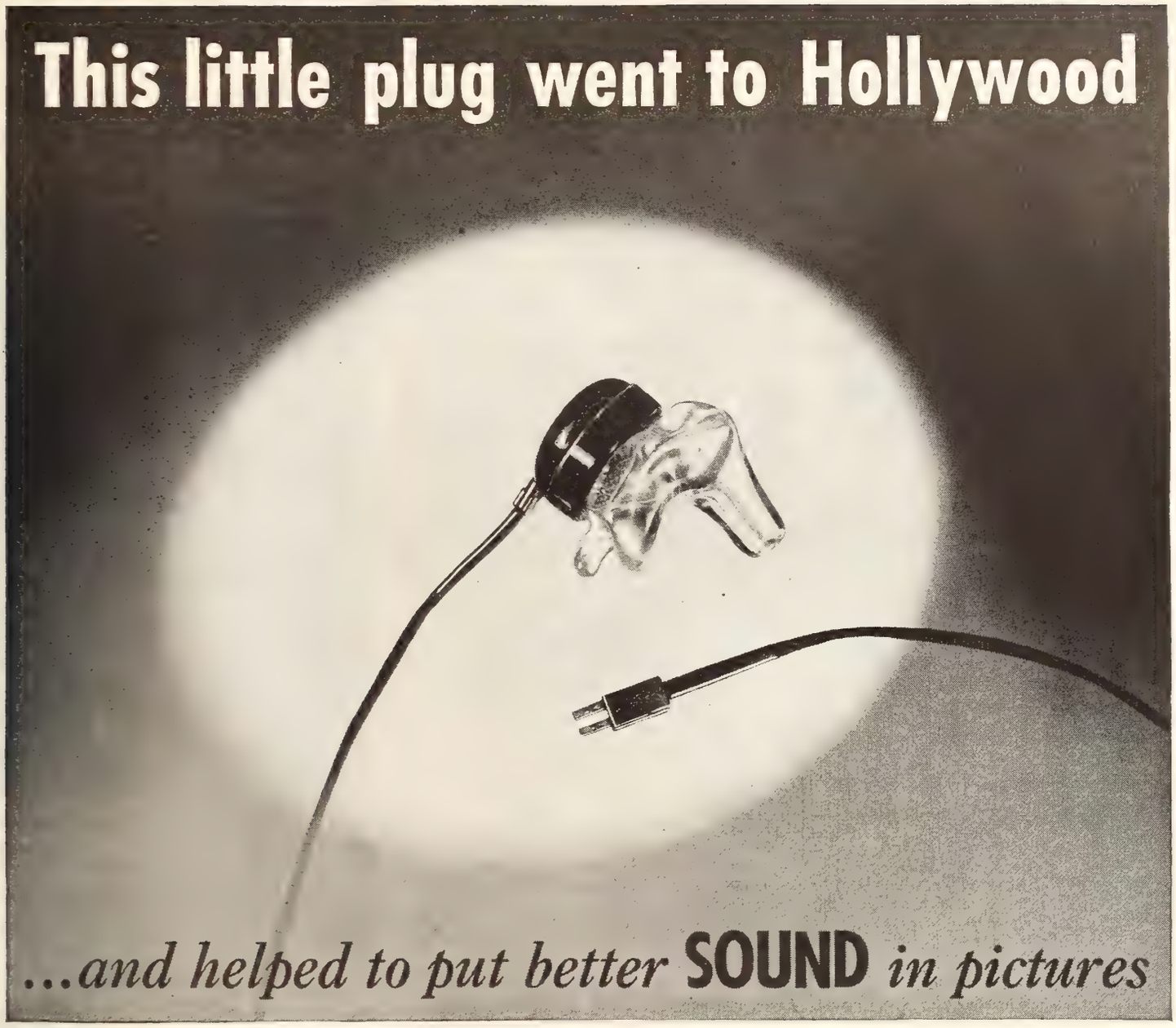
In addition to the large mat used by the local paper to sell "Lady in the Dark" at the Ritz theatre, in McGehee, Ark., C. B. King landed a large picture of Ginger Rogers and a mat featuring Warner Baxter all at no cost to the theatre.

Billposting consisted of one 24-sheet on the side of the theatre building with three-sheets posted at the edge of the city, attracting much attention. One-sheets were used in hotels and cafes with window cards placed in drug stores and on poles throughout the city and in school corridors. Window cards as well as weekly programs were sent out to the surrounding towns in the trade area.

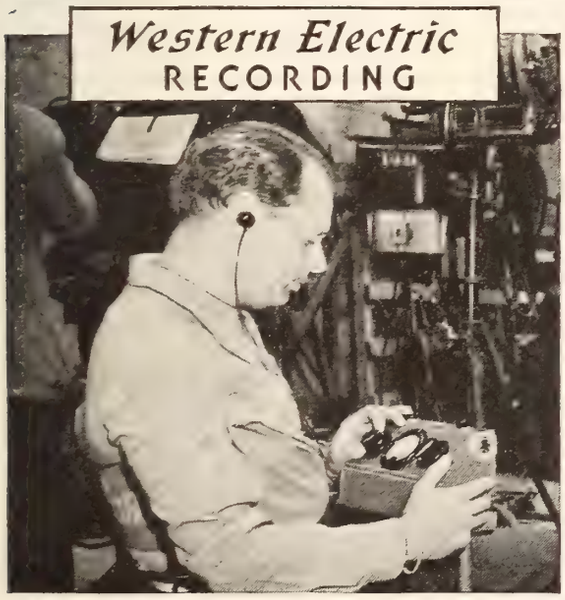
Composite Herald Distributed On "Standing Room Only"

As part of Bill Hock's advance campaign on "Standing Room Only" at the Rowland theatre in Wilkinsburg, Pa., he distributed 3,000 tinted composite heralds which attracted. Radio spot announcements were had over WWSW, numerous windows were promoted and Hock personally endorsed the picture from the stage in advance of the opening in addition to plugging it to the kids.

This little plug went to Hollywood



...and helped to put better SOUND in pictures



James Flaster, Metro-Goldwyn-Mayer sound mixer, using Western Electric hearing aid type receivers with molded ear pieces on the "Kismet" set.

LITTLE earphones and earplugs like this—originally designed for use with Western Electric aids for the hard of hearing—were first tried out for monitoring sound in Hollywood in 1941. Soon they were generally accepted and now they are used widely.

Sound mixers find that what they hear through the earphones most closely matches the sound they later hear reproduced from the screen. Hence they are better able to control the quality of sound recording.

A small thing, perhaps—but an interesting example of how Bell Telephone Laboratories' developments for other purposes have contributed to better sound in pictures.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS — MORE WAR BONDS — AND STILL MORE! ★

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

HOME IN INDIANA

Backed by an extensive advertising and exploitation campaign, "Home in Indiana" had its world premiere on Wednesday, June 14, at the Indiana theatre in Indianapolis.

The opening was one of 193 theatres scheduled to show the picture in a coincidental premiere extending throughout four states within a two-week period.

Ken Collins, city manager, and Moe Esserman, manager of the Indiana, joined forces with W. G. Thompson and Frank Clark of 20th Century-Fox's exploitation staff under the direction of Jules Fields, special home office representative for the distributor, in arranging the ground work for the campaign which included several unique features.

Newspaper and radio publicity was abundant resulting in several page one stories in the local dailies, regional and national wire breaks and radio coverage in key cities throughout the state. The basis of the campaign was the personal appearance of the star Jeanne Crain, in conjunction with the premiere and tied in with the state's War Bond activities.

Thoroughbred Filly Promoted For Bond Auction

Mr. L. C. McNamara, prominent Indiana horseman and breeder, was prevailed upon to donate a three-month-old foal to the state War Bond effort. The filly, a thoroughbred trotter, was registered under the name Jeanne Crain, in honor of the star, and was auctioned for the Governor, Henry F. Schricker, at a novel War Bond dinner and auction at the Claypool Hotel. Aggregate Bond sales brought over $7,000,000 at the dinner.

Despite the fact that the evening previous, a monster outdoor rally was attended by thousands of local citizens who saw and heard four well-known Hollywood stars and a host of prominent artists, the auction made the front page and landed several photo layouts. The event was also recorded by Fox-Movietone News.

Another promotion which received widespread news coverage was the selection of a boy and girl who represented 60,000 members of 4H clubs in the area who were guests of the star at the dinner. This device received two regional wire breaks.

Miss Crain arrived in Indianapolis two days ahead of the premiere accompanied by June Haver, who also has an important role in the picture. Miss Haver left the following day for the Cincinnati opening.

Stars Greeted by Military, Interviewed at Depot

The two stars were met at the station by a military guard of honor and escorted to a special radio hookup in the lobby of the depot where they participated in a 15-minute radio interview over WIBC.

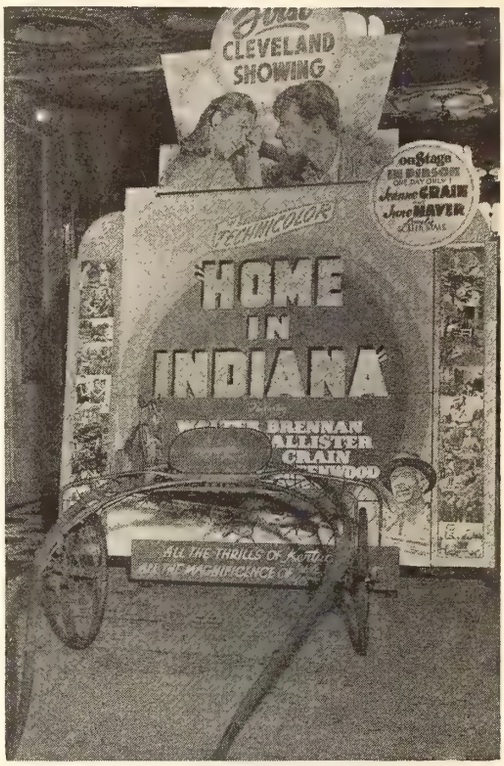
The girls, riding in Army jeeps, were then escorted to their hotel. The following morning both stars were interviewed by members of the press at an informal breakfast. Miss Crain later made several radio broadcasts and visited the Two Gait Farm where she was photographed with her namesake, the foal. This resulted in newspaper breaks.

On Wednesday Miss Crain visited Ft. Benjamin Harrison and Billings Hospital where she served G. I. mess to the boys, ate a meal with them, visited the hospital wards and made a complete tour of the camp.

During the evening she attended the Dinner and Bond Auction and made a personal appearance on the stage of the Indiana theatre.

In honor of the picture's opening Governor Schricker officially proclaimed "Home in Indiana Day," which was publicized by newspapers throughout the state.

Display ads advertising the premiere and appearance of the star were run well in advance of the opening in addition to quarter-page regional ads announcing the theatre and playdates of all theatres in the area booked to play the picture.



Lobby setpiece created by Clem Pope for the Cleveland opening of "Home in Indiana" at the Allen theatre.

In Cincinnati, where the picture had a coincidental premiere, publicity director E. V. Dinerman and Col. Frudenfeld representing the Palace theatre and 20th Century-Fox exploiteer Jim Keefe and radio specialist Paul Mowrey concurred in putting over another outstanding exploitation campaign which helped to establish new box-office records at the theatre.

Preparation for the personal appearance of June Haver in conjunction with the opening started with a saturation campaign over radio station WCKY covering every town within a 500-mile radius.

The flagship station was augmented by 36 other radio stations blanketing the entire area.

Special events over WCKY included an unusual feature at River Downs race track with a trotting race between entries from Kentucky, Ohio and Indiana.

Handicap Trophy Presented Over Radio Hookup

The home state horse established a new record for flat racing which was the occasion for special sports releases.

In addition, a "Home in Indiana" handicap was run with June Haver making the presentation of the purse and trophy to the winning jockey. The entire track proceeds for the day were turned over to the Red Cross and all proceedings were broadcast.

The radio station also carried details of an auction of a pure-bred trotting foal to the highest Bond bidder. The horse, valued at $12,000, helped to sell millions of dollars in Bonds.

Another feature arranged by WCKY was

(Continued on opposite page)

Starlet June Haver's attendance at Cincinnati Bond Rally gets billing on trolley car banner, plus picture plug. Girl jockeys pictured were employed as additional ballyhoo for the film.

Many Radio Promotions Spark "Indiana Premiere"

(*Continued from opposite page*)

the presentation of Miss Haver at a Bond Rally before 10,000 people at Cincinnati's Fountain Square.

The radio station serialized the story plot of the picture over a six-day period and plugged this promotion with spot announcement and through the use of placards which were posted all over town.

For 30 days prior to the picture's opening, the newsograph occupying a strategic location in Fountain Square flashed the title of the picture, theatre, playdates and news of Miss Haver's appearance.

Newspaper coverage was intense, with front-page breaks regularly sharing space with news of the invasion and other national and local events of import. Publicity included four page-one stories, six news features, one regional A. P. break, a racetrack news story and three sporting-page features.

Station WCKY had 1,000 cards imprinted and distributed with copy tieing in the screen adaptation from the Chamberlain story which appeared in the *Saturday Evening Post*. The local news distributor posted these cards at all outlets covering a wide area. The station also used part of its regular advertising space in the newspapers to plug the attraction through the serialization.

Over a dozen easel displays regularly maintained by the cooperating station in strategic locations about the city carried color stills on the picture with full theatre credit.

Hotel Gibson and the Netherland Plaza hotel displayed easels featuring "Home in Indiana." Music stores plugged the hit song "Home in Indiana" and local orchestra leaders also used the score and mentioned the picture and playdates.

Two girls dressed as jockeys paraded the downtown streets with streamers announcing the picture premiere.

City Ordinance Revised To Permit Trolley Banners

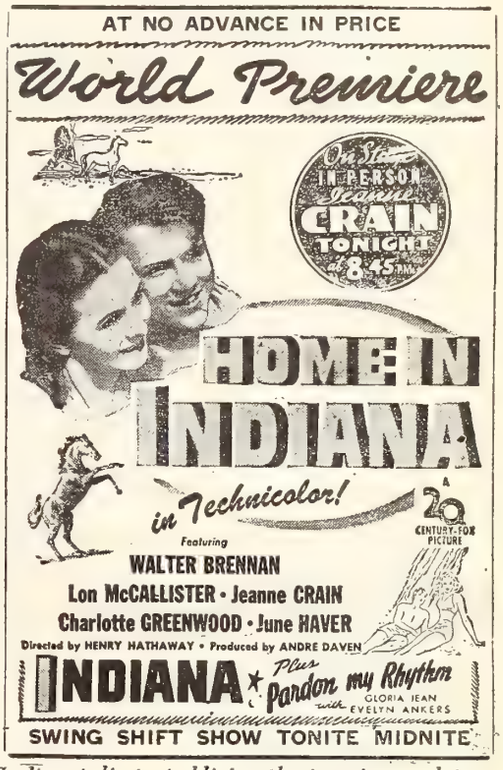
A city ordinance had to be revised in order to permit trolley cars to carry banners on the side. The signs plugged the Bond rally with prominent mention given to June Haver's personal appearance and her starring role in the picture.

Local theatres affiliated with the Palace ran trailers on the premiere in advance and displayed lobby signs calling patron attention to the opening.

The film had its Cleveland premiere at the Allen theatre June 15, where Clem Pope, RKO Theatres city manager, aided by 20th-Fox exploiteer Jim Keefe handled the campaign.

Jeanne Crain and June Haver arrived in Cleveland on the morning of the premiere and met the press and radio representatives at a luncheon at the Statler Hotel. The starlets appeared on several radio broadcasts, took a ride on an Army amphibious duck in Lake Erie and posed for publicity pictures. At night they attended the performance and made a personal appearance at the Allen where they aided in a Bond Rally.

In Cleveland an extensive advance advertising campaign in the newspapers; radio and merchant co-ops also punctuated exploitation efforts. Local theatres associated with the Allen displayed advance trailers; a huge setpiece with cutouts, letters, illustrations and stills was placed in the Allen theatre well in advance.



Advance display ads used in Lexington, Ky., and Indianapolis to publicize the premiere and personal appearance of the stars in "Home in Indiana".

TWO GIRLS AND A SAILOR

Stephen Toth, assistant to manager Ted Teschner at the Valentine theatre, Toledo, Ohio, undertook to put over an ambitious and successful advertising campaign for "Two Girls and a Sailor" during the latter's vacation period.

Toth got extensive newspaper coverage and art breaks in the local dailies and hit all out of town weeklies within a radius of 40 miles. Starting a week in advance spot announcements were used over radio stations WSPD and WTOL, which were continued through the current engagement.

Two eight-sheets were posted directly opposite the entrance of the Champion Spark Plug factory which is presently engaged in war work and employs a large working force. 150 one-sheet window cards were posted in and around defense plants in the area and in prominent window locations. The entire fleet of *Buckeye News* delivery trucks carried special 26 by 36-inch placards advertising the attraction, with theatre and playdates.

Circulars Distributed at Factory Entrances

Ten thousand 8 by 13 circulars with illustration and copy on the picture were distributed at factory entrances to employes and placed in parked autos and on parking lots. Three downtown store windows used special displays and 12 window boards with theatre copy and a scene still from the film were placed in choice locations, also in the downtown area.

Several thousand napkins were imprinted and placed in thirteen restaurants and lunch counters, including Woolworth's, Kresge's and McCrory's.

Through the cooperation of the Civic Musical Association of Richmond, Jack Foxe at Loew's theatre in Richmond succeeded in having 2,000 government postcards addressed to music lovers informing them that Jose Iturbi could be seen in "Two Girls and a Sailor" at the theatre. The Corley Music Company distributed 6 by 17 inch tinted flyers in their sales packages one week in advance, as did the Walter D. Moses Co., and Gary's Record Shop. The heralds carried full picture copy with playdates.

A special screening was held for the commanding officer and his aides of nearby Naval Training Station, Camp Peary, four days ahead and cards were placed in the recreation hall recommending the film. Two different beauty shops came through with window displays, one featuring stills showing June Allyson's "natural looking coiffure"; and the other featuring Gloria DeHaven's "up-sweep."

Radio coverage was had over Station WRVA, which conducted a "Name the Song" contest, playing hits from the picture, while the *Times-Dispatch* drama critic, Edith Lindeman, reviewed the film before opening. Stories and art were landed in the dailies well in advance and billboard and window displays were promoted.

Defense Plant Holds Contest On Theatre Stage

Michael Stranger, assistant to Matt Saunders at Loew's Poli, Bridgeport, Conn., forwards information about a tieup with the local Casco Products defense plant there in which a contest was held on the stage to determine the best performer. Girls competed by singing, playing the accordian, etc., the winner being presented a War Bond and a silver loving cup.

The half-hour show was broadcast over WNAB, the winner then designated as "Miss Casco of 1944," and she participated in the Fifth War Loan drive.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

JAMES BELL
Penn, New Castle, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

AL BUIST
Rialto, Westfield, N. J.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

L. V. CAMPBELL
Strand, Trail, B. C., Canada

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

JACK FOXE
Loew's, Richmond, Va.

SAM GILMAN
Loew's, Harrisburg, Pa.

E. C. GRADY
Hoosier, Whiting, Ind.

W. D. HARWELL
Laroy, Portsmouth, O.

SID HOLLAND
Palace, Akron, O.

RUDOLPH JELLINEK
Paramount, Montevideo, Uruguay

ARTHUR KEENAN
Merrimac, Lowell, Mass.

JAMES KING
Keith Memorial, Boston, Mass.

DOROTHY B. KOPPER
Palace, Watertown, N. Y.

RUSSELL LEDDY
Orpheum, Green Bay, Wis.

HOMER McCALLON
State, Houston, Tex.

DAVE PERKINS
Ritz, Lyndhurst, N. J.

JOSEPH SAMARTANO
Palace, Meriden, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Canada

CHUCK SHANNON
Columbia, Sharon, Pa.

STEPHEN TOTH
Valentine, Toledo, O.

H. F. WILSON
Regent, Brockville, Ont., Canada

Big Ad Campaign For "Bernadette" In Toledo

An extensive advertising and exploitation campaign was put over by Carl Rogers, manager of the Esquire theatre in Toledo, for his engagement of "Song of Bernadette."

The newspaper campaign was an extensive one, running into the use of almost 4,000 lines exclusive of photo and story breaks in the *Blade, Times, Union Journal* and *Catholic Chronicle.*

Three thousand bookmarks were distributed by the main library and its branches, 1,000 laundry inserts were used by the Eastern Cleaners and 5,000 imprinted napkins were given to leading restaurants.

The lobby, front and marquee were conspicuously decorated with signs and banners and students from the Toledo Art Museum School painted portraits of Jennifer Jones in the lobby each night for a week in advance.

Rogers exploitation also included two street banners, a photo giveaway of 500 of the Rockwell paintings, two merchant co-op ads in the *Sunday* and *Morning Times,* numerous window tieups and displays of streamers in prominent stores, hotel counter displays, automobile bumper strips and a special screening for nuns and priests at the Ursuline Academy.

Radio spot announcements were used the day before and on opening day, and WTOL used a 15-minute transcription gratis on opening day. Several local merchants also gave the picture plugs on their individual programs.

Cox Ties "Main Street" To Employment Office

The campaign on "Main Street, Today" was conducted by Bob Cox at the Kentucky, in Lexington, Ky., through the cooperation and assistance of the local branch office of the U. S. Employment Service and the Lexington Board of Commerce. A special preview showing was held in advance with 350 invitations sent out to local business heads, radio and newspapermen.

Arrangements were made for 15 free 35-word spot announcements over the radio through the cooperation of the U. S. Employment Service and a booth was set up in the lobby, which was manned at all times by a member of the local office. A picture of the booth in conjunction with the WAC recruiting drive was used in the papers. A tieup was also made with a defense plant, whereby 200 workers were given admission to the theatre by their company.

Leddy's Wall Paper Herald

Promoting books of discarded wall paper, Russell Leddy at the Orpheum theatre, in Green Bay, Wis., utilized the sheets for imprinting heralds to sell his date on "Lost Angel" and "Main Street, Today." Copy on the top of the heralds read: "We'e tearing the paper off the walls to tell you about this great show."

Numerous Tieups Sell "Lady" for Redmond

Jimmy Redmond's campaign for "Lady in the Dark" at the Rivoli theatre in Falls City, Neb., started four weeks in advance of the opening.

A lobby setpiece was erected which measured 12 by 18 feet, with star and title cutouts and featuring a complete set of 11 by 14's and 22 colored stills. A card called attention to the fact that star photos would be given free to the first 500 persons attending on opening day.

A screening of the film was arranged for store owners and buyers dealing in women's wear. Each of the stores devoted full window displays to the attraction, with theatre credits.

The Oil Ciy theatre, which is affiliated with the Rivoli, ran a trailer calling attention to the film and 18 inch letters spelling out the title were placed directly behind the footlights so that each time the house curtain closed a silhouette effect was obtained, which served as a neat plug for the film.

Window cards and heralds were distributed by theatre employees to all surrounding towns with the local Seven Up distributor and a bread delivery truckman assisting, which insured coverage over a 35 mile radius. The Seven Up truck also carried placards on the side, serving as a ballyhoo.

Special Night Owl Show Sold Ahead by Heralds

Heralds plugging the Night Owl show were distributed three days in advance; a large display was placed at a county hobby exhibition sponsored by the Boy Scouts, and a tieup with the Junior Chamber of Commerce netted a special display at its teen-age recreation center.

In the wee hours of the morning preceding the opening of the picture, "snowbirds" were spotted all over the city; 1,000 small cards plugging the film and theatre were mounted on stakes and driven in the front lawns.

Redmond's newspaper campaign was started well in advance with a series of teaser ads which built up to large display ads a few days before the opening.

Century's Queens theatre, Long Island, N. Y., cooperating with local A.W.V.S. and C.D.V.O., collected over 30,000 pounds of scrap paper in Salvage Drive. Manager Fred Burnelle rewarded each child who collected 25 lbs. of the essential waste with a guest ticket.

Russian Film Engineer at Academy Luncheon

Gregor Irsky, chief engineer of the Soviet motion picture industry, who arrived in the United States recently, was the guest of honor at a luncheon held last Thursday by the Academy of Motion Picture Arts and Sciences in Hollywood.

Mr. Irsky presented to the American film industry a specially compiled photographic album signifying the Soviet production achievements under the stress of war, as a goodwill gesture from the Russian film industry, which, he said, looks toward American technical-manufacturing assistance for equipment to rebuild the Leningrad and Kiev studios after the war.

James Hilton, Academy vice-president, presided, and Walter Wanger, former Academy president, was a principal speaker. Those who attended included Jack Warner, John Cromwell, Sol Lesser, Loyd Wright, Mary McCall, Jr., and members of the Soviet Cinema Commission, including Mikhail Kalatozov, head representative to the U. S. of the commission. This is Mr. Irsky's second visit to the U. S. He came here in 1942 to purchase camera and film equipment.

Two Applications Filed For Television Stations

Two new applications for television stations have been filed with the Federal Communications Commission.

WEBR, Buffalo, N. Y., filed the city's first request, asking a license on Channel 1. In Philadelphia WFIL, a subsidiary of the Westinghouse Electric Company, asked for Channel 7. There are three other pending applications in Philadelphia.

Jam Handy Corporation, Detroit industrial film producers, also amended their application, requesting a license on Channel 1. Television Productions, Inc., Los Angeles, a Paramount subsidiary, has been granted a license by the FCC to construct an experimental relay station for operation in conjunction with Station W6XYZ.

Harmon War Footage Ten Times Peace Total

The current volume of war production footage is more than 10 times the peacetime output of the Hugh Harmon Studio, according to Charles McGirl, production manager. The studio has effected reductions in the cost of training film footage through new methods of handling volume production, he says. With the exception of three feature-length animated subjects, the company's output for the last 24 months has been solidly war work.

Jeffrey Eastern Publicity Head for International

Arthur Jeffrey has been appointed eastern publicity director for International Pictures, Inc., it was announced this week. Mr. Jeffrey, identified with the industry since 1927, resigned recently as publicity director of United Artists, where he had worked for eight years. Prior to that he was with Warner Bros. Pictures and Warner theaters, and also spent four years with Paramount Publix. His first assignment will be International's initial production, "Casanova Brown."

Stone Starts Work on Production Program

Andrew L. Stone last week started in Hollywood on a new $3,750,000 production program, consisting of three major pictures for release to United Artists, during the next 18 months. The first two on Mr. Stone's list will be "Miss America," a Technicolor musical which will display the beauty champions of America's 48 states, and "Sensations of 1946." The third picture is yet to be selected.

Golden Buys Rights to Book

Edward A. Golden last week acquired the screen rights to Paul De Kruif's book, "Kaiser Wakes the Doctors," the story of the development of the group medicine experiment at the Henry J. Kaiser shipyards.

As a result of increased efficiency developed to meet wartime demands, rates have been reduced. Shippers nationwide are now saving an average of more than 10% on AIR EXPRESS charges. And AIR EXPRESS schedules are based on "hours", not days and weeks—with 3-mile-a-minute service direct to hundreds of U.S. cities and scores of foreign countries.

WRITE TODAY for "Vision Unlimited"—an informative booklet that will stimulate the thinking of every executive. Dept. PR-7, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS
Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED TO BUY OR LEASE SMALL TOWN theatre Northern California, Oregon, or anywhere in Southwest. Reply: KING, 1039½ S. Kenmore, Los Angeles 6, Calif.

POSITIONS WANTED

PROJECTIONIST — EXPERIENCED IN SOUND service. New York City and vicinity. Draft exempt. BOX 1749, MOTION PICTURE HERALD.

THEATRE MANAGER OR SUPERVISOR WITH future. Applicant has over 20 years' experience with pictures and vaudeville. Age, 40 years. BOX 1750, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, BOX 838, Atlanta 1, Ga.

SQUIRREL CAGE BLOWERS—NEW FACTORY stock for prompt shipment—send us your order marking AA5 Priority MRO (Maintenance, Repair or Operation) priced less motor, 5,000 cfm, $75.; 8,500 cfm, $99.75; 11,000 cfm, $119.50; 13,500 cfm, $149.50; 22,500 cfm, $199.50; 27,500 cfm, $234.50. Rebuilt motors furnished at lowest market prices. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927 Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY. SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs. $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITTLE book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

HELP WANTED

MANAGER WANTED EX-SERVICE OR DRAFT exempt. Close to Chicago. State experience and salary. BOX 1740, MOTION PICTURE HERALD.

MANAGER—POSITION AVAILABLE FOR THEATRE in Massachusetts. Replies confidential. BOX 1747, MOTION PICTURE HERALD.

PROJECTIONIST—EXPERIENCED, DRAFT EXempt, good wages, small Eastern town, 6-day week, permanent job. State qualifications in first letter. BOX 1748, MOTION PICTURE HERALD.

WANTED: MOTION PICTURE PROJECTIONIST; good position with good pay. Apply to RIALTO THEATRE, Monticello, N. Y.

STUDIO EQUIPMENT

WESTINGHOUSE SYNCHRONOUS MOTORS, 3600 rpm, 220V three-phase, cost new $105., good condition, $57.50; Bell-Howell 220V three-phase camera motor, $125; Berndt-Maurer 16mm. recording system, $1,995. Completely equipped sound truck for sale. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

NEW DOUBLE-BEARING INTERMITTENT MOVEments for Simplex projectors. One year guarantee $57.35. MOTION PICTURE MAINTENANCE, 72 Fifth Ave., New York City.

DRINKING FOUNTAIN BUBBLERS, $9.95; PHILCO intercommunicating systems, master and three substations, $74.75; rear shutters for Simplex, $77.50; 15 ampere rectifier bulbs, $6.95; film splicers. 35mm., $5.25; 16mm., $6.95; jewelled aisle lights, $3.95; Johnson coin changers, $110.; black velourette masking, 79c yard; steel core curtain cable, 12½c ft.; rechargeable flashlight batteries, $2.20. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

POPCORN MACHINE—STAR ADVANCE RATED $7. per hour capacity. Good condition. $160. CARMEL-CRISP SHOP, Box 1099, Clovis, New Mexico.

SIX COMPLETE BOOTH EQUIPMENTS—EVEN more if required—plenty machines available. Typical value—two rebuilt Powers, incandescent lamphouses, soundheads, motors, amplifier, monitor. loudspeaker and soundscreen, $975. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

STILL HAVE PLENTY CHAIRS—DON'T WAIT—buy now—390 Stafford 5-ply veneer back, box spring cushion chairs, excellent condition. $4.95; 400 Stafford heavy inserted panel back, box spring cushion chairs, $6.50 rebuilt, reupholstered; 252 Grand Rapids ballbearing inserted panel back; box spring cushion chairs, $4.50 good condition; 700 red twill slipcovers for backs, 49c each, good condition. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51,

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

OBITUARIES

Rosen, Monogram Manager In Philadelphia, Dies

Samuel Rosen, 51, Monogram branch manager in Philadelphia, died in Mt. Sinai Hospital there June 13, after a long illness. Mr. Rosen has been with Monogram since it started in Philadelphia. He was formerly with the First Division and RKO. David Rosen, a brother, is supervisor of Clark Film Distributors, independent exchange in Philadelphia. Surviving are his wife and two sons. One of his sons, Naurice, was formerly a Mongram booker and now is in the armed forces in Italy. The family made their home in Camden, N. J. Funeral services were held in Philadelphia June 15.

Edward F. Tilyou, Head Of Coney Island Park

Edward F. Tilyou, 48, general manager of Steeplechase Park, Coney Island, N. Y., died in New York June 19. He was the son of the late George C. Tilyou, founder of the famous amusement park. He was president of the Tilyou Realty Company which built the Kenmore and Tilyou theatres in Brooklyn, both leased to the RKO circuit, and also had an interest in Steeplechase Pier, Atlantic City.

Kate Mayhew

Kate Mayhew, 91, who in 1936 was honored as Broadway's oldest living actress along with David Frohman, then Broadway's oldest living manager, who played in a number of silent pictures, died last Friday at her home in New York. Miss Mayhew first appeared in pictures in 1915 in "Hazel Kirke," with Pearl White, and later appeared in, among other films, "The Master of the House," "McGann's Octet" and "Tongues of Flame."

C. William Hicks

C. William Hicks, 44, owner and operator of eight houses in Baltimore, died in that city Wednesday of last week following a paralytic stroke while on a business trip. The Hicks circuit was founded by the late Charles A. Hicks, father of William Hicks, in 1920.

Wanger Heads Alumni of Darthmouth College

Alumni of Dartmouth College elected Walter Wanger their general president and chose Ben Ames Williams, noted author, many of whose books have been used for screen plays, vice-president. Mr. Wanger was graduated from Dartmouth in 1915 and has been active in alumni affairs ever since.

Present Citations to Exchange Managers

The War Activities Committee has announced that approximately 60 exchange managers throughout the country who have completed terms as distribution chairmen for their territories since the formation of WAC are to be presented citations by the distributors' division in recognition of the services they have rendered.

RCA Sets Deals

The conclusion of new distribution agreements with 24 theatre supply dealers from Boston to Los Angeles and from Tampa, Fla., to Portland, Ore., has been announced by Homer B. Snook, sales manager of the theatre equipment section of the Radio Corporation of America. It was expected that additional dealers will be signed shortly, Mr. Snook said, to provide full coverage of the 30 territories in the United States.

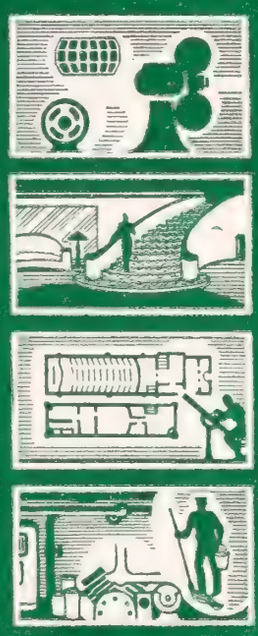
Pfeifer in Western Electric Post

R. J. Pfeifer has succeeded E. M. Hicok as personnel relations manager for Western Electric. Mr. Hicok is retiring, under the company's pension plan. He has been with Western Electric 31 years. Mr. Pfeifer has been assistant controller of manufacture.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



Basic Facts for Planning the Theatre

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ARCHITECTURAL RECORD

PHYSICAL OPERATION · MAINTENANCE

JUNE 24, 1944

YOUR RCA THEATRE SUPPLY DEALER HAS...

RCA SNOWHITE SCREENS

THEY STAY WHITE

RCA SILVERLITE SCREENS

THEY STAY BRIGHT

See your RCA Theatre Supply Dealer or write for free bulletins "RCA Snowhite Screens" or "RCA Silverlite Screens" to RCA, Dept. 70-67, Camden, N. J.

BUY MORE WAR BONDS

RCA THEATRE EQUIPMENT

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

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Above is the famous Ilex f.2.5 Projection Lens. Available on priority in a variety of focal lengths to meet every projection need.

ILEX MEANS PRECISION

Precision is more than a word to Ilex. It's a business . . . and a tradition. For more than thirty years now, Ilex has been combining precision manufacture with rugged design to create projection lenses and other optical equipment that maintain accuracy and prove dependable under every type of service. In fact, it is this combination that is enabling Ilex optical products to perform so dependably in the hands of our Armed Forces. Ilex precision is known and appreciated by all who demand and expect top performance. Now and always, look to Ilex for precision lens equipment to help solve your projection problems.

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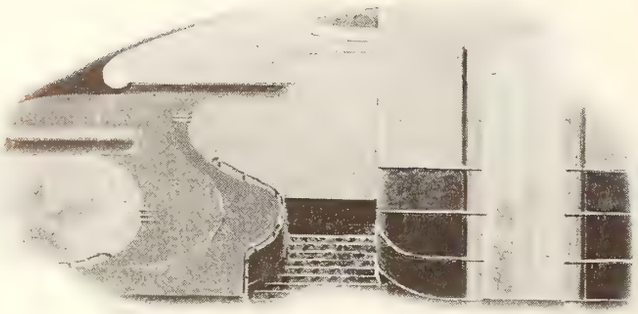
SHUTTERS AND LENSES

OPTICAL INSTRUMENTS

BUY WAR BONDS

BUY WAR STAMPS

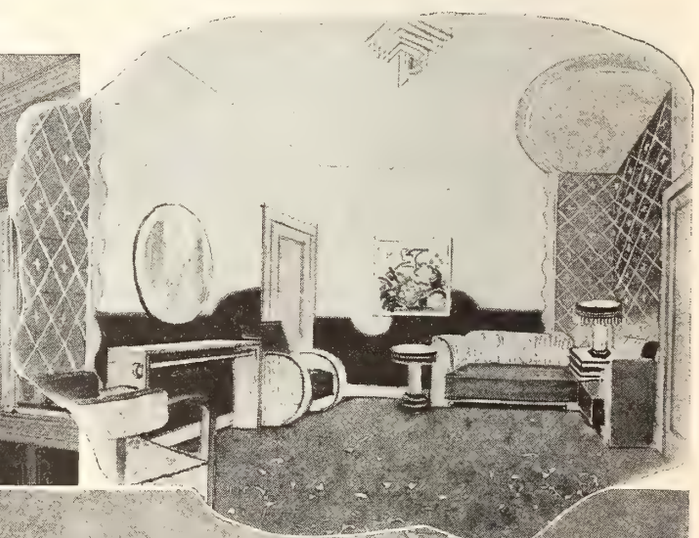


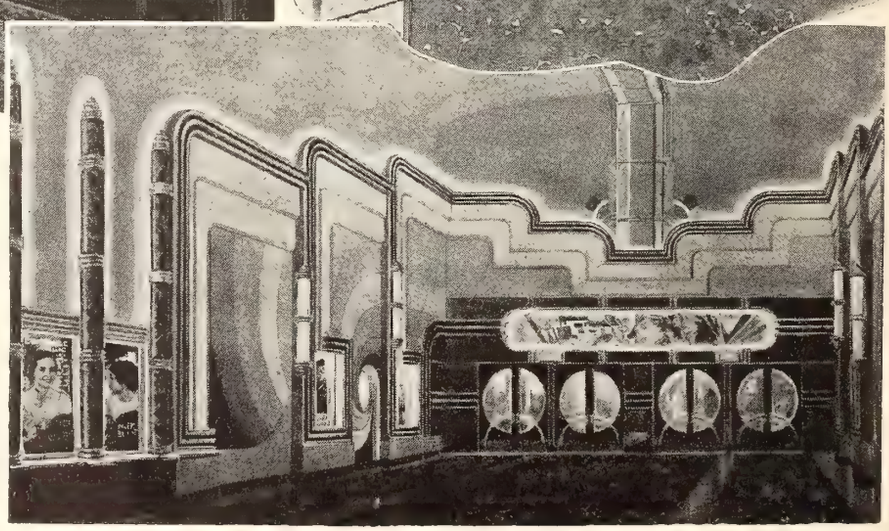
PLANNING FOR THEATERS

"Whether the postwar theater is for cinema, community or broadcasting we can look for an increasing number to be erected after the war. The great majority of the 16,000 theaters now operating in this country are presenting motion pictures and this type of theater promises to lead in the upward trend. Community theaters will play a greater part in American life, and their presentations will integrate educational and recreational facilities. Certainly the postwar theater, along with the ubiquitous radio, will be America's first recreation.

"We can expect that the gilded plaster and hanging-towers-of-Babylon effect of pre-war theaters will give way to more functional design with prime attention on lighting, air-conditioning, visual conditions, and quiet and pleasant environment for the patrons. The postwar theater will not only be marked by simple modern design and be more functional but will be less expensive in first cost and in maintenance cost than in pre-war theaters.

"As color is a part of show business, the postwar theater interior should possess all the color possible. Carpets are an integral part of interior design and their use will result in essential color,





"I have recommended to theater owners that they use large patterned carpets for the foyer and lounge, which require designs corresponding to their broad surfaces. The Alexander Smith Crestwood line is made to order for these purposes. Crestwood Carpet possesses a range of color to harmonize with any interior, its patterns help create a personalized interior, and it aids in making comfortable and quiet surroundings, which all adds up to patron-appeal in the highest sense. There is no place where acoustics play a more important role than in the theater and carpets afford the right base for sound absorption."

POSTWAR

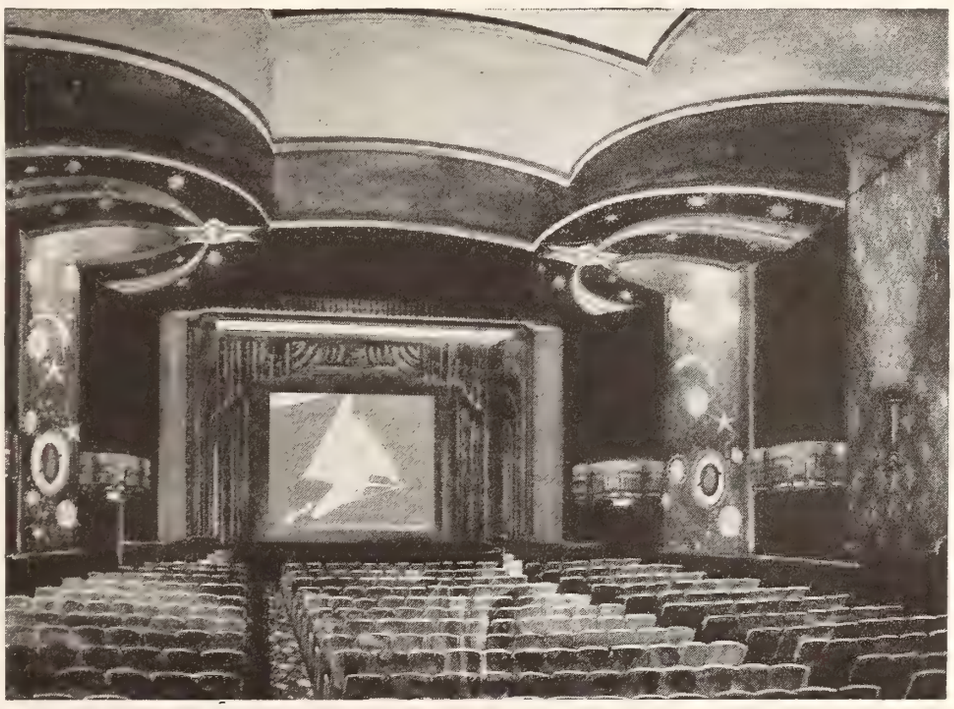
by John Eberson

quiet and comfort. As pioneers for carpeting for the show business, Alexander Smith will keep me posted on color schemes, patterns and designs. Their carpets mean great box-office values for the theaters of the future.

"I have taken great interest in the Alexander Smith Fluorescent Carpet which I have recommended to many clients. Progressive exhibitors will do well to look into this new and striking development which will result in safety and added attraction to theater-goers."

Drawings courtesy offices of John and Drew Eberson.

John Eberson is recognized as one of America's leading designers of theaters. Over many years he has worked hand in hand with those in the show business and he knows their problems and what attracts patrons to the theater. To his credit are such outstanding theaters as the Palace in Albany, the Paradise in New York City, the Avalon in Chicago, the Penn in Washington, the Rex in Paris, and the Empire in Sidney, Australia. Mr. Eberson is now spending much of his time in Washington as Theater Consultant for the Office of Civilian Requirements.



"While I have adapted large patterns for the foyer and lounge, I have provided for a small patterned, two-tone carpet for the aisle. The wear and tear on these two areas vary and the use of two types of carpets will permit the owner to replace either foyer or aisle carpet at his convenience. The wearability of Alexander Smith Carpet is famous, and I have found that it withstands the toughest kind of punishment which reflects its careful manufacture and heavy all-wool content."

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In order that our boys returning from the wars shall have employment waiting for them it is necessary that a great deal of planning be done in advance. And it is being done—in many cases with architects and decorators who will produce the first postwar stores, hotels, restaurants, theatres, stations and similar public buildings.

Before the war Formica architectural sheet had a large part in beautifying and making more durable the equipment and structural surfaces of these establishments. During the war new colors, new products and ideas have been developed which will make the material even more useful in years to come.

Be sure, when your plans are formulated that you are not overlooking possible uses for this modern plastic material. Be sure your plans for expansion and modernization are really up to date.

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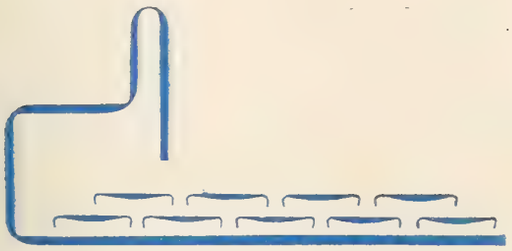
Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager



Basic Facts for Planning the Post-War Theatre

PRESENTED FOR THE GUIDANCE OF BOTH EXHIBITORS AND ARCHITECTS IN COLLABORATION WITH **ARCHITECTURAL RECORD**

THE PLANNERS

BEN SCHLANGER: New York architect long specializing in motion picture theatre design; graduate of Beaux Arts (New York branch, Columbia University); chairman of Subcommittee on Theatre Construction, Society of Motion Picture Engineers; contributing editor of Better Theatres.

A. C. BUENSOD: Air-conditioning engineer; formerly in charge of the theatre division of the Carrier Corporation; member of Buensod-Stacey, Inc., air-conditioning engineers, New York.

JOHN J. SEFING: Mechanical engineer (Penn State University) who has been engaged for many years in the field of motion picture theatre equipment installation, maintenance and specification. He is a contributing editor of Better Theatres on these subjects.

D. M. CUTLER: Lighting engineer who has been associated with many theatrical and related projects, such as the Chicago and New York World's Fairs. He is on the staff of the Nela Park Engineering Division of the General Electric Company.

CHARLES E. SHULTZ: Projection engineer, director of a research laboratory in optics, honorary member of the I.A.T.S.E. and M.P.M.O.; member of the Society of Motion Picture Engineers; contributing editor of Better Theatres.

IN THE PLANS AND SUGGESTIONS presented in the following pages of BETTER THEATRES *are what we now know we can do to create an efficient motion picture theatre for the post-war community. The things dealt with are basic; mostly they are methods rather than materials, matters of engineering instead of architectural style and decoration (which are more properly affairs of individual place and person). These are the things of some permanence capable of being submitted for broad application. Plot and floor plans are offered for two capacities—one of 1,000 seats, one of 500; both schemes are flexible enough to allow adaptation to a variety of conditions. And, in any case, the planners—each prominently representing a major technology involved in the creation of a motion picture theatre physically—have sought to direct practice toward standards and functions that better suit the motion picture to its place in the post-war world. . . . Except that television has had to be left among the things unknown. Fortunately, television is very unlikely to require major changes in the fundamental aspects of the theatre dealt with here.*—G. S.

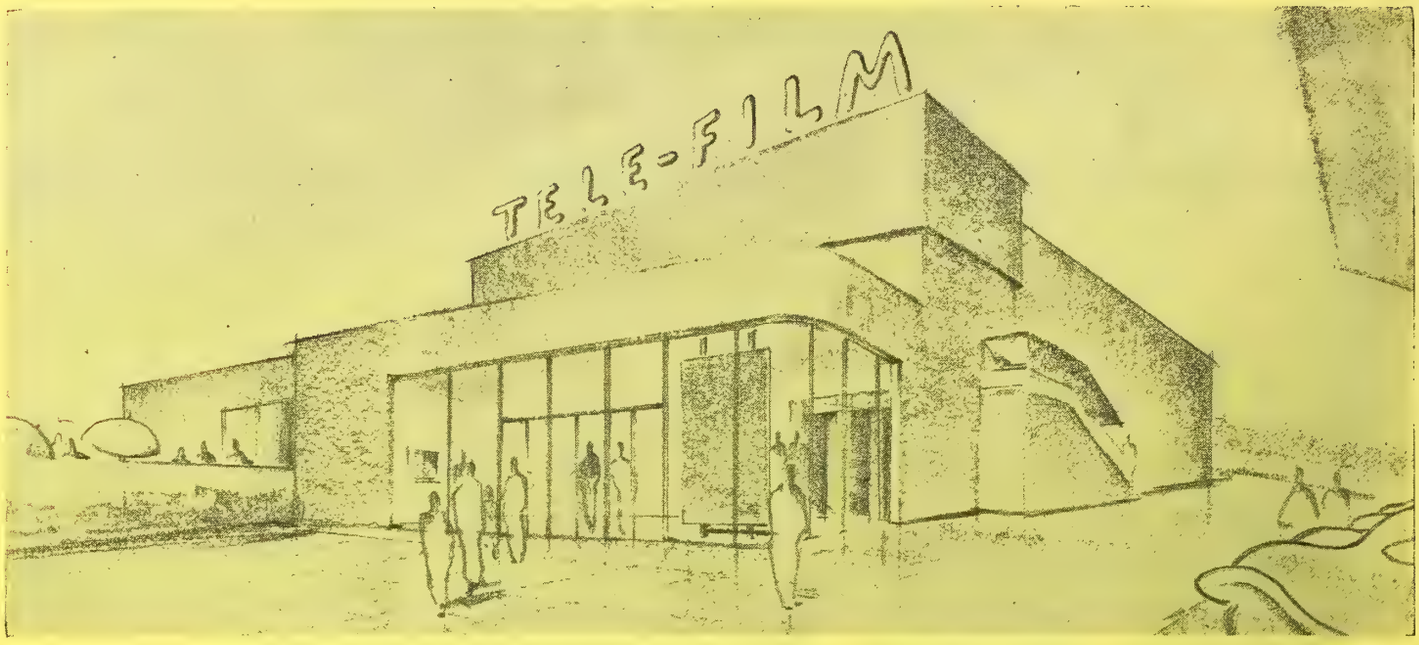
THE PLAN

By BEN SCHLANGER

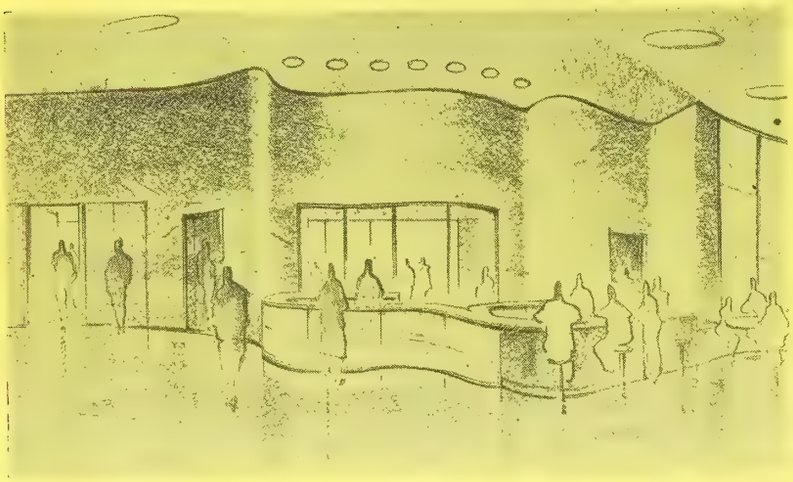
MOTION PICTURES are show business. Both the recording and the projection of the show require some of the most intricate, precise instruments of the modern scientific world. A great many theatres have been designed with all the swank that the American public likes in a "good time" place. Not nearly so many have been designed with full awareness that the building itself is an integral part of the elaborate and exact exhibition equipment and collateral devices.

What the industry lives by is the *picture*. Pictures cost vast sums of money and a great deal of talent and effort both in production and in reproduction. It would be silly to lose the benefit of all this through indifferent or downright inept theatre building design. In this presentation we leave all questions of style or decoration to local custom and individual preference; we concentrate on the strictly functional elements.

The primary object is to set up comfortable viewing positions for a theatre-sized screen on which are projected sight-and-sound pictures



A FRONT TREATMENT



THE LOUNGES — INDOOR (above), OUTDOOR (below)

SETTING THE MOOD

Both of the plans presented provide for greater suggestion of the idea of community recreation in public areas outside the auditorium. The possible schemes and treatments expressing this idea are of course many; here, however, are sketches (based on the 1,000-seat plan) that indicate the purpose.

by means of film—and, we expect, in some manner, ultimately television. The second object is to make the theatre safe; the third, to make it inviting and attractive.

TYPES AND SIZES OF THEATRES

The size of the theatre is determined by the particular combination of (a) film "run," and (b) population density.

The relation between runs and population densities may be expressed [as a broad generalization to indicate, for the purpose, the practical relationship between film "runs," populations and capacities — ED.] approximately as follows:

METROPOLITAN:

First run, maximum capacity; *first neighborhood run,* 1,200—2,000 seats; *second run,* 500—1,200 seats.

MEDIUM-SIZE CITIES (100,000—200,000):

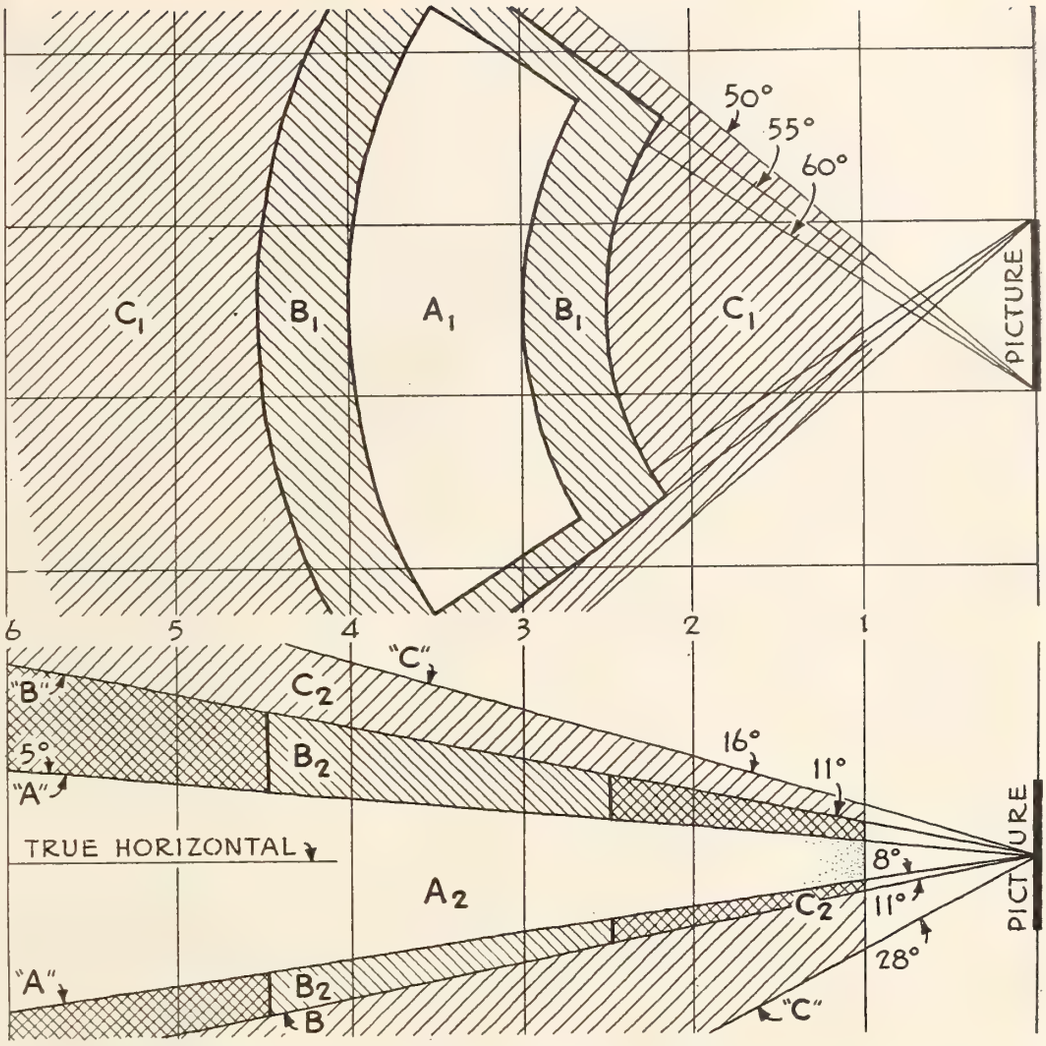
First run, 1,500—3,000 seats; *second run,* 900—1,500 seats; third run, 500—1,000 seats.

TOWNS:

In a relatively small community there may be "split booking." Two theatres near together may divide the available product, therefore capacities may be about the same; in that event the size of the theatre will depend on surrounding population density.

The upper limit of size is set by projection requirements. Theatres have been built with capacities running close to 6,000 seats; but when the audience is 2,000 or more, the projection problem runs into an entirely new phase. Equipment costs rise steeply. There is a temptation to design the auditorium too wide, partly to avoid the extremely intense screen illumination that would otherwise be needed.

The lower limit of size is set by the economical margin of operation. Motion pictures can play profitably to smaller audiences than the stage show can; film show costs are low enough to permit cutting the stage minimum of 1,000 in half; nevertheless the total cost of operation usually advises against capacities of less than 500.



Possible seating zones—good, bad and indifferent—are shown in the plan and section in their relation to the screen. The "A" zones are best, "B" zones second choice, "C" zones poorest. Note that the horizontal areas in plan, and the vertical zones in section, do not fully coincide. The same spot might rate "A" in the horizontal plan, but "C" in the vertical. This is because the vertical and horizontal are ruled by different considerations. In plan, areas are judged mainly by the angle of vision to the far side of the screen, extreme angles introducing serious distortion. In section, the zones are judged by the amount of neck-bending or craning that they would entail. In both instances, distance from the screen is an added factor. The proposed preferred plans are arranged to have the smallest possible number of seats in "C" or "B" zones, the largest possible number in "A" zones. The front row, incidentally, is always a virtual loss. Squares are based on the width of the projected picture. A full survey of existing theatres will be found in the Report of the Projection Practice Committee, obtainable from the Journal of the Society of Motion Picture Engineers (June, 1938, issue).

STREET AND SURROUNDINGS

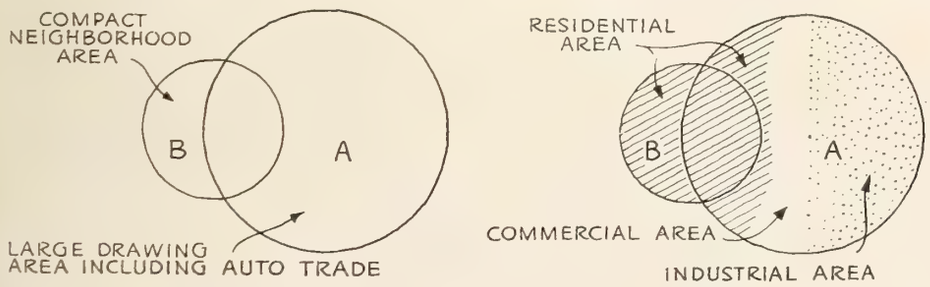
It was once the practice to erect theatres in the heart of the business center, regardless of the size of the town. The desire for accessibility has caused a shift in theatre placement. Except in the case of the largest metropolitan theatres, sites can be chosen away from the most expensive real estate of the "main stem."

Where feasible, the theatre should be erected at some distance behind the street line, to allow for a garden setting or an architectural approach perhaps including high pylons for advertising.

A marquee was once considered obligatory for advertising signs; in many instances it still is (in business sections, for example); however, effective space is often available on exterior walls; the freestanding pylon at the street line is also a good advertising device.

Plottage must always be big enough for automobile parking where sufficient patronage is not available within easy walking distance. For this reason, the plans shown herewith include parking space.

Parking area should accommodate a number of cars equal to at least one-fifth the number of seats.



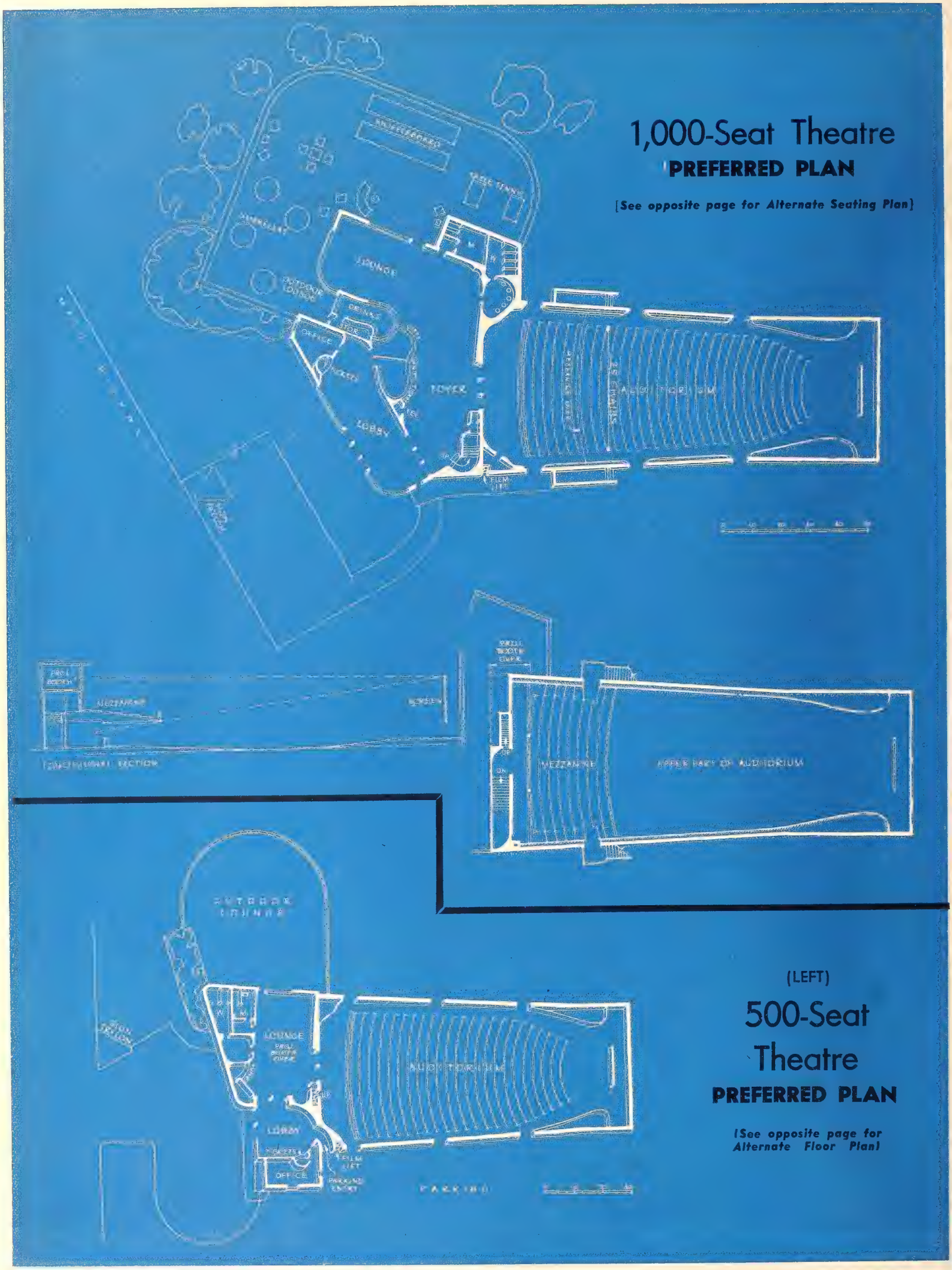
Drawing Radius: The 1,000-seat theatre might be built in area A or B, left, or in area B, right. The 500-seater would most likely be built at B, left, but could be at A, above, if the region were rural; or again at B, right. Downtown theatres (A, right) will be built less frequently than in past years. Note that areas overlap.

INTERIOR AUXILIARY SPACES

Box-Office

The traditional street-line location of the box-office is often advisable, but this position is by no means to be regarded as mandatory. Where pedestrian patronage is not important, the advantages of an inside box-office should be considered. The box-office within a vestibule allows patrons to purchase tickets comfortably in winter or stormy weather; it may be more effectively, and more economically, heated; it facilitates managerial supervision of this contact with the public; it provides somewhat better protection from robbery.

It is, indeed, quite possible to arrange the



1,000-Seat Theatre

PREFERRED PLAN

[See opposite page for Alternate Seating Plan]

(LEFT)

500-Seat Theatre

PREFERRED PLAN

[See opposite page for Alternate Floor Plan]

Comparing the effect of present-day and proposed seat spacing: The first two pictures give some idea of what happens today. The second pair of pictures gives a glimpse of future seating comfort, achieved with no loss of theatre capacity. **Picture 1:** It is really the next seat that Betty is trying for. Susie has decided to sit tight and hold that bag. She will soon lose the bag. It all takes time, and wears tempers. **Picture 2:** Susie has decided to get up, and so there are now two people (at least) blocking the view of the screen for the poor patrons in the seats behind. Susie has retained her grip on her package but her bag has fallen to the floor. **Picture 3:** Here the seats are spaced 40 inches apart. Susie can pass with ease if Betty will slightly move her knees. **Picture 4:** This picture was intended to portray emergency conditions, when everyone in the theatre is on his or her feet at once. Both girls could get out side by side!

box-office for both inside and sidewalk selling by having an outside as well as inside window, the latter supplementing the other as circumstances (such as a line of waiting patrons) may call for.

The inside location also makes it practicable to have a box-office of open counter type, which is more intimate.

The counter should be 16 inches deep and constructed to incorporate a built-in, flush-top ticket machine. The work space must be at least 3 feet, 6 inches deep, and 4 feet wide.

The manager's office could be directly connected to this work space, with a short line of travel to the safe.

Weather Vestibule

If the box office is designed to open to the street, the weather vestibule can be held to minimum size. If tickets are to be sold inside, the vestibule must be large enough to accommodate waiting ticket lines. (It might also serve for access to little shops and gift counters in certain specialized instances.)

Patron Line-Up Space

There must be wall space between the outside doors and the ticket counter for the maximum ticket line-up. Where refreshment counters are important, the patron should be guided toward them.

Refreshment Services, Etc.

Shops and services associated with the theatre include those dispensing candy in packages, soft drinks, ice cream, popcorn, greeting cards, lending libraries, novelties.

Provision for such services used to be made in regular rental street-side stores built as part of the theatre project. These stores often detract from the character of the theatre itself, and in many instances they have not yielded an income warranting the separate space (besides introducing problems of tenantry, etc., that can be a good deal of a nuisance). In keeping with the trend in the theatre business of recent years, the plans presented include space for these services, in a manner adapted to convenient integration of them with the interior architectural and decorative treatment.

Doors and Wall Spaces

Never place the whole series of entrance doors on a straight line leading to the screen. This is a simple rule with the obvious purpose of shielding the screen from street light; yet the violations are countless. Shielding can easily be achieved by staggering successive sets of doors, or by right-angle turns from one bank of doors to the next.

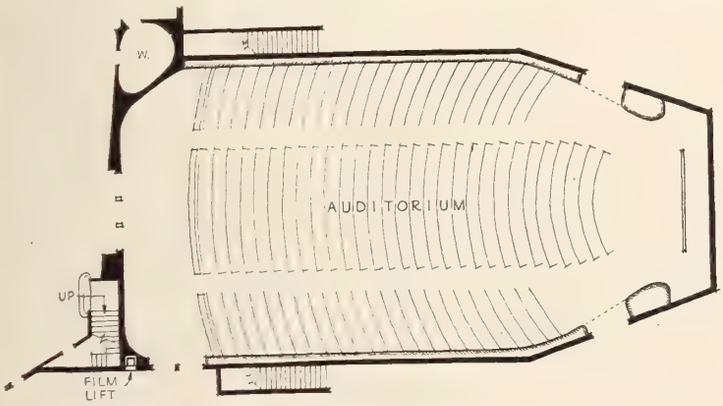
Outside doors can well be all-glass, or of considerable glass area. Between the vestibule and the foyer there should be opaque doors. Between foyer and auditorium, doors should be opaque.

The Foyer

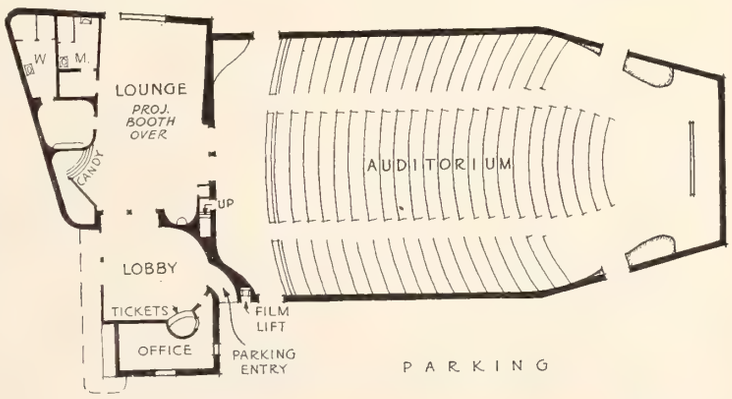
This, in the plans presented, is the *circulation area* leading to the main-floor seating space and, in the 1,000-seat plan, to the stairway which leads to upper-level seating. The counter shops and the lounge in the larger design open from the foyer; in the smaller theatre it would contain the candy counter. There should also be provision for coming attraction advertising.

Indoor Lounge

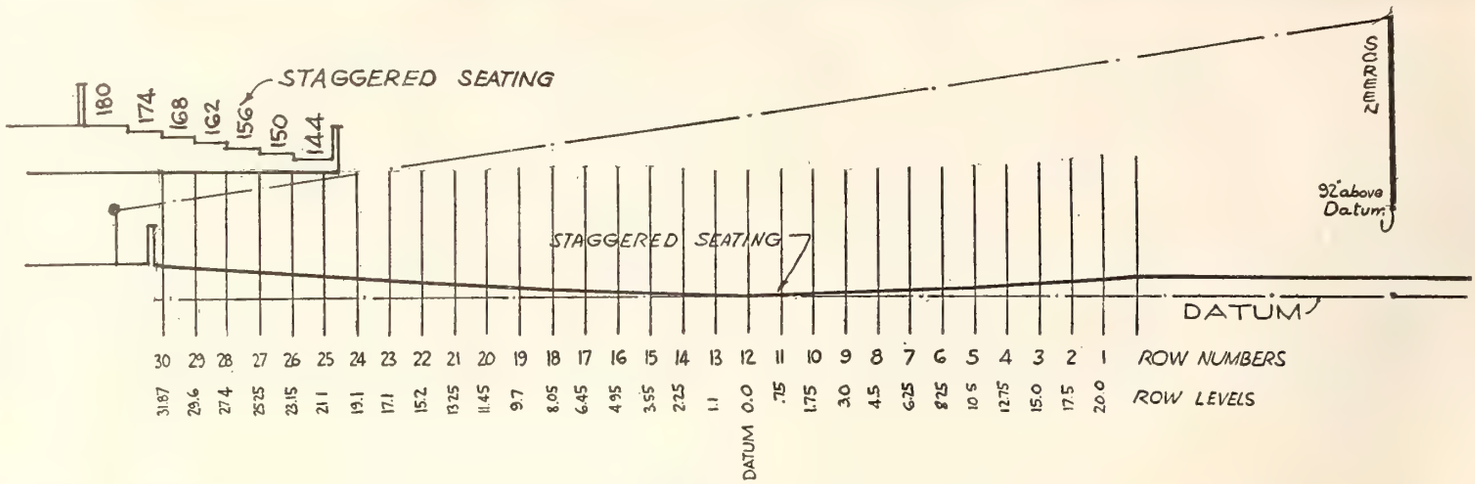
This should be open to view from the foyer; but it should never serve as a traffic-way either to the auditorium or to toilet rooms. As large a proportion as possible of the lounge area should be usable for furniture placement. The size is optional, although it naturally should be referred to auditorium capacity; a good size is obtained by allowing one-half to



Alternate Seating Plan for 1,000-Seat Theatre

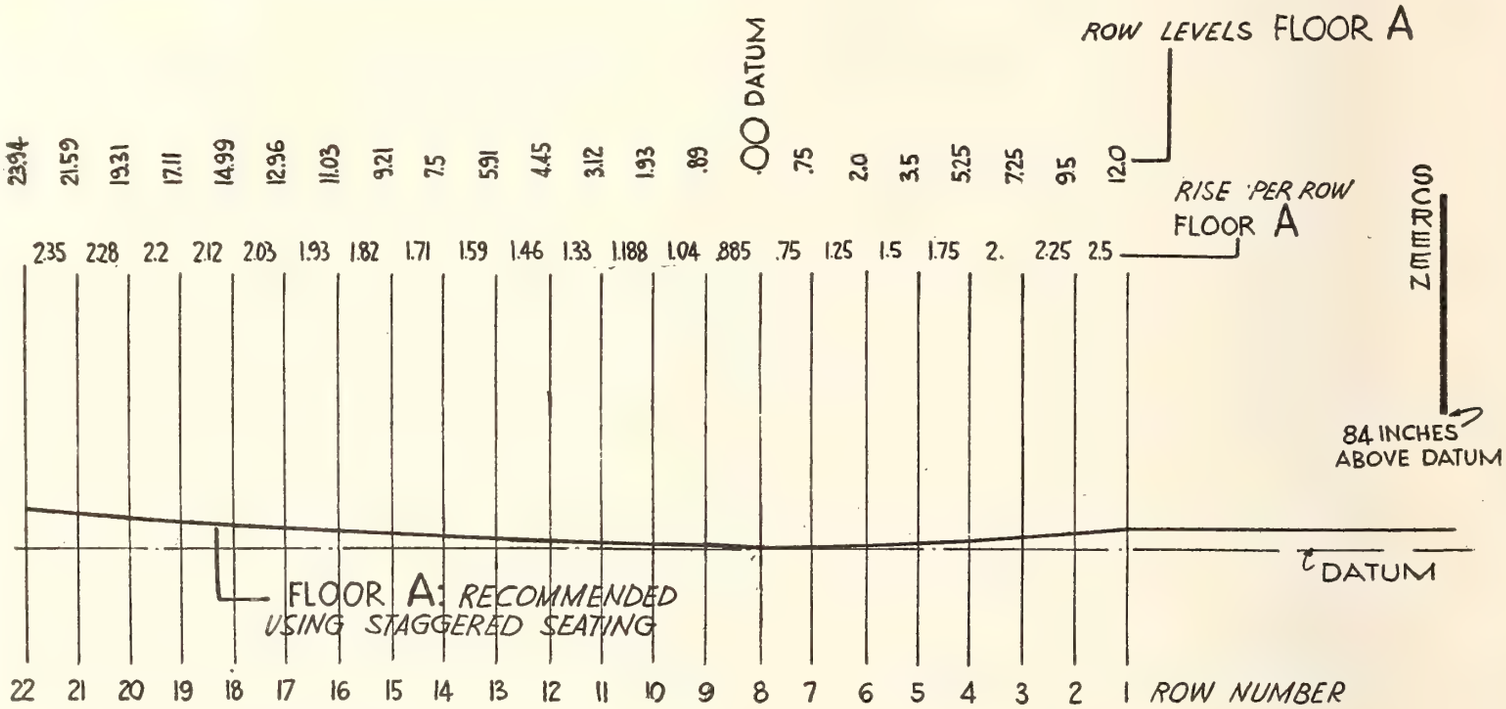


Alternate Floor Plan for 500-Seat Theatre



MAIN FLOOR SLOPE AND BALCONY RISERS FOR 1,000-SEAT PLAN

Levels per row, reckoned from datum, are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes, five-hundredths of an inch would be sufficiently accurate. In forming floors at the main level, an accurate template taking in three rows at a time should be used to run the cement finish of the floor.



FLOOR SLOPE FOR 500-SEAT PLAN

Row levels are noted in the same manner as for the 1,000-seat plan. This slope is especially well adapted to ground which is approximately level, or which does not slope more than 3 feet in any direction in the seating area.

one-third square foot of lounge space per auditorium seat.

Toilet Rooms

These should be located off the foyer or off the lounge, always at the travelled end. Such rooms for men should *not* be supplied with "smoking room" adjuncts, which merely encourage loiterers; the ante-rooms should be kept as small as possible and serve only as a means of screening the toilet room from view.

In contrast, women's rooms should be placed behind powder rooms large enough to accommodate from three to ten seats at make-up tables, and several pieces of lounge furniture.

Outdoor Lounge

Where the size and location of the plot permits, an outdoor lounge may be added. It ought to be two or three times as large as the indoor lounge, from which it should open. Soft-drink and candy counters should, if possible, open directly on the outdoor lounge.

Such an outdoor lounge suggests a number of possibilities for increasing its usefulness and to add interest and distinction to the theatre. One corner, for example, might be devoted to a ping-pong table or two; if the area were large enough, a shuffle-board or similar game might be provided. This lounge should, of course, be landscaped—naturally if feasible, otherwise artificially.

THE AUDITORIUM

The *preferred plans* submitted for both sizes of theatres depart sharply from common practise. The changes are not revolutionary, however; they involve nothing which has not been applied heretofore. Full reasons for advocating the changes will be given.

It should be noted at the outset that in many cities the *preferred* plans would fall under code restrictions. For such cities, the plans marked "alternate" are offered; in our opinion, they are the best basic schemes that could be built under present regulations.

Despite code obstacles, it would be shameful if the lull in building were allowed to go by without basic revaluation of what we have been doing in auditorium design. The codes can be changed to meet progress. Indeed, they were formulated not to prevent progress, but to guard against violations of the most advanced practise at the time of formulation. We believe that the plans marked "preferred"

The theatre with eye-appeal

inside and out

is the theatre that patrons like!

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Start planning NOW. The earlier you plan your theatre modernization job, the earlier you'll get it when building restrictions are lifted.

YOU'LL want a theatre *interior* that's smart, modern, good-looking—full of the appeal for which Pittsburgh Glass is famous. And you'll want a Pittsburgh *front* with the personality and attraction to help draw patrons inside.

That's the combination that wins bigger box office, bigger profits, better business. And that's the combination that thousands of theatres will be wanting when building restrictions are lifted. Remember . . . no store modernization work has been done for several years . . . and there's a big backlog!

So why not plan for your new theatre front and interior *now?* Then your modernization job will be one of the first ones we'll do when we're able to start improving stores and theatres with Pittsburgh Glass and Store Front Metal again.

See your architect to assure a well-planned, economical design. Our staff will gladly cooperate with him.

And send the coupon . . . today . . . for our free books showing actual facts, figures and photographs of many modernization jobs done with Pittsburgh Glass.

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2194-4 Grant Building, Pittsburgh 19, Pa.
Please send me, without obligation, your illustrated booklets on store modernization.

Name_____

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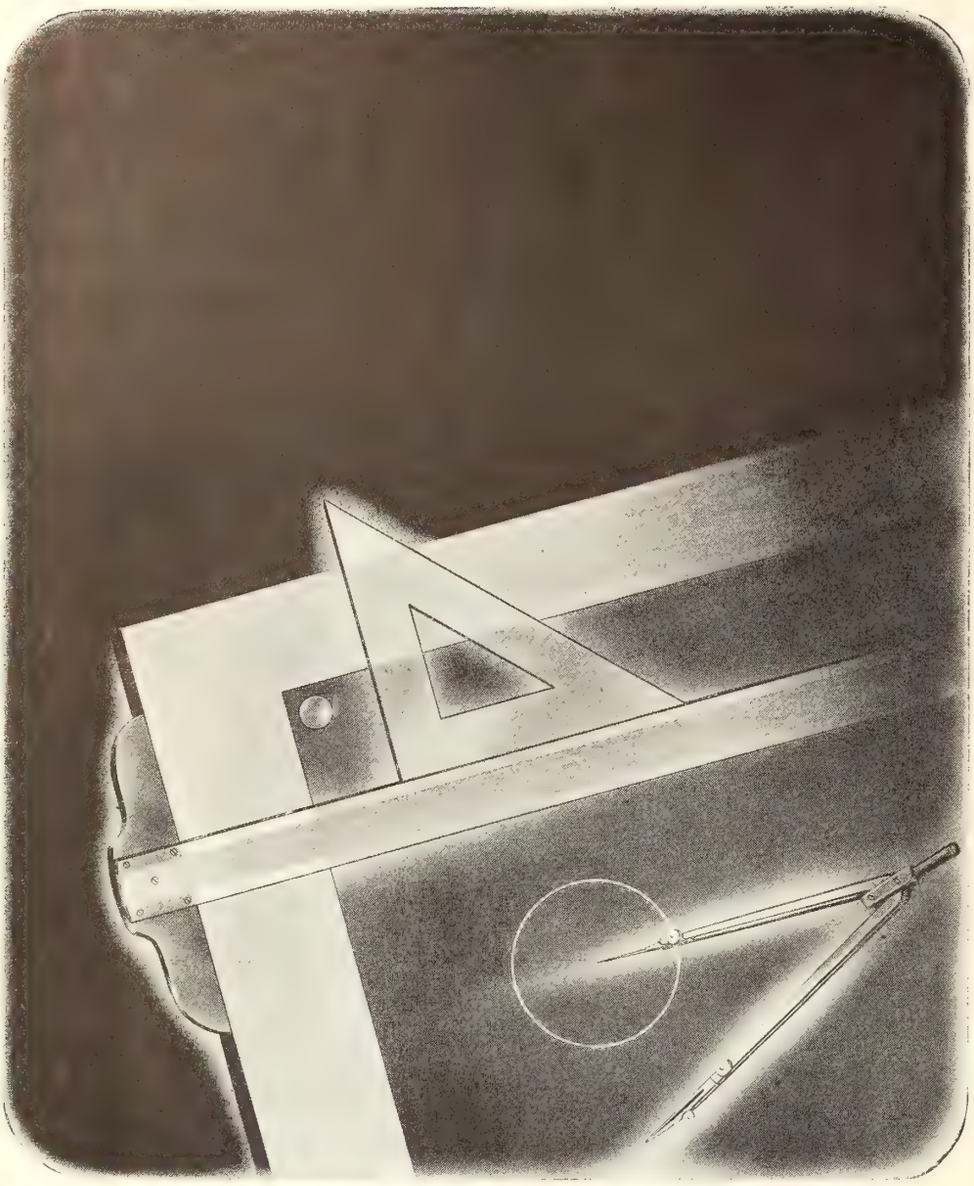

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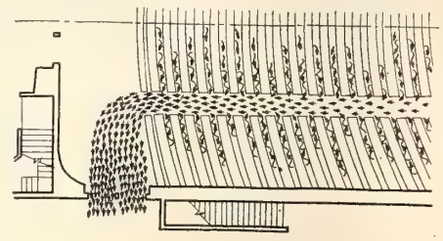
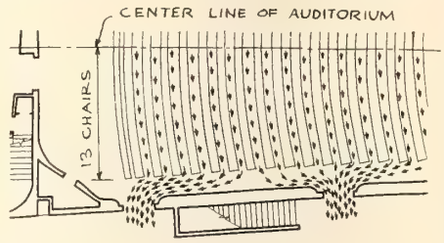
are not only the equal of the best allowed today for safety, but superior. These plans are therefore submitted herewith to code authorities as well as theatre owners and architects for their careful scrutiny.

Code Requirements in Seating

Laws are assumed to be written for the purpose of assuring quick emergency exit; but



Exit—difficult or easy. In the conventional plan (upper sketch) the wiggly arrows suggest jostling and delay between closely packed seat rows; also there can be pile-ups in the long aisles. In the preferred plan (lower sketch)—the rows themselves act as lateral aisles, and numerous side exits are possible, shortening distances and spreading traffic.



the same pattern must serve to provide comfortable ingress and egress under normal conditions, with the least obstruction to seeing. Most codes require a minimum back-to-back seat dimension of 32 inches, and provide further that there shall be no more than 14 seats in a row, from one aisle to the next. In addition to these stipulations there are others governing width of aisles and positions of exit doors. The question is raised whether the seat spacing and aisle arrangement dictated by laws for emergency use will also permit proper normal access to seats and full use of valuable seating areas, and even whether the original intent of the law is really adequately provided for. First let us list other needs.

Functional Requirements as to Seating

The guiding considerations are (1) *Maximum number of seats* having an unobstructed view of the screen at favorable distances and favorable viewing angles; (2) *comfortable seating,* with the least possible annoyance from other patrons entering or leaving; and (3) *rapid access and egress,* both for convenience and for safety, and for prevention of panic and minimizing its effects.

Deficiencies of Current Practice

The legal limit of 14 seats from aisle to aisle virtually dictates the shape of the seating arrangement in what we call our *alternate* plans. The disadvantages are:

1. Persons seated in side sections have their view of the screen badly blocked by persons walking down the aisles.
2. The aisles force the seating arrangement

DON'T FORGET. . . the creed of General Electric Research is to make G-E lamps *Stay Brighter Longer*

G-E MAZDA LAMPS

GENERAL ELECTRIC

BUY WAR BONDS

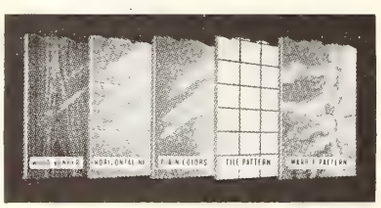
Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. EWT, NBC; "The World Today" news, every weekday 6:45 p. m. EWT, CBS.

...WITH MARLITE Guarding Interiors!

It's the "bum's rush" for Blurmites when you install interior surfaces of plastic-finished Marlite. For this attractive and durable paneling—widely used in leading theaters from coast-to-coast — has an *exclusive high-heat-bake finish* that permanently seals the surface against harmful penetration of dirt and moisture.

MARLITE assures easy installation for new construction or remodeling; easy cleaning with a minimum of time and cleansing materials—walls of Marlite never need repainting or refinishing; retention of original beauty and luster for many years; ultra-modern appearance; wide selection of colors and patterns that give full play to decorative ingenuity . . . *all* at moderate cost to you!

DON'T WAIT—plan post-war construction or modernization *now!* Send today for full color catalog and samples! Marsh Engineers are ready to help you with plans and specifications and Marlite itself is immediately available on suitable priorities.



* *Blurmites—destructive agents, harmful to the finish of many interior wall and ceiling surfaces.*

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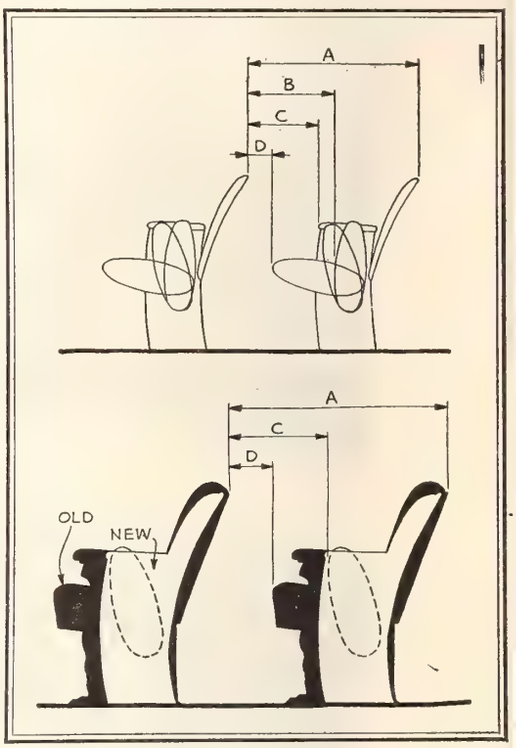
MARSH WALL PRODUCTS, Inc.
669 MAIN ST., DOVER, OHIO

PLASTIC-FINISHED WALL PANELS • FOR CREATING BEAUTIFUL INTERIORS

out sidewise so that an appreciable number of seating positions is found in an area on either side of the screen. This results at best in an uncomfortable position, and at worst in a badly distorted image of the two-dimensional screen.

3. Aisles occupy an important proportion of the best space that would otherwise be available for viewing the screen.

4. The 32-inch minimum back-to-back seat spacing is actually not nearly so safe for emergency egress, nor so comfortable for regular traffic ingress, as the 40-inch spacing in the preferred schemes.



Seat Spacing Factors—When dimension A (upper diagram) equals 32 inches, then dimension B equals 17¼ inches (seat cushion drawn up or back); dimension C equals 14½ inches (position of seat when empty); dimension D equals 6½ inches. However, if dimension B is increased by only one-fourth, or 8 inches, making the back-to-back dimension 40 inches instead of 32 inches, the effect on dimension B is that it is more than doubled. This narrowest and most crucial distance is increased from 6½ inches to 14½ inches, giving vastly better knee space. The lower diagram shows chairs having dimension D fixed as the maximum clearance between rows of seats.

What actually happens when an approach is made to a middle seat under 32-inch spacing is known to every theatregoer. As a new patron approaches, those already seated cause disturbance by (1) taking other patrons' minds off the picture, (2) deciding whether to try to move knees sideward or whether to rise; (3) picking up hat, coat, and bundles from lap preparatory to rising; (4) rising, so that there are now at least *two* people full-height, plus impediments, blocking the view for those behind; (5) bobbing around in getting readjusted upon sitting down again. Then there are the possible additions to the sequence; (6) fishing around for hat or other object dropped in the encounter, or (7) starting an altercation about stepped-on toes. None of this makes any friends for the management —or fans for motion pictures.

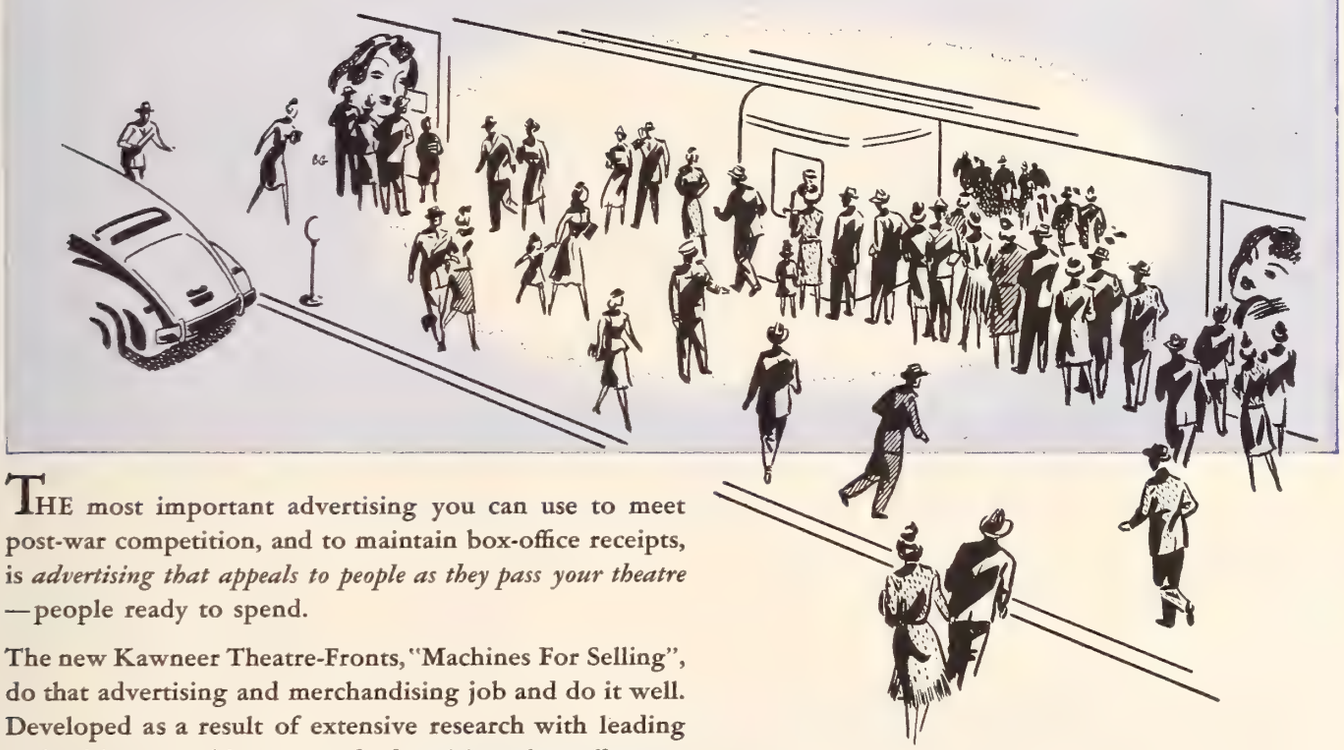
In the preferred scheme, there are only two longitudinal aisles, one along each side-wall,

(*Continued on page* 133)

No. 1 POST-WAR PROBLEM

Keep them coming—

MAINTAIN BOX-OFFICE!



THE most important advertising you can use to meet post-war competition, and to maintain box-office receipts, is *advertising that appeals to people as they pass your theatre* —people ready to spend.

The new Kawneer Theatre-Fronts, "Machines For Selling", do that advertising and merchandising job and do it well. Developed as a result of extensive research with leading authorities on architecture and advertising, they offer new products and new services which create better display facilities and greater power to pull people in.

You can get maximum results from the front of your theatre by investing in a new "Machine For Selling", properly designed to meet your individual requirements.

Send the coupon today for additional information.

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Please send copy of booklet on Kawneer "Machines For Selling".

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Theatre_____

Address_____

Kawneer
THEATRE-FRONTS

MACHINES FOR SELLING!

CONSULT YOUR ARCHITECT

Lighting Post-War Theatres

By C. M. CUTLER

BASIC FACTS FOR PLANNING THE POST-WAR THEATRE

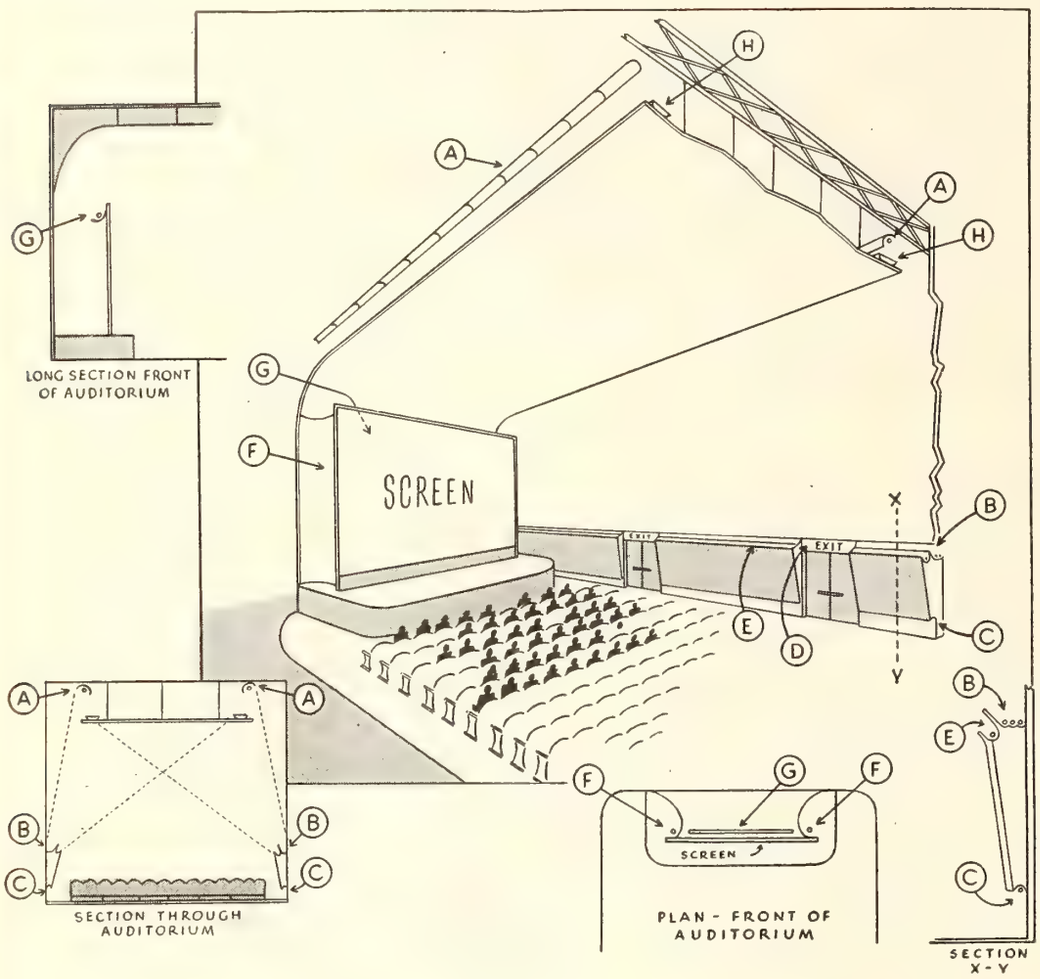


FIGURE 1: Suggestions for the Auditorium.

EVERY MOTION picture theatre design presents individual problems requiring particular study. Individuality and distinction in the solutions may come from the arrangement and the treatment of the various parts of the structure; however, all motion picture theatres involve the same basic considerations. In planning, the tendency is distinctly toward making *function* the governing factor in the design of each theatre. This applies to the lighting no less than to the other phases of the plan and design.

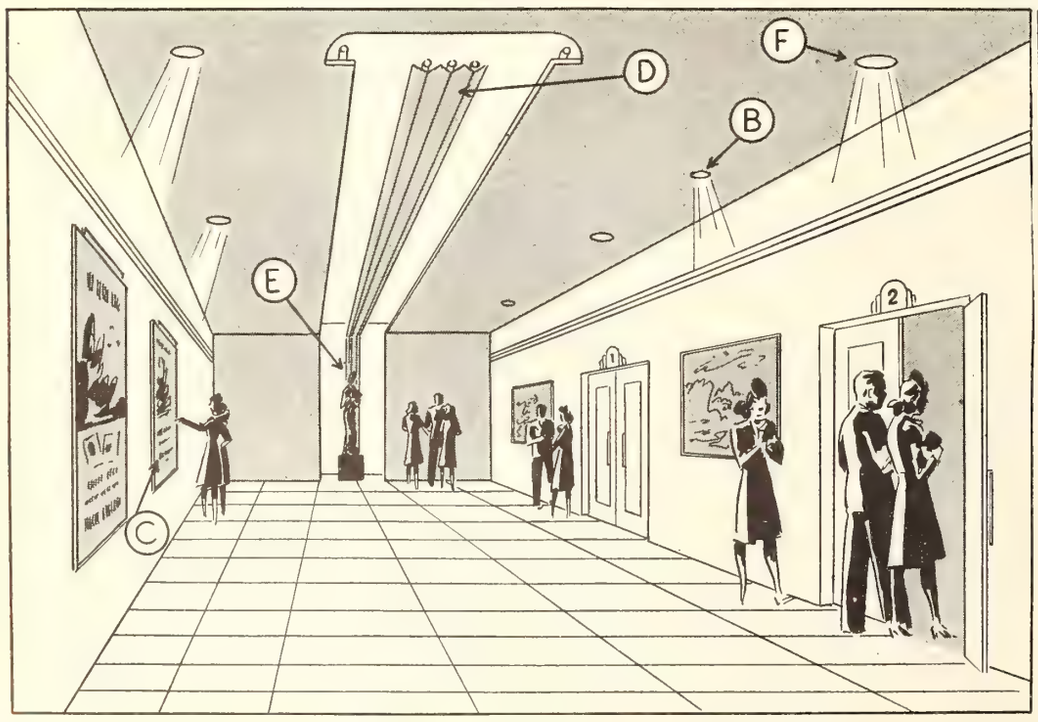
The illustrations accompanying this discussion are presented not with any idea of *proposing* designs, but rather in an attempt to convey some ways of incorporating lighting in particular parts of the theatre to help them perform their function fully.

AUDITORIUM (Figure 1)

The auditorium offers an outstanding opportunity to create patron satisfaction, if for no other reason than because he spends a relatively long part of his time here and has an opportunity to absorb the agreeable atmosphere and develop a general feeling of well being. In order to insure a favorable psychological reaction the auditorium should rate high in the attention given to lighting.

It seems desirable to look again to the main objectives in which light can contribute:

1. *Comfortable vision.*
2. *Pleasant atmosphere.*
3. *Tones complementing the picture.*
4. *Convenient and safe movement of patrons.*



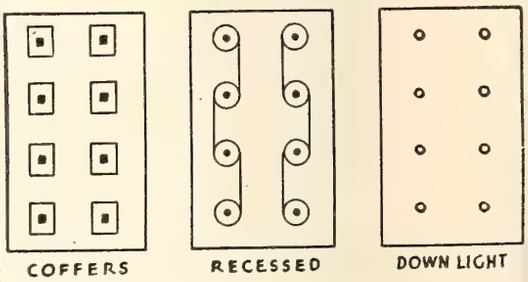


FIGURE 2: In the Foyer (left), with possible ceiling devices above.

COMFORTABLE VISION

A picture viewed without any light in the auditorium is definitely uncomfortable, due to glare caused by extreme contrast between the bright screen and dark surroundings, a conclusion supported by general experience. On the other hand, a picture may be viewed with comfort when some light is used in the front of the auditorium so as to relieve the contrast between the picture and the background. The amount of light need be only of a low value and may be controlled in such a manner as

Three Years Have *Proven* Their Sensational Success

Mr. Van Nomikas, owner of Grand Theatre, Chicago, pictured above, says: "there is no doubt Plastic Letters are much more effective."

Wagner PLASTIC Letters—Revolutionary LUMINOUS Color—Light Rays Shining *Through* Give Vibrant LIFE To The Color

This beautiful, durable letter gives a glowing vivid display that is impossible to secure with any other type of display letter. Available in 4″ and 10″ sizes in red, green or blue. Sharply silhouette for daylight—sharply silhouetted brilliance at night.

NO MAINTENANCE EXPENSE—THEY NEVER NEED REPAINTING

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Mr. Arthur Levy, President of the Ashley Theatre Co. of Madison, Wis., says: "The new plastic letters are fine; a great improvement over anything we have used previously. They are very attractive and durable and we are highly pleased with them."

Another says: "I am glad to hear that you are coming out with 8″ and 17″ plastic letters as soon as possible. I agree with you that plastic letters are here to stay."

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In the past six months alone the Randforce Circuit of Brooklyn has changed eleven Theatres over to Plastic Letters and based on their success have ordered Plastic Letters for nine more houses. Such evidence from all over the country proves that Wagner Plastic Letters are "THE DISPLAY LETTER OF THE FUTURE." *Order Them Now.*

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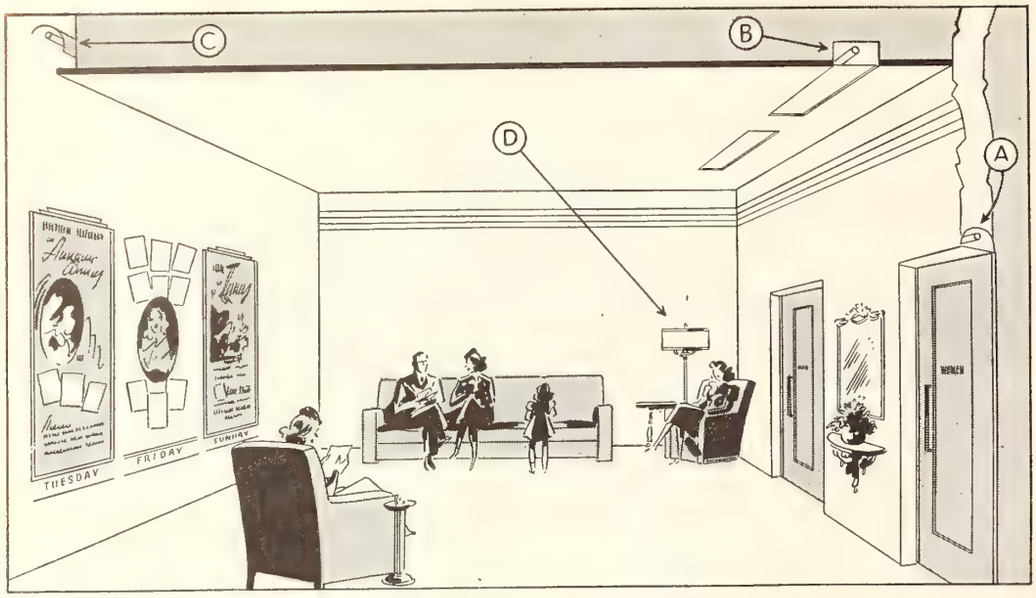


FIGURE 3: Illumination devices for a general (inside) Lounge.

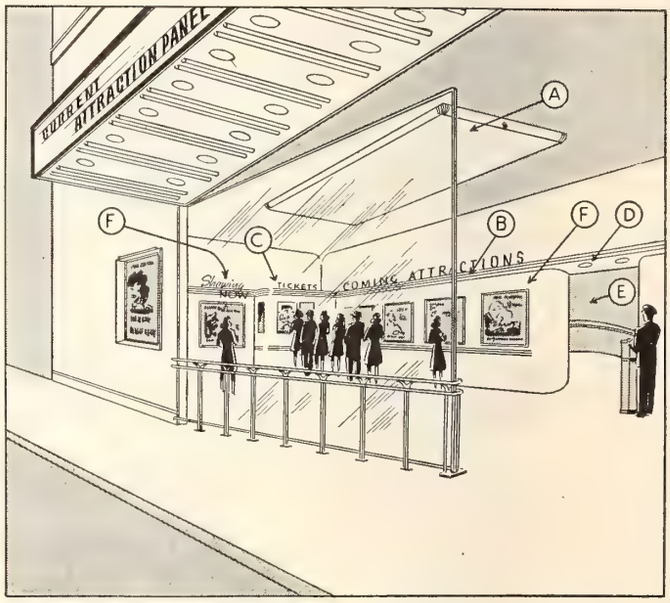


FIGURE 4: Lighting for the Vestibule.

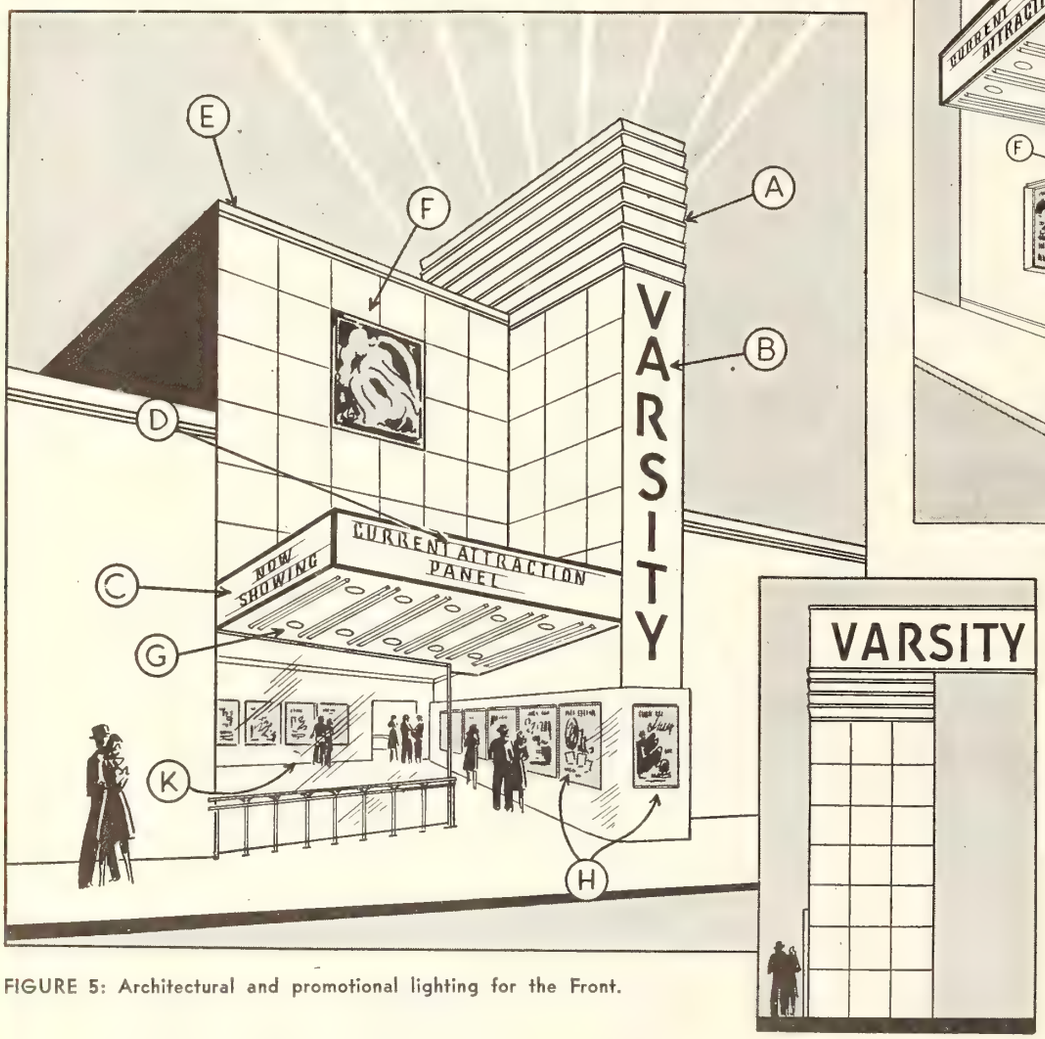


FIGURE 5: Architectural and promotional lighting for the Front.

not to reduce the effectiveness of the picture by spilling directly on it.

While the size and brightness of the screen have an influence on the amount, from 1/25 to 1/50th the brightness of the screen is generally suitable for the immediate surroundings. For a screen brightness of 20 foot lamberts this means 0.8 to 0.4 foot lamberts. (*Foot-lambert* may be defined simply as the brightness of a perfect diffuser emitting one lumen of light per foot. One foot candle, or one lumen of illumination, on white would be 0.8 *foot lamberts;* on medium gray, 0.4; and on dark gray, 0.1.)

Lighting strips placed behind the screen and directed on to surfaces back of, or surrounding it, is one way of accomplishing the result. The surfaces may be located and formed so no spill light will reach the screen (*F* and *G,* Figure 1). A plain backdrop, larger than the screen, may also be employed behind it for the same purpose.

Black and white films usually have higher brightness than colored films, projected by the same equipment, therefore a lower brightness of the screen surroundings is usually desirable for them. By providing dimming for the lighting-strips, with the controls located in the projection room it is an easy matter for the projectionist to adjust the brightness to suit the picture being shown.

The surfaces adjacent to the screen are no doubt of greatest importance; however, the forward sidewalls, coming within the angle of view also need a low tone of illumination. This may be as much as 2 to 3 foot lamberts. This can be provided from lighting equipment at (*A*), concealed from view. In fact, such a system of lighting makes it possible to give the side walls a range of values through the use of dimmers, and to control the atmosphere further with tints of color.

PLEASANT ATMOSPHERE

The new and the novel have always been the essence of show business; in the future, they will be emphasized more than ever. New impressions can be created quickly and inexpensively in the auditorium through the use of color in the lighting system, particularly where ample flexibility in control of amount and mixtures is provided. The ceiling is of no less importance in creating that atmosphere which surrounds the patron. The lighting facilities at (*B*) flood the ceiling and, together with equipment (*A*), gives wide flexibility in the illumination of the wall.

If medallions, plaques or murals are applied to the side walls, they may be "picked out" by spotlights. If these are done in fluorescent materials, which were becoming so popular before the war, the location at (*A*) is ideal for equipment to irradiate them with "black light." The catwalk at (*H*) makes it easy for the electrician to reach the units for adjustment and cleaning. The brightness of such ornaments should be of a low order so as not to be distracting.

TONES COMPLEMENTING THE PICTURE

When black and white pictures are shown, tints of color in the auditorium will add to the atmosphere. However, the trend is toward more and more colored films in the future, and that introduces another factor in the

lighting of the auditorium—this is *color contrast*. The colorfulness of the picture is, in general, greatest when shown surrounded by a neutral background illuminated to a low value with white light. In this way, not only comfortable vision may be had, but the patron has no other color in his field of view to compare with that of the picture, or to distract from it.

Pictures predominating in a particular color may be enhanced by using small amounts of the complementary color on the surroundings; however, in general neutral tones may be preferred because of simplicity in operation.

SAFE MOVEMENT OF PATRONS

More attention to physical comfort of the patrons is another trend, through use of well-designed seats with adequate spacing between rows. This greater space will help minimize the disturbance of people already seated by those trying to find seats. Illumination provided to give greatest comfort in viewing the picture will also help patrons in finding seats more quickly and with less disturbance.

During the picture 0.10 foot candles in the front of auditorium, and twice that in the back section, is generally satisfactory.

Adequate aisle lighting and exit markers are highly important. Both of these might be incorporated at the wainscoting (*C*) and (*D*). Another method is to use fluorescent carpet irradiated by "black light"; this was winning acceptance before the war.

GUARDING PATRONS FROM INFECTIONS

As a further step to provide patron benefits, the progressive theatre planner is looking forward to installing, after the war, germicidal lamps to kill airborne bacteria. They may be employed in air conditioning ducts, or through-out the auditorium, foyer, lobby and toilet rooms.

For example, the air in the auditorium might be irradiated from a unit placed above eye level at (*E*), so that lamps would be entirely shielded from view from every point in the house. The main distribution of energy would be directed out into the house with a minimum amount of the radiation striking the side walls.

It is possible for the visible light from such a source to be of value in providing some of the house lighting when it is mixed with warmer tones from other light sources.

FOYER (Figure 2)

After the dazzle on the outside of the theatre to arrest attention and heighten interest, how shall we use light to condition the patron's eyes for the darkened auditorium? A gradual reduction in brightness from the exterior to the auditorium will help. In the foyer the amount of light should not be too high, yet not so low as have it appear dull. Foot-candle values of 3 to 5 are recommended.

While the foyer, from a functional standpoint, is a circulation area, the ingenious use of light can creat interest and atmosphere. In general, well-controlled illumination is desired so none will flood through the doors into the auditorium. However, architectural elements built into the ceiling (*Figure 2, D*), and kept low in brightness, offer many possibilities. Other possibilities are suggested for ceiling arrangements. Pictures add interest and may have their individual lighting (*B* and *C*). Accents such as highlighted sculpture (*E*) give further interest of definite value.

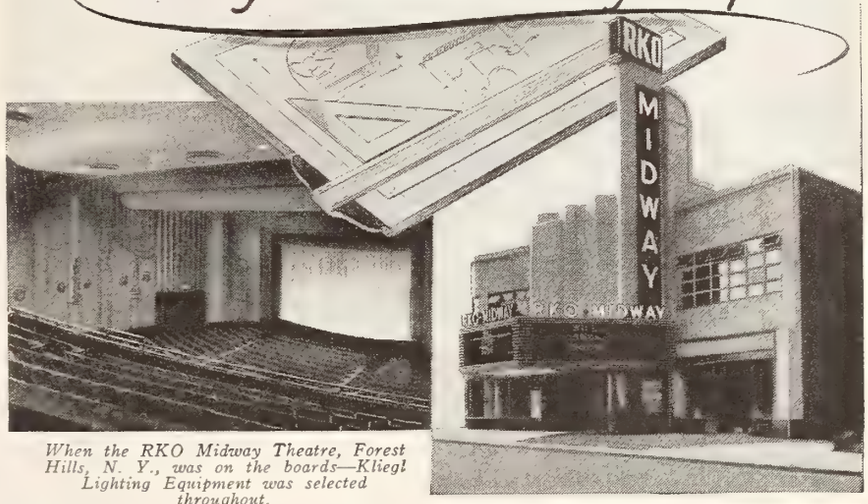
LOUNGE (Figure 3)

Here people relax and wait for their friends. The lighting can add an inviting and comfortable atmosphere and at the same time be complimentary to complexions. Attention is directed to rest-rooms by emphasis, as obtained by doors with panels built-in to the upper frame (*Figure 3, A*), and units recessed in the ceiling above the doors (*B*).

Much of the effect and illumination might come from a wall lighted by units located at (*C*). This is an ideal place to hang photographs and posters for decorative purposes as well as to acquaint patrons with coming programs. Floor lamps (*D*) can brighten

(*Continued on page* 138)

Lighting... by KLIEGL
in conformance with your plans



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PERMASTONE
ANCHOR CEMENT
SOLD EVERYWHERE BY DEALERS SQUARE

Air-Conditioning & Ventilation

BASIC FACTS FOR PLANNING THE POST-WAR THEATRE

By A. C. BUENSOD

THE REAL IMPETUS to large-scale air-conditioning was the invention by Dr. Willis H. Carrier of a suitable refrigerating machine. It was safe, semi-automatic, and of sufficient capacity to handle rather large capacity. Refrigerants have changed and become safer, equipment has been improved, but the fundamentals remain the same, and there is small prospect that the war will cause major changes.

The one part of air-conditioning that is an active requirement all the year around is *ventilation*. Perhaps the air conditioning industry has not sufficiently emphasized this fundamental. In most regions of the United States there are three or four months of spring and fall weather when the natural outside air is quite satisfactory. Often theatre systems have been so laid out that not enough of this natural fresh air can be brought in. The slightly larger installation cost of an adequate fan and ducts is more than offset by a lower cost of operation.

In winter, smaller quantities of outside air are brought in and are tempered by means of some heat source. It is often sufficient to utilize the body heat and humidity given off by patrons. It should not be forgotten, however, that ventilation is required at all times, for the sake of healthful conditions. The end of the war should bring an end to excessive, and sometimes deleterious "conservation."

Summer brings on the full problem of cooling, dehumidifying, and cleaning outside air and dispersing it along with recirculated inside air.

The first step is, of course, to bring outdoor air from an uncontaminated source. In the early days, before the introduction of dry filters, cleansing was done by means of the spray water used for cooling. The only major change has been the introduction of dry filters and of efficient refrigerating machines.

TYPES OF MACHINES

For large houses, the *large centrifugal machine* has proven, by its many years of service, to have been a highly efficient machine for strenuous cooling jobs. Many other kinds of machines, of course, have been employed, of the recriprocating type using Freon-12, and have given good service. These *reciprocating machines* have naturally been operated in the smaller houses because tonnage requirements were lower than the centrifugal refrigerating machine range. Then, too, six years ago there came into being a *low-pressure centrifugal type of water-chilling machine* which has proven practical in the lower ranges from 50 tons up to 200 tons capacity, well beyond the capacity range of the large centrifugal compressors. Both the centrifugal compressor and the new type of low-pressure hermetically sealed water chilling machine use an indirect method of conditioning the air. In other words, you chill water and the water is circulated either to a spray dehumidifier through which the air passes, or through a cooling coil in the path of the air to be cooled and dehumidified.

This is in contrast to the direct expansion of a refrigerant in a coil over which the air is also cooled and dehumidified. Naturally, when direct expansion is used the refrigerant is circulated through the coil. This has its hazard, the hazard of the refrigerant. Carbon

(*Continued on page* 136)

Six firms have been given a free license under Bausch & Lomb patents to manufacture binoculars for our armed forces and those of our allies. This includes the use of drawings and full access to production methods, including training in our factories.

Experience Shared . . .
Production Multiplied

When war came to this nation, even the greatly expanded facilities of Bausch & Lomb could not meet the urgent demands for binoculars as well as the range finders and other military instruments which only this company was equipped to produce. There was a tremendously increased need, too, for optical instruments of the utmost precision for industrial research and control . . . that our fighting men might have fighting tools second to none.

Faced with this situation, Bausch & Lomb at once increased its own binocular production more than twelve hundred percent and multiplied its effectiveness by making its specifications and production experience available to six other manufacturers.

In addition, the Bausch & Lomb glass plant makes and supplies the fine optical glass which goes into lenses and prisms not only of the binoculars this company manufactures, but into those of others as well.

By expanding its glass plant and by sharing its knowledge, Bausch & Lomb is making possible an uninterrupted supply of optical instruments which are necessary to America's Armed Forces.

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OPTICAL CO., ROCHESTER, N. Y.
ESTABLISHED 1853

Makers of Optical Glass and a Complete Line of Optical Instruments for Military Use, Education, Research, Industry and Eyesight Correction and Conservation

"They say it's too hot in the movies—so they come to our hotel... air conditioned by G-E ...and camp in the lobby for relaxation and entertainment."

Will *your* theater give them the comfort they expect?

More people, after the war, will know the full benefits of *real* Air Conditioning in hotels, offices, apartments and homes. And theaters, too, *more than ever before,* will need modern, *complete* Air Conditioning Systems—as well as stellar attractions—to lure patrons to box office windows.

That's the sort of Air Conditioning you get with modern, properly engineered G-E Systems. You can't *install* G-E Air Conditioning now, of course...war applications require our entire output. But you *can* start making your plans to install this finer Air Conditioning as soon as the equipment is again available for peacetime needs.

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Air Conditioning by

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Hear the General Electric Radio Programs: The "G-E ALL-GIRL ORCHESTRA," Sundays, 10 P. M., E.W.T, N.B.C..."THE WORLD TODAY" News, Every Weekday, 6:45 P. M., E.W.T, C.B.S

Projection Requirements

By CHARLES E. SHULTZ

BASIC FACTS FOR PLANNING THE POST-WAR THEATRE

1,000-SEAT THEATRE—Preferred Plan

THROW: 126 feet. PICTURE SIZE: 23x16.7 feet.

Equipment Specifications:

PROJECTION LENSES: 4½-inch Equivalent Focus; f:2.0 relative aperture; coated 6-element.
LAMPS: Suprex carbon arc type with f:2.2 mirrors.
PROJECTORS: Heavy-duty mechanisms with double action shutter of 50% transmission.
CARBON TRIM: Suprex carbons 8-mm. positive x 7-mm. Orotip C negative.
CURRENT CONVERTING EQUIPMENT: Heavy-duty, 70 ampere continuous capacity; 62-ampere, 37-volt arc power, or 2294 arc watts.

This equipment produces an efficiency of 2.4 lumens per watt.

1,000-SEAT THEATRE—Alternate Plan

THROW: 106 feet. PICTURE SIZE: 20.5x15 feet.

Equipment Specifications:

PROJECTION LENSES: 4¼-inch Equivalent Focus; f:2.0 relative aperture; coated 6-element.
LAMPS: Suprex carbon arc type with f:2.2 mirrors.
PROJECTORS: Heavy-duty mechanisms with double action shutter of 50% transmission.
CARBON TRIM: Suprex carbons 8-mm. positive x 7-mm. Orotip C negative.
CURRENT CONVERTING EQUIPMENT: Heavy-duty, 65-ampere continuous capacity; 56-ampere, 35-volt arc power, or 1960 arc watts.

This equipment produces an efficiency of 2.3 lumens per watt.

500-SEAT THEATRE—Preferred Plan

THROW: 103-feet. PICTURE SIZE: 17x12.4 feet.

Equipment Specifications:

PROJECTION LENSES: 5-inch Equivalent Focus; f:2.0 relative aperture; coated 6-element.
LAMPS: Suprex carbon arc type with f:2.2 mirrors.
PROJECTORS: Medium-duty mechanisms with double action shutter of 50% transmission.
CARBON TRIM: Suprex carbons 7-mm. positive x 6-mm. Orotip C negative.
CURRENT CONVERTING EQUIPMENT: Medium-duty, 50-ampere continuous capacity; 42-ampere, 33-volt arc power, or 1386 arc watts.

This equipment produces an efficiency of 2.2 lumens per watt.

500-SEAT THEATRE—Alternate Plan

THROW: 93 feet. PICTURE SIZE: 17x12.4 feet.

Equipment Specifications:

PROJECTION LENSES: 4½-inch Equivalent Focus; relative aperture; coated 6-element.
LAMPS: Suprex carbon arc type with f:2.2 mirrors.
PROJECTORS: Medium-duty mechanisms with double action shutter of 50% transmission.
CARBON TRIM: Suprex carbons 7-mm. positive x 6-mm. Orotip C negative.
CURRENT CONVERTING EQUIPMENT: Medium-duty, 50-ampere continuous capacity; 42-ampere, 33-volt arc power, or 1386 arc watts.

This equipment produces an efficiency of 2.2 lumens per watt.

THE SPECIFICATIONS submitted in the accompanying tabulation will produce a unit illumination output of desirable intensity for comfortable viewing of color and monochrome motion pictures in theatres of the size and character of those presented.

The limiting factors which dictate such a specific selection of components are too involved for adequate coverage in this discussion, but a brief review of their general characteristics may serve to identify the relationship that they bear to the final results obtained.

The unit of measurement in determining acceptable viewing distance is the linear horizontal picture dimension (the width of the picture in feet).

The upper and lower limit for good visual angles have been selected from data obtained in a survey of theatres of various types. The distances from the rear seat to the picture image of a group of representative theatres were measured, and the relationship of these distances to the picture width were averaged. From these data it was found that the average desirable relationship of maximum viewing distance to screen width ranged from 4.65 to 5.5. In other words, it was found that the maximum viewing distance was from 4.65 to 5.5 times the width of the picture.

The same survey puts a minimum viewing distance equal to the width of the picture from the first row of seats which is a ratio of 1 to 1 when measured in terms of screen width.

The proportions of the seating area (or areas) may be considered a starting point from which the above ratios clearly dictate a picture of definite width.

Unless unusual projection angles are evident, the height of the picture in feet is obtained by multiplying its width in feet by a factor of approximately .73.

The area of the picture in square feet controls the quantity of illumination required to cover the surface with light. This area in square feet is the product of its height and width in feet.

The picture, however, is not evenly illuminated, but reaches a satisfactory distribution when the sides are approximately 70% as intense as the center.

This characteristic causes a marked difference between center intensity and average intensity, which is misleading if not clearly understood. For the sake of brevity, it is well to remember that the average of the center and side illumination is always *lower* than that of the center intensity taken as a single measurement.

For example, a picture illumination of an average intensity of 13½ foot-candles will have a center intensity of approximately 18 foot-candles at 70% distribution. (Foot-candles are a measure of intensity which represent lumens per square foot.)

CALCULATING ILLUMINATION

An average light of given foot-candle value may be converted to lumens by multiplying the average foot-candle value by the number of square feet contained in the picture area.

Projector light output is generally measured in lumens. The number of lumens available from a projection system are determined by (1) arc power, (2) carbons, (3) collector, (4) revolving shutter, (5) projection lens. Each of the five components above may

(*Continued on page* 137)

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● No War Baby is the brand-new Motiograph Projector which will be available as soon as hostilities cease. For Motiograph Projectors were being made even during the Spanish-American war, 47 years before the scourge of Hitler.

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Providing for Equipment

By JOHN J. SEFING

BASIC FACTS FOR PLANNING THE POST-WAR THEATRE

FOR GENERAL PROJECTION ROOM SPECIFICATIONS, it is recommended that the standard plan of the Society of Motion Picture Engineers be followed. This plan, specifying construction, room dimensions, equipment allocation, etc., is available from the society at Hotel Pennsylvania, New York.

It has been impossible to provide specifications for television projection since the art, particularly as it may apply to the theatre, is still only under development. To guide television engineers in this development a subcommittee of the SMPE's Theatre Engineering Committee has been formed, under the chairmanship of Lester B. Isaac, director of visual and sound projection of Loew's, Inc., to draw up theatre television standards. With respect to the space occupied by a television projector, it is probable that the SMPE will seek dimensions comparable to the space required by a motion picture projector, including similar clearances.

IN THE PLANNING of motion picture theatres, even more than of other buildings of public assembly, the type and size and amount of the equiment that a specific project will need, have a definite part to play in the specifications of the structure as well as in the allocation of space for the various functions of theatre operation.

It is important that the architect appreciate how highly specialized a motion picture theatre is as a building, how intimately it relates architectural provisions to mechanical functions. Even the selection of a particular model or make of equipment may properly influence design at some point if later delays, makeshifts and unnecessary expense are to be avoided. (For example, there are several well known makes of projectors, each embodying similar principles of basic design, yet each with different requirements in wiring, conduit locations, and spacing.)

PROJECTION ROOM

It is very important that the projection room floor, especially the area where the projectors are to be installed, be finished as level as it is humanly possible to make it. This leveling should be the full depth of the floor area as well as the full width in order to avoid gradual creeping of the projectors front or side-wise after they are in operation (negligence of this in the past has been one of the main causes of the picture going out of masking on the screen).

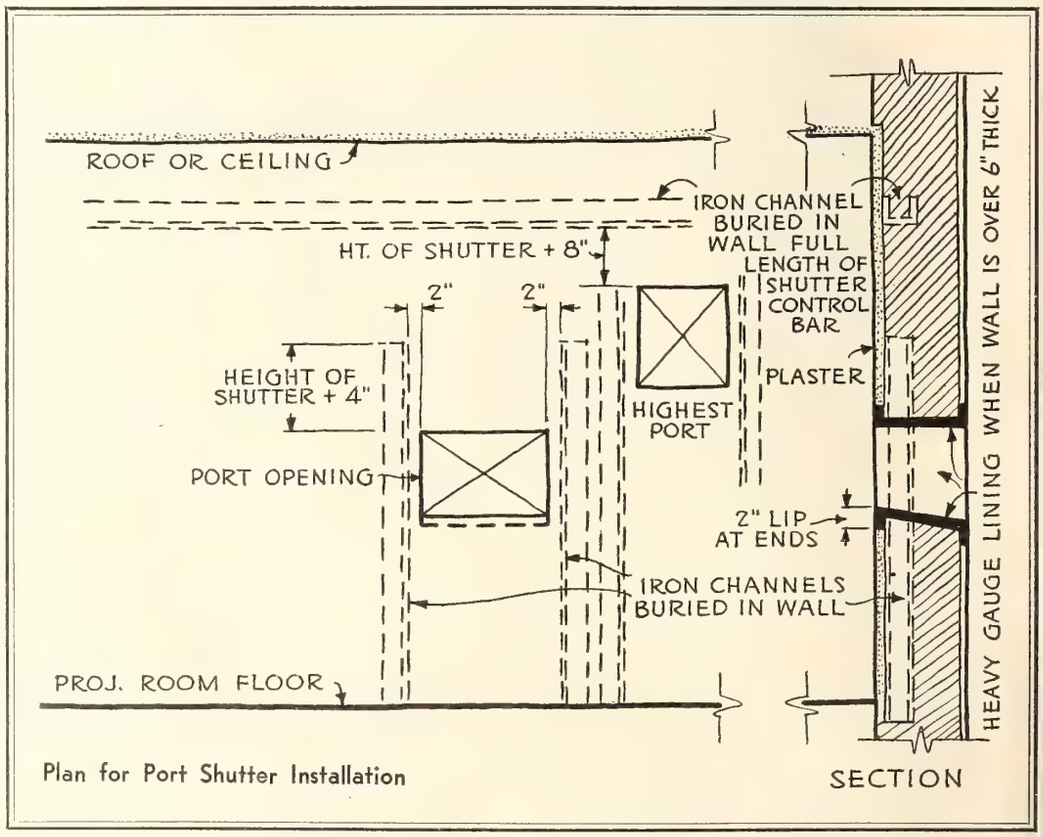
The floor supporting the projectors should be designed and constructed for at least 180 pounds per square foot, dead load. The thickness of the floor should be at least 3 inches in order to accommodate readily the burying of conduits that will run, in some cases, 2½ inches in diameter.

The location of the conduits where they turn up from the floor should be determined only after the exact type and make of projector base is known and decided upon for installation. As all modern projector bases are of the enclosed type, these conduits should be located so that they turn up on the center line of the base and within the enclosed area. It must be remembered that the exact requirements for these bases differ slightly from one another, but on the whole the feed conduits should be located so that the first one facing the front wall of the projection room, but within the enclosed area of the base, is the *change-over conduit;* then on 3½ inch centers going toward the rear of the room, the others should follow the *motor feed, pilot light feeds, arc lamp feed.* These conduits should be figured to turn up 6 inches from the floor, and each one to loop over to the other projector (or projectors), finishing in the same manner, and then over to the various control panels.

In each of these conduits, the feed wires should be pulled through so that at least 30 inches of wire is left coiled up at the end of the conduit run to avoid splices in the circuits when they are hooked up to the projector. With the conduits located as explained above, and sufficient wire looped at the ends, forceful pulling, straining and bending of the circuits in making the final connections will be avoided, as well as any serious relocation of the conduits in the floor.

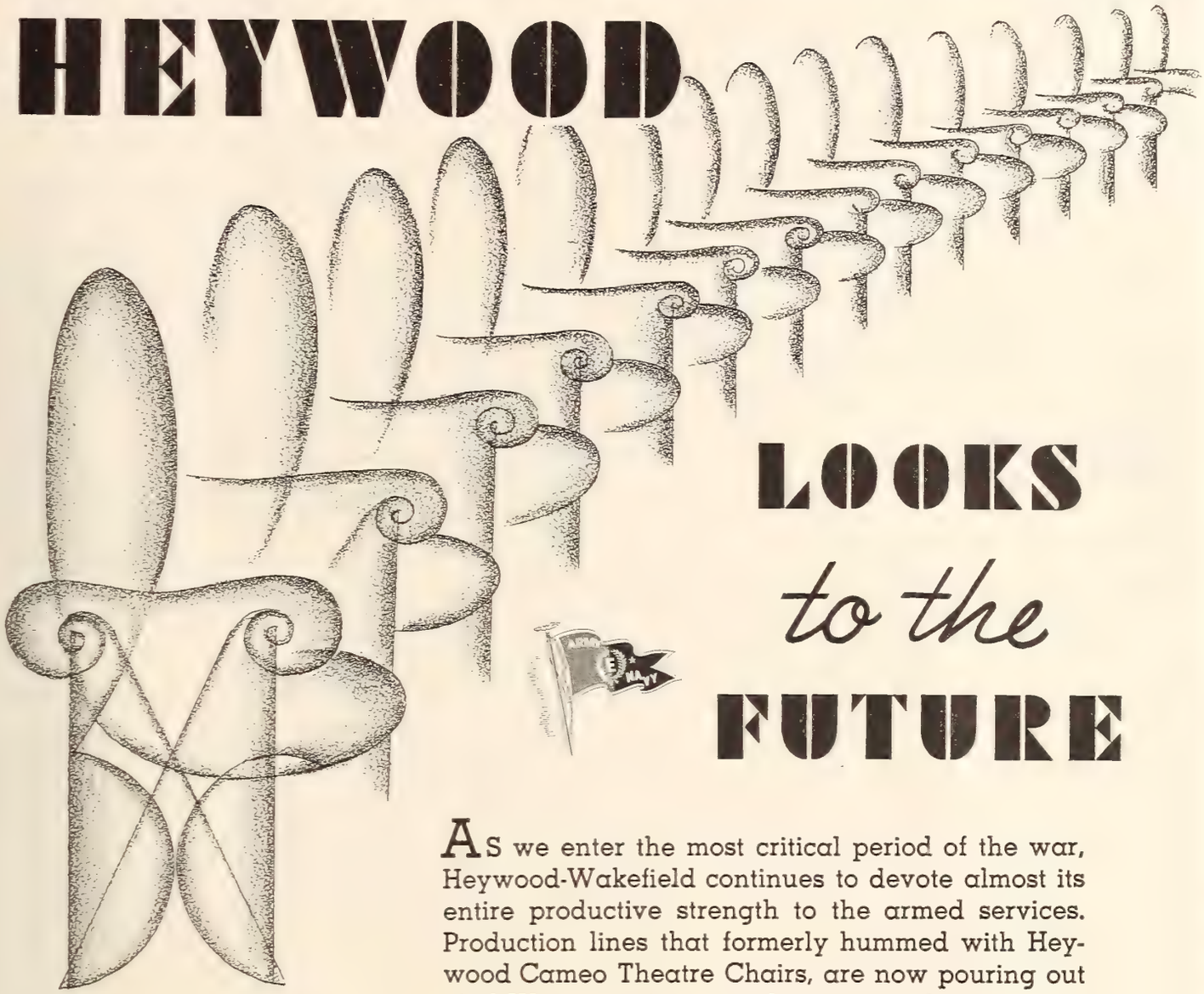
In making the a.c. wiring connections to switch and fuse terminals, extreme care should be taken that the wires are not stretched tight but with a slight loop, taped or fastened with a clip to the box at the knockout holes. The wires should never be installed crossing one another, or with sharp bends around jagged metal. The d.c. arc feed wires should have asbestos sleeving or tape over the rubber insulation from the point where they leave the conduit to the switch terminals. These wires should also have a generous loop and run in as straight a line as practicable. This allowance of loops in the wiring connections to the projectors will allow for any adjustment or movement of the equipment later on without strains or insulation break downs.

The d. c. wiring to the arcs should always be installed heavier in size than is actually required so as to avoid any possible heating, excessive resistance and voltage drop in the wires feeding the sensitive suprex carbons. Also, heavier sized wires will readily accom-



Plan for Port Shutter Installation

HEYWOOD



LOOKS *to the* FUTURE

As we enter the most critical period of the war, Heywood-Wakefield continues to devote almost its entire productive strength to the armed services. Production lines that formerly hummed with Heywood Cameo Theatre Chairs, are now pouring out vital War items in a *steady, never-ending stream.*

Our *productive eye* is glued to that Victory ball and will be, until the Japs and Nazis throw in the towel. Our *planning eye* is toward the future, too . . . a sound, bright future in which we hope to be working with you . . . helping you to solve your seating problems with the most attractive, efficient, comfortable theatre chairs that ever carried the Heywood name!

Until the production green light goes on again, rest assured that Heywood is getting ready to meet *your* demands in the good years ahead. The famous, luxurious, built-in comfort in every Heywood theatre chair has been, and will be again, a *sure-fire box office attraction* for every program!

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Weber, a pioneer in motion picture sound projection equipment, has already made plans for this tomorrow. Our blueprints are safely tucked away until Uncle Sam has finished his job, then we will join hands with all leading American enterprises, and return to our fields of our first love.

Exhibitors and supply dealers who have been our clients before (A.P.) Axis Powers started what they must have known in their hearts that they could not finish, will again receive our finest service and engineering developments.

We shall be only too happy to place any member of the Armed Forces on our mailing list to receive regularly a copy of "Sound Facts." A copy is yours gratis for the asking.

* * * *

Contact your Independent Supply Dealer for details on Syncrofilm Post-War Equipment.

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modate any future change of equipment (such as may be occasioned by the installation of television).

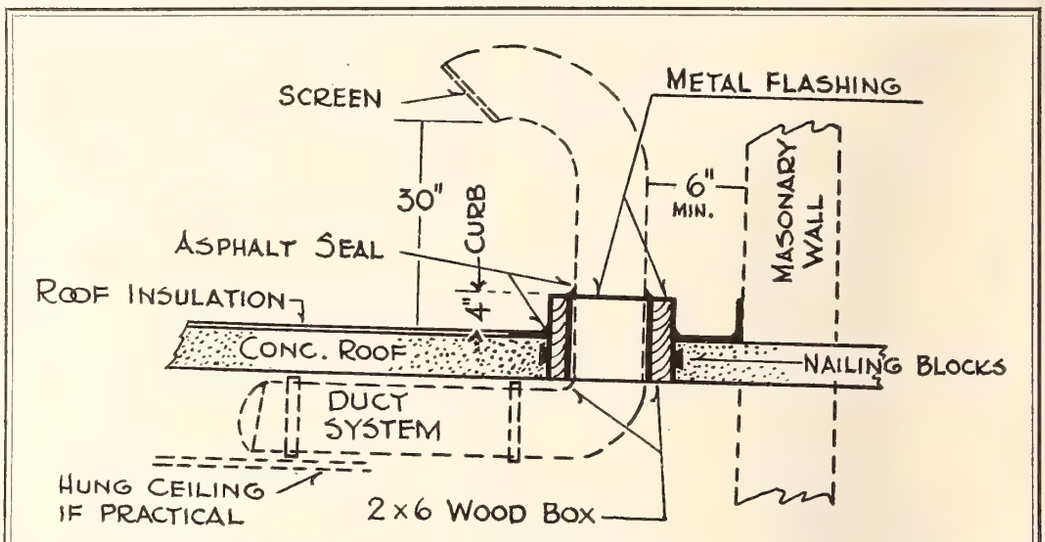
LAMP EXHAUST

An item of projection equipment that is quite often neglected or haphazardly installed is the arc lamp exhaust system. Experience indicates the proper amount of air exhausted from each lamphouse operating at 65 amperes to be 22 cubic feet per minute at 725 feet per minute velocity. Of course, these figures depend on the duct system layout, its capacity, and the physical limitations of the projection room; however, with a duct system laid out without sharp bends or lengthy runs, and having sufficient cross-sectional area in the ducts, and a proper blower, the above figures will hold true.

The exhaust system should be installed so that the duct at the projector farthest from the fan or blower, has an area of 79 square inches; then it gradually increases in size as it goes to the fan or blower. The exhaust duct from the mouth of the blower to the roof should always be the same size as the duct at the intake side.

The duct taps from the main system to the projector should be at least 6 inches in diameter, depending on the make and type of equipment used; and in each tap a tight fitting damper should be installed within easy reach of the projectionist for controlling the flow of air.

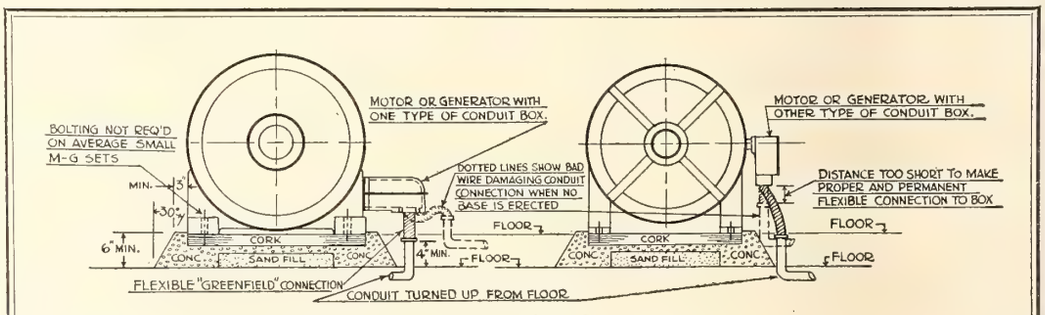
For proper working space around each projector, at least 30 inches of free area on the 3 sides of the projector should be provided.



Roof Provisions for Projection Lamp and Film Safe Exhaust

CURRENT RECTIFICATION

Rectifiers of the oxide element and tungar bulb type are well adapted to theatres of a size approximating that of the smaller plan presented. For larger theatres the direct-current is properly supplied by motor-generator sets with ratings from 50 to 140 amperes d.c., (where stage presentations, with special lighting by spotlights or effect machines are planned, the larger "CP" M-G sets from 100 to 250 amperes D.C., are required. Generator set should be installed in a well ventilated, dust free room with sufficient space to allow convenient maintenance, on a substantial base having sufficient noise damping effect (see diagram). Do not permit conduit outlets to be located in relation to the terminal boxes so that the flexible conduit and wires must be twisted or pounded in order to complete connections.

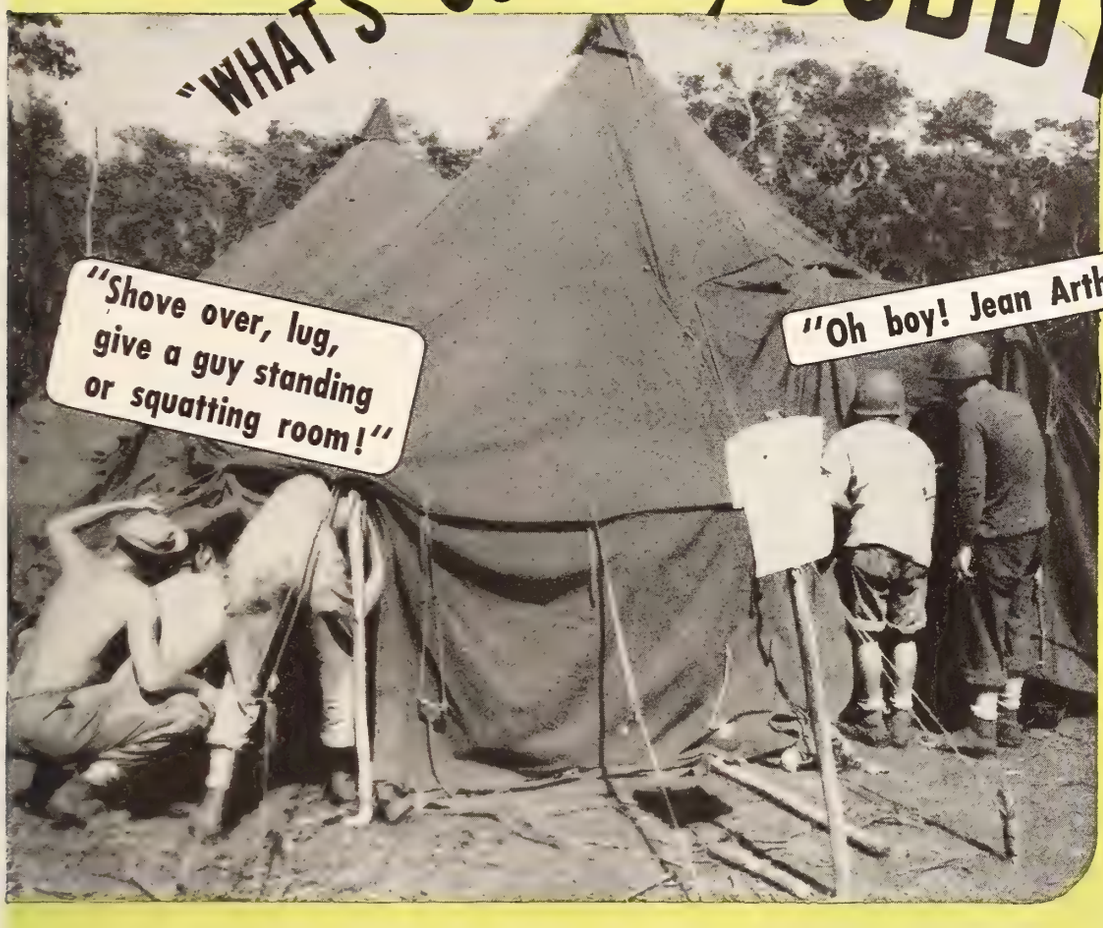


Sound-Proof Motor-Generator Base and Conduit Connections

The average motion picture motor-generator set does not have to be bolted to the base, and unbolted mounting enhances absorption of vibration.

The rectifier installation should be planned intelligently and provision be made with great care in order to get the utmost efficiency. Most oxide element rectifiers require two separate a.c. supply lines—that is, a 3-phase power supply to the oxide elements, and a 1-phase lighting supply to feed the exhaust fan inside the rectifier housing. These particular supply

"WHAT'S COOKIN', BUDDY?"



A Signal Corps Photo

☆ Here's a theatre on the fighting lines—so close to the enemy that Japs heard the sound track and curiosity got the better of them. Or perhaps they wanted to see some Hollywood, even at the risk of being captured ...which they promptly were.

Here only a short time before a bomb had shattered the projection machine. There was no theatre equipment dealer around the corner BUT somehow they put the pieces back together again and made them work.

As long as movies mean so much to our fighting men, American exhibitors will never complain because they can't buy new equipment now. Most of the Strong projection lamps they might have had are destined for use by our boys over there.

Anyway, Uncle Sam needs our dollars to finance this war and he needs them now! Not just the dollars we can spare but every dollar that isn't absolutely needed for food, shelter and clothing.

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lines should be fused and the switch controlled separately (lack of this has been one of the main reasons for rectifying element and fan trouble in many installations).

The rectifiers should be installed in a reasonably spacious room with sufficient forced-draft ventilation to carry off the heat from the elements (it has been a mistaken idea that as long as the rectifier had a fan inside the housing, no forced-draft ventilation was necessary in the room, resulting in many burnouts). A switch should be provided at each projector, with wiring over to the rectifiers, so that the projectionist can control the on-and-off sequence of operation with ease.

FILM SAFE; BALLAST RHEOSTATS

This is a necessary item of motion picture equipment for the safe storage of film. An opening should be provided in the roof directly over the safe, and an asbestos-covered duct be installed from the top of the safe to the outside, away from enclosed apartment courts or any other habitated buildings. Some codes require that an automatic fusible damper, normally held shut, be installed in the duct which will open in case of a fire within the safe.

At least a ¾-inch water pipe should be connected to the sprinkler head within the safe, and provision should be made for a floor drain to carry off the water in case the sprinkler opens accidentally or by fire, so as to avoid damage to equipment in the projection room or to the ceiling beneath.

The conduits and outlet boxes should be installed so that the wires do not have to be stretched or strained to make the connections to the terminals.

The rheostat shelf should always be of metal and substantially fastened to the wall, or have extension legs to the floor. The legs of the rheostat should be fastened to the top of the shelf, or if open angle iron framework, arranged to be bolted to the sides of these angles.

Proper forced-draft exhaust should be provided over the rheostats to carry off the excessive heat from the resistors.

PROJECTION ROOM VENTILATION

Two separate ventilating systems should be provided in the projection room; one for the general room exhaust, the other for exhausting the carbon ash and gas from the projection lamp.

The main duct in the arc exhaust system should be at least 79 square inches in cross-sectional area and to run to a small blower and motor, controlled by a switch within the projection room proper. The velocity of the air in the duct should not exceed 700 feet per mintue so as not to disturb the stability of the arc flame. The duct taps to the projection equipment should be laid out with care so that a direct and straight connection can be made to the arc housing avoiding obstruction to flow of air.

In locating these duct taps it must be remembered that the exact location will depend on the angle (tilt) of the projector to the screen. The average distance from the inside of the projection room front wall to the center of the tap duct, runs around 48 inches. The connection from the duct tap at the ceiling to the arc-lamp housing can be made by either a flexible-jointed duct or a simple slip-joint to allow for any movement or adjustment of the equipment.

Light-fitting dampers should be provided in these lamp-house connections for controlling the flow of air. Provision for the room exhaust system should be based on at least a 3-minute air-change in each room. The best system is one with a speed motor at the blower, the slow speed for normal exhaust, the high speed to be used in case of fire.

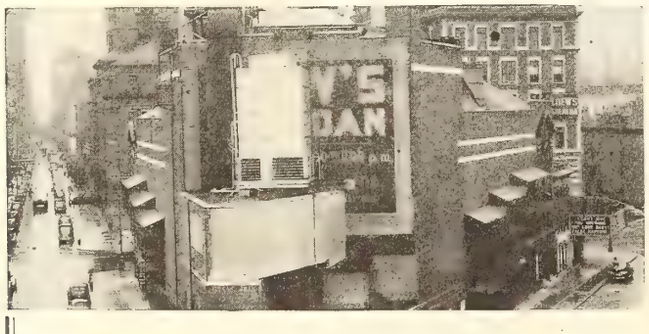
Two separate controls should be installed for this system with arc switch manually operated located at the exit door of the projection room and the other switch, a special automatic type normally held open by the fusible type chain or the fire shutter apparatus over the port openings.

The fresh air supply to the projection room can be by means of "gravity" air intake direct from the roof or by tapping into the main auditorium ventilating system. However, an automatic damper controlled by the fire shutter tripping device must be installed in these auditorium duct taps to prevent any possible back-flare of the smoke and gases in case of a fire within the projection room.

These duct taps should be located *away* from the front of the projectors to prevent a direct blast of cold air at the lenses, which when hot could be easily cracked or damaged.

AUDITORIUM CHAIRS

In order to have chairs permanently fastened in place it is important to make sure that the floor is laid out properly and the concrete is of good composition. The fill underneath should be solid ground or well-soil with 4 inches of cinders distributed evenly



Cooling tower atop Loew's Sheridan Theatre, New York City.

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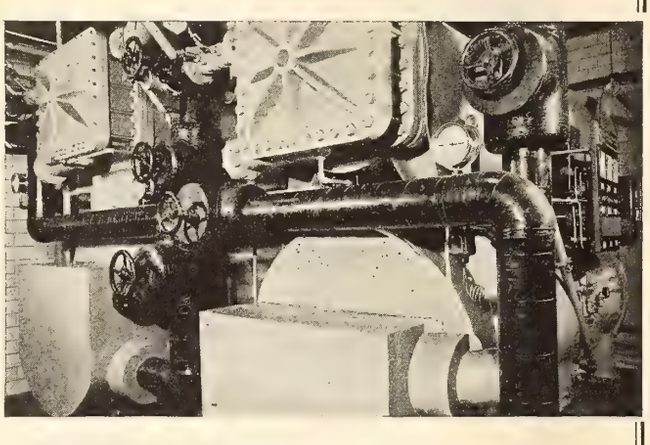

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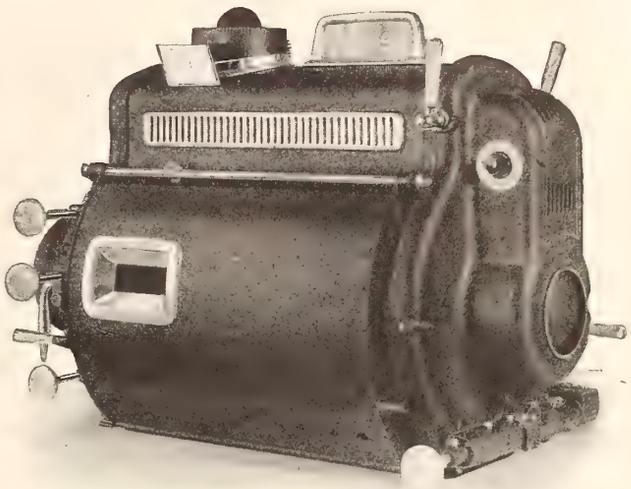

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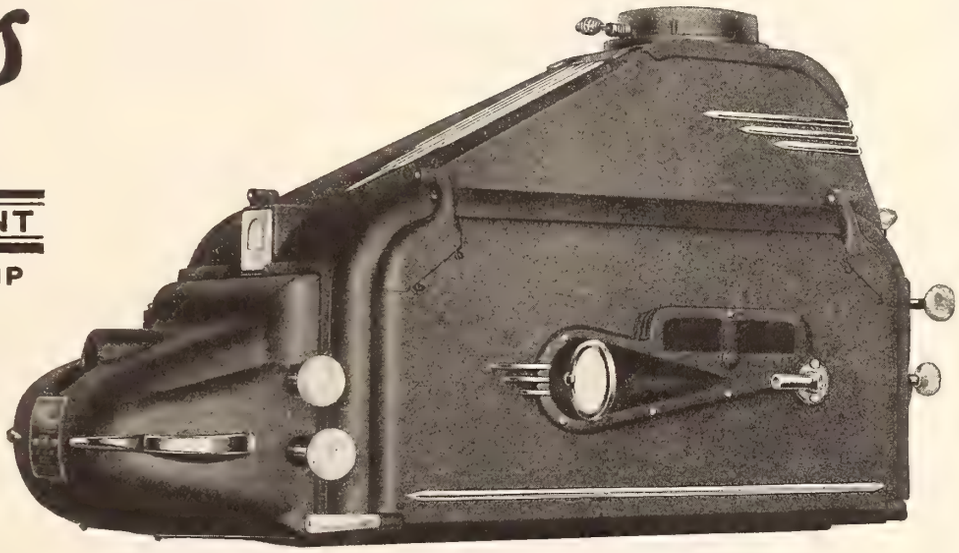

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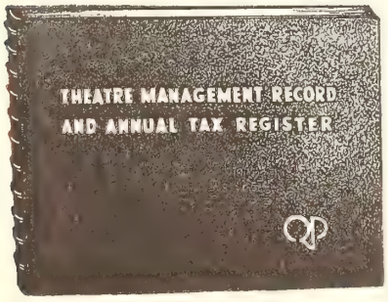

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over the entire floor area. Over this should be poured at least 3 inches of rough concrete mortar, then at least an inch of clean cement mortar smoothed off uniformly.

Extreme care should be exercised that the expansion joints are not laid out to run in line with the legs of the row of chairs, otherwise loose fastenings will result. *Also, the floor incline or pitch should be followed precisely as shown on the floor grade plans as the chairs will be ordered and the standards manufactured at the factory to fit the floor plan specifications.*

CARPET

Carpeting is quite an expensive item in theatre equipment, as a result proper provision should be made to get the largest possible use out of it. Wherever carpet is to be laid the floor should be smooth and free of all defects in order to obtain solid fastenings and prevent shifting and "bellying" effects on which the patrons can trip.

The best method of fastening the carpet is to provide wood nailing strips at the time the floor is constructed. These strips should outline the entire carpet area, aisles, crossovers, standing space, foyers, balcony aisles, rest rooms, etc., and the part of the strip buried in the floor should be leveled outward to obtain a solid and permanent fastening.

On stairs the particular nailing strip should be buried in the concrete near the riser and to the full width of the stairs. This is very important as carpet wears faster in this location.

At doors, especially the main entrance doors, proper saddles should be installed so that the ends of the carpet do not project too high beyond the walking level. It is a good idea to install, in addition to the saddles, metal strip channels into which the ends of the carpet can be inserted, (the lip of the channel is bent down, thus squeezing the carpeting lightly in place).

It is advisable, where practicable, to recess the floor where carpeting is to be laid; however, this must be done with careful planning so as not to depress the floor too much, leaving concrete projections on which the patrons can trip. In recessing, proper allowances should be made for the thickness of the lining underneath the carpet, and the thickness of the carpet itself (allowing as best one can for the amount the carpeting will be compressed during its normal life).

The theatre owner can save many dollars, in some cases, by having the aisle crossover, stair and passageway widths laid out so that 27-inch carpet can be installed without waste. This width of carpeting is installed in the majority of theatres because of its availability in a greater selection of patterns. Of course, physical limitations, the design scheme, fire code regulations, etc., will dictate the room and passage dimensions, but sometimes the carpet factor can be effectively considered. Pieces of carpet, each, say, 6, 10 or even 13 inches, wide and around 100 feet long, can easily total many yards wasted; it cannot be of any future use in salvage or repair work.

DRAPERIES

Where drapery material is to be installed on the wall for decorative paneling effect, proper provision should be made for perma-

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Brilliant

1937

1944

STILL A BRILLIANT FILM, audiences and critics agree, is Columbia's "Lost Horizon." Still brilliant, too, is the screen lighting from "National" Projector Carbons, whether the picture be the most recent release or a second or third run. Audiences enjoy virtually the same screen light today as when "Lost Horizon" was first shown.

This has been accomplished because National Carbon Company's background of research and manufacturing experience enabled it to redesign pre-war carbons promptly to war-time needs . . . and also because of the close technical cooperation of exhibitor, projectionist and lamp manufacturer.

***Most important of all, however, is that enormous quantities of copper have been saved for the war effort,* through recovery of copper drippings and stripping of copper from carbon stubs.**

The best evidence that these efforts are successful is that motion picture patrons in ever increasing numbers are overflowing theatres everywhere for needed relaxation and worthwhile entertainment.

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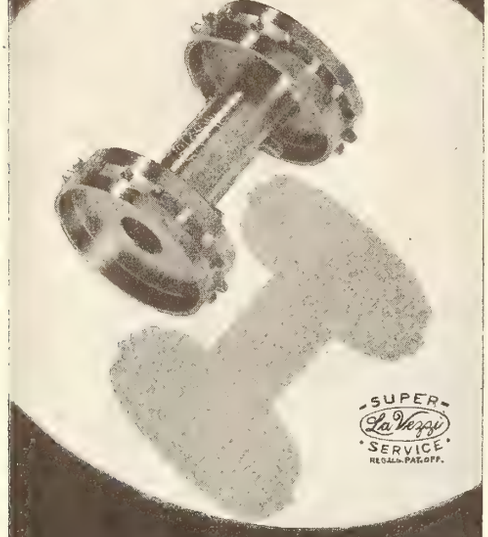

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nent fastenings. All fabrics have a tendency to stretch or loosen under atmospheric condition and if they are fastened to the wall with light wood strips and nails, they are bound to give trouble regardless of the quality or design of the material.

The best method is to bury in the wall leveled wood strips, similar to the method suggested for carpet fastening, all around the outside of the area where the fabric is to be installed. In this way not only will the original installation be of a lasting nature but ready fasteners will be provided when any remodeling work is to be done in the future. These wood strips should be also provided in a similar manner in the areas where acoustic mats are to be installed under the decorative fabric. However, the exception is that the strips should be laid out in rectangles of, say, 4 by 8 feet, on which each individual acoustic mat can be fastened solidly and without "bellying-up" under the fabric covering.

Where a drapery valance is to be installed over the proscenium opening at the screen a similar leveled strip should be buried in the wall or ceiling, the full width of the opening, on which a permanent fastening can be made. This method of fastening should also be provided where any cyclorama masking borders or side arms are to be installed at the screen.

These precautions may seem unimportant, but in the past at least a monthly refastening of this drapery material would have to be done in many theatres in order to have a presentable appearance and prevent it from falling entirely off the wall or ceiling.

SCREEN

In nearly every case the screen comes with a substantial wood frame direct from the manufacturer. However, it must be assembled in the theatre and then installed in place. In many past theatre installations, the screen and frame were erected on the stage with only light wood to hold it in place and the least bit of ventilation or strong wind movement would make them sway.

The best way of installing the screen is to provide at least two eye bolts buried in the ceiling or roof structure or fastened to beams from which wire cables should be run down and fastened to another eye bolt screwed into the top of the screen frame. Then 2x6-inch wood legs should be nailed to the bottom of the frame and these legs fastened to the stage floor. As an added precaution and wherever practicable, a 1x3-inch wood strip should be nailed to each side of the frame and each strip extended to the rear wall where it can be nailed on a wood block anchored to the wall.

CURTAIN, TRACK AND CONTROL

Where a screen close-in curtain is to be used, proper fasteners should be provided on the ceiling or roof to hold in place the curtain track. This curtain and track have considerable "dead" weight in addition to the line load when the curtain is operated so that flimsy fasteners cannot be expected to hold them permanently in place.

For a good job, eye bolts should be installed or at least, a wood strip buried in the ceiling or fastened to the beams, in order to be able to hang the curtain and track without fear of mishaps or trouble later on.

The curtain control and motor should also

be fastened solidly to the floor by burying bolts in the concrete when it is freshly poured as the exact locations with the holes in the base of the control.

Fastening the control by means of expansion bolts or lag screws will not assure a permanent holding job as the vibration and strain exerted when the curtain is in operation will work them loose in time.

VENTILATING EQUIPMENT

What is of prime importance is to make sure that this particular equipment is installed in a well-insulated fireproofed room. Substantial bases should be provided to readily accommodate the type and make of compressors, motors, condensers, etc. and that the room is and can be well-ventilated at all times. The total horse-power capacity of the equipment should be determined accurately so that the provision in installing the electrical supply lines, transformers, etc., can be made accordingly and without fear of making any expensive changes later on.

Where the equipment is to be stored on the roof, it is very important that the building be made structurally safe to carry the "dead" and "live" loads. Blowers, motors, heating and cooling equipment should be installed so that they can be easily and readily serviced or maintained.

Proper sound-proofing should be installed under the blower and motor to cut down any vibrations or mechanical noises to the minimum.

All dampers, splitters and by-pass connections in the direct system should be made readily accessible for convenience in servicing work.

The blower room and especially the fresh air intake should be so located that there will be the least possibility of pulling in excessive or objectional dirt, dust, odors and smoke from nearby chimneys.

Post-War Theatres: THE PLAN

(*Continued from page* 114)

so that there is *no obstruction of the view for any seated patron by those walking down the aisles. In addition, every space between two rows is converted into an effective* lateral *aisle, highly useful both under normal conditions and in emergency.* This is due to the 40-inch spacing between rows in place of 32-inch spacing.

The arithmetic of the revision has some interest. The seating section is wider than before. Under the least favorable condition it is therefore necessary to pass as many as 12 seats to reach an aisle from a seat along the center line. Yet the rapidity of crossing any point is greatly accelerated because virtually all interference with seated persons is eliminated. The total number of minutes of obstruction for any one seated patron will therefore be less than in a 14-seat section.

On the other hand, the number of people feeding into any one aisle is *not* increased, but stays at a maximum of 13, the same as in the "alternate" schemes.

Under panic conditions, the revised scheme compares even more favorably. No longer is the patron jostled in the tight space between rows on the way to the aisle, and then crowded *in* the aisle by all the audience trying

FIGHT WASTE!

WITH HIS GRIM DETERMINATION

OUR Military needs are far from satisfied. The Government is calling on every man, woman and child to create new resources by fighting waste as relentlessly as our armed forces fight the enemy. Here is the program everyone is asked to follow: 1—Buy only what you need. 2—Salvage what you don't use. 3—Share what you have. 4—Buy War Bonds.

All America knows and respects the splendid job done by our theatres during War Bond drives. You can now render still further patriotic service by urging the public whenever possible—on marquee, lobby poster or screen—to help win the war by *fighting waste* constantly, and to keep salvaging waste fats, tin cans, waste paper, iron and steel scrap.

FIGHT WASTE!

American Seating Company

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WORLD'S LEADER IN PUBLIC SEATING

Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating

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Bluebook of Projection

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The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-the-minute guidance. Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists. Send your order to—

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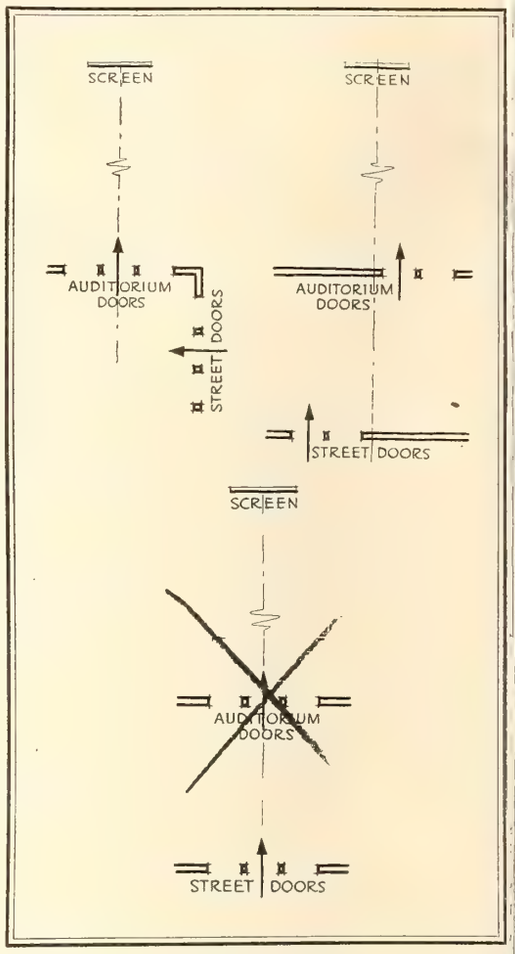
to reach exit terminals at either end. Instead, there is quick and free movement *to* the aisle, and movement *in* the aisle is very short, because exit doors can be placed numerously along the sidewalls.

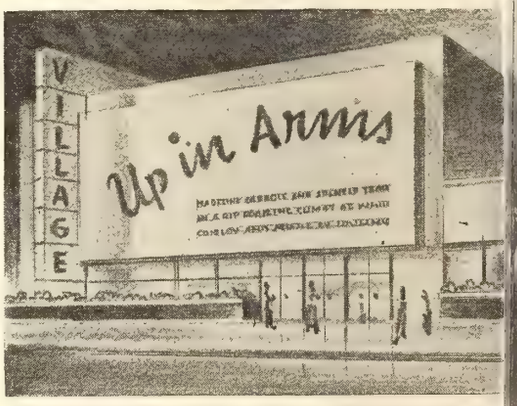
The real test of theatre safety would be a scientific determination of the number of minutes required to empty the auditorium of all persons. Of course, the only conclusive test would be one made under panic conditions, when scientific observers are mighty scarce. But tests have been made establishing a far higher efficiency for our preferred lateral emptying system.

It is important to add that the proposed use of the preferred scheme is limited to examples where there is only one bank of seats, with not more than approximately 26 seats to a row, and no other bank of seats placed against either side-wall. Also, there must be a free area alongside the theatre. Larger seating capacities than those illustrated would, therefore, have to be designed in the familiar way. However, in the proposed 1,000-seat scheme, with 750 seats on the main floor, and 250 on an upper level, it would be possible to add 200 more to the audience by extending the upper level to overlap the main first floor.

It must be clearly understood that the proposals in these studies are not intended to



Door arrangements—two right, one wrong. Light from street doors should be shielded from the screen, either by right-angle turns between the outside doors and the auditorium doors (left, above) or by staggering (right). Never should the series of doors be on axis to the screen as shown in the lower drawing.



The marquee developed into a traditional fixture of the motion picture theatre, as an advertising device even more than as a "rain shed". In locations requiring view of advertising along the street on which the theatre fronts, and especially in compact business sections, a marquee usually provides the best location for advertising signs. In locations not involving these conditions, the wall of the theatre may effectively provide space for changeable letter displays, as indicated above.

ADLER

Royal Theatre, Miami, Fla., with modern Adler Program Display of 10" and 16" "Third Dimension" Letters used interchangeably on Adler Exclusive Remova-Panel Glass-in-Frame units.

NOW — FIFTH WAR LOAN NEEDS YOUR ALL-OUT SUPPORT BUY MORE BONDS!

"THIRD DIMENSION" LETTERS *and exclusive* REMOVA-PANEL GLASS-IN-FRAME EQUIPMENT

ADLER SILHOUETTE LETTER CO.

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Lamp Capacity up to 1000 Watts

For Longer Projection Distances

Another GoldE advancement in stereopticon design! This modern, trouble-free Stereopton withstands constant operation—heat absorption filter gives slides added protection from heat damage. Precision optical system uses the finest ground and polished lens (choice of 3) . . . assures perfect clarity of image. Shows standard 3¼" x 4" slides. Compact—conveniently portable.

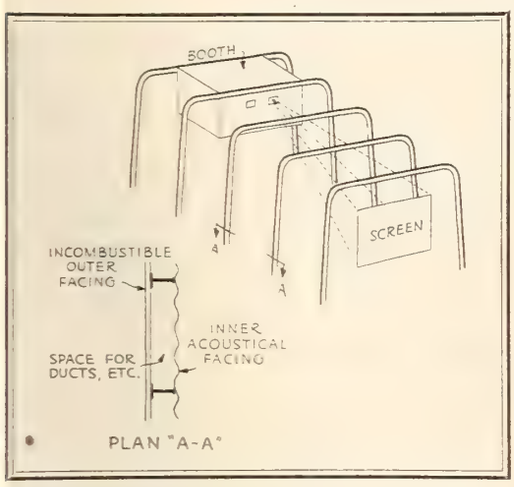
Available on proper priority ratings through Theatre Supply Dealers

Dept. D, 1220 West Madison St., Chicago 7

be applied in any situation where use would run counter to existing laws or codes unless local authorities have been consulted and have given specific approval to the particular project.

Effect of Seating on Cubage and Operation

For any given size of audience the cubical content of the building does not vary appreciably no matter which of the seating



Small town theatres vary in size between 500 and 700 seats. For such theatres prefabrication may become practicable relatively soon after the war, using units indicated above. Auditorium seating, framing, the projection room could be supplied as ready-made units.

schemes is used. The preferred scheme in each instance calls for slightly more. In theatre construction, however, cubage is a relatively minor cost factor. Equipment bulks large, and depends mainly on the number of people served. This is also true of the cost of electrical work, plumbing, heating, seating, projection apparatus, doors, hardware; and of air-conditioning load in operation. Maintenance cost for seats will be greatly diminished in a plan in which the audience is uncrowded.

View of one of the newer theatres in Finland (Turku Abo; Eric Bryggman, architect) in which wide row spacing is employed to provide easy access and safety without limiting the number of seats per row, as suggested in the preferred plans presented in this issue.

BUY MORE WAR BONDS

Your projectionists deserve top billing, Mr. Manager, if they are carrying on a regular, planned *preventive* maintenance program to keep your projection room equipment in tip-top shape. To do the best possible job, though, they need your cooperation.

By *preventive* maintenance, you know, we mean *preventing* trouble . . . *preventing* costly repairs . . . *preventing* "black-outs" when you have a full house. It's necessary because no great amount of new equipment will be available for some time.

So, give your projectionists the best backing you can. A good way to start is to be sure they have the 76-page "RCA Photophone Handbook for Projectionists" . . . prepared by our experts in theatre equipment service. It's full of helpful suggestions on equipment care. Send the coupon for your free copy.

RCA SERVICE COMPANY, INC.

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This 76-page manual "RCA Photophone Handbook for Projectionists" —chock-full of good preventive maintenance suggestions. No obligation.

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The Government Repeats:

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FENSIN

SEATING COMPANY

"Public Seating Specialists—Maintenance Supplies for All Chairs"

64 EAST 13th STREET • CHICAGO 5

AIR-CONDITIONING . .

(*Continued from page* 120)

dioxide, of course, was absolutely safe. Freon 12 has also proven itself quite safe. There are, however, other refrigerants that are not.

The Safety Code for Mechanical Refrigeration, sponsored by the American Society of Refrigerating Engineers and adopted under the rules of the American Standards Association, limits very seriously the use of the direct method in places of public assembly, and permits only Group I refrigerants, including carbon dioxide, Freon 12, Carrene No. 1 and No. 2; it bans all other well known refrigerants such as ammonia, methyl chloride, and sulphur dioxide.

It is always well for the theater designer and operator to adhere to the ASA Code.

It is presumed, of course, that the designer will first ascertain whether cold well water is available in the locality in quantities sufficient to cool and dehumidify the theatre. If not, a refrigerant must be chosen and also there is the question whether condensing water must be conserved by means of a cooling tower or evaporative condenser.

ECONOMIC FACTORS

The time has come when even a smaller theater cannot compete effectively without something better than simple "evaporative cooling systems" which merely pass large volumes of untreated air at high velocity over the audience. Office buildings, stores, and even within a few years, cars, will offer comfort in the postwar years. Fortunately, in most small theaters there is sufficient time in the early morning, when the audience is light, to dissipate the heat of the previous evening; this permits a smaller plant. Also, some designs have already been effected in which cooling capacity is stored either by means of a chilled water tank of a submerged ice-making coil operated continuously through the night, at cheaper electrical rates.

TONNAGES

The range in tonnage for our 500-seat theatre in the plans presented will vary considerably under conditions of climate, exposure and, insulation, but will be within a span from 30 to 45 tons.

A 1,000-seat theatre would run anywhere between 50 and 75 to 80 tons, because the larger house has more public space and higher peak loads when hundreds may use the lounge. A first-run house in a big city may hold thousands of people in its lobbies and public areas.

DESIGN FACTORS

Although some new machines are light enough in weight to be carried on upper stories without undue increase in framing, yet in a theatre there will rarely be an excuse for not supplying adequate space in the basement. Elements such as cooling towers or evaporative water coolers, placed on the roof, should be adequately supported in the initial structural plan, not forgetting the weight of the water. They should also be provided for architecturally in advance. Vibration of condensers should be absorbed in the base, and rooms containing the refrigerating machines should be thoroughly isolated from all public areas.

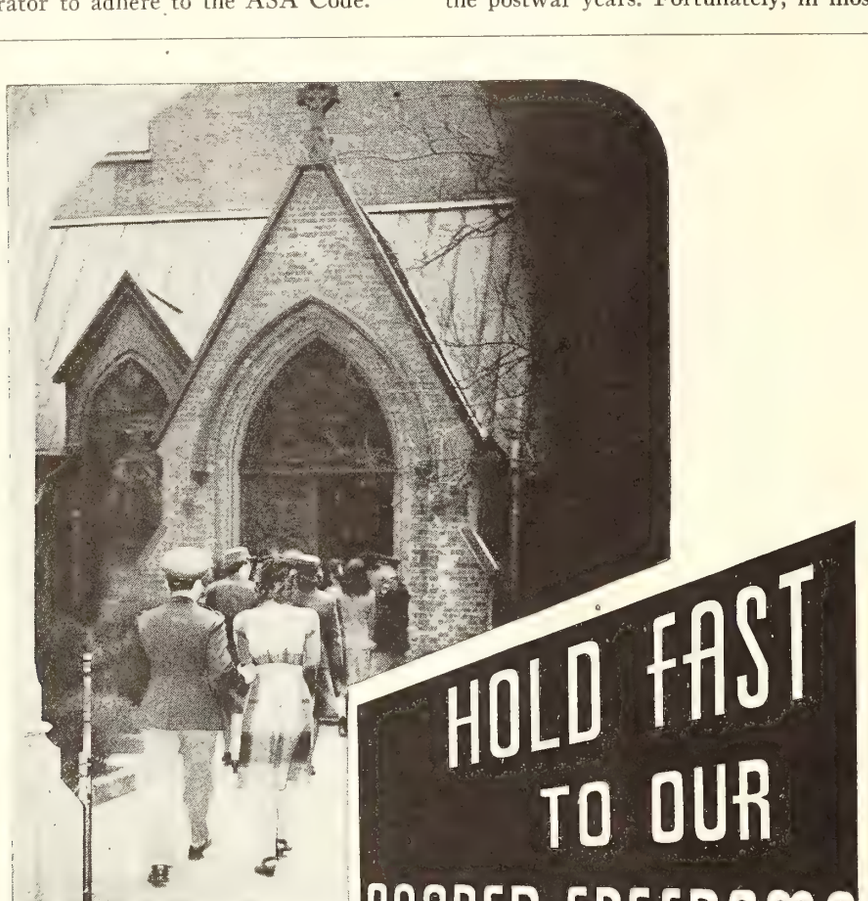
Losses in duct runs are a great factor in efficiency. Entrance air temperatures are often too high in winter and too low in summer because of faulty systems of distribution. If air could be delivered closer to zones of usage there would be greater efficiency in a smaller plant. Two separate systems may sometimes be installed both as a method of caring for peak load and as a form of breakdown insurance.

A good many incidental improvements are in prospect, such as sterilizing lamps in the air stream. These will, of course, have a quicker chance of adoption if their presence can be displayed.

Standards for comfort cooling set up by such authorities as the ASHVE and others are admirably collected and presented in a new publication by the Heating, Piping and Air Conditioning Contractors' National Association, as *Engineering Standards of Comfort Air Conditioning.*

●

Detailed specifications of an air-conditioning plant and related ventilation system are based on factors not set up in the plans presented in these pages. Among these factors are the materials selected both for construction and interior finish, which vary according to style of architecture and interior treatment, and to the budget. Other factors are the number and dimensions of the rooms to be air-conditioned, climate, availability of water below 55°. With these factors established, the air-conditioning system, embracing required heating and cooling facilities, should be designed as an integral part of the working plans.—ED.



Buy more War Bonds NOW!

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"There's A Branch Near You"

which, come Victory, will have

Simplex High

the Utmost in Projection Arc Lamps

PROJECTION EQUIPMENT

(*Continued from page* 122)

possess differences in potential production individually, and their combined unit output is the product of their individual efficiency.

The multiplicity of combinations that are encountered are so vast, and the resulting lumen output so different in each case, that no attempt will be made in this discussion to touch upon the optical and mechanical limitations of each in respect to its contribution to ultimate lumen production.

The output of any system can be estimated with accuracy if the specification of each component is known, but this work is of a highly specialized nature. From the standpoint of theatre planning, it is well to acquaint a competent projection engineer with the projection lighting requirements—*based upon desirable viewing distances*—and let his experience guide the exhibitor in the selection of specific projection equipment components that will form a well-balanced projection system capable of illuminating a screen of the size dictated by seating area dimensions, to a proper level of screen brightness.

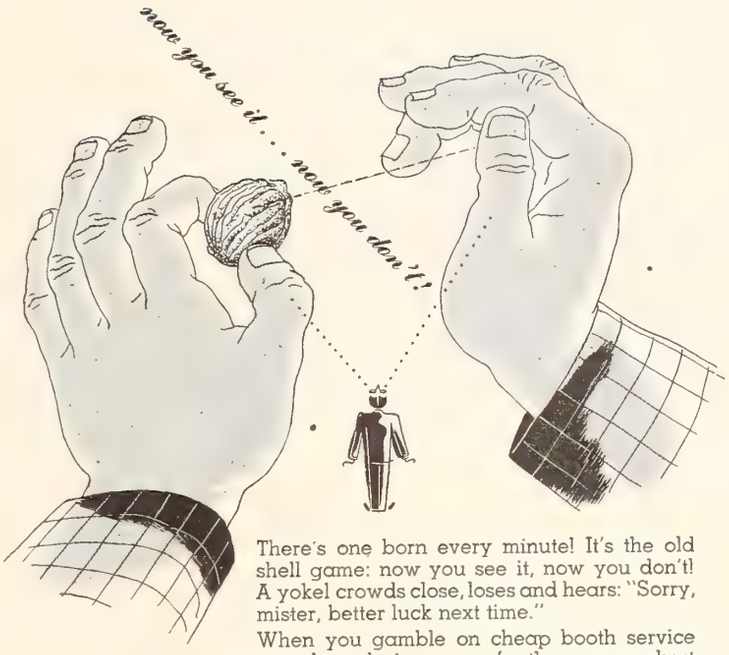
The selection of equipment, and the construction of a projection room of adequate size containing appointments suitable for the projection of both motion pictures and television, is a responsibility that is complicated by unusual circumstances. The major difficulties surrounding an intelligent selection are the product of a group of unknown quantities.

The first—and the most uncertain—is the complete lack of specifications concerning the size, type and general requirements of television equipment, which may sometime find general use. No one is in a position to make specifications for this function at this time.

Lacking such information, plans for a projection room that will properly complement projection with television could be little better than a wild guess without foundation in fact. It will be sound judgment to base projection room plans on motion picture requirements pending definite information concerning the characteristics of *post-war* theatre television equipment.

It is reasonable to assume, however, that a projection room designed to house both motion picture and television equipment must be considerably larger than a projection room designed for the exclusive presentation of motion pictures; but *how much* larger, and what special requirements must be anticipated, remain to be determined when television engineering has reached the necessary decisions concerning its methods and devices.

The second unknown factor is the post-war improvement of motion picture projection equipment. Important advances were made in this equipment before the war; many of them are yet to be extended throughout the field of exhibition. They were essentially refinements not involving revision of the structural and electrical scheme of the projection room. The post-war period (as distinguished from some indeterminate future time) is most likely to produce equipment changes of similar limitation—important though they may be to the motion picture art, they will not (so far as one may now anticipate) require alteration of a projection room built and laid out according to standards now recommended.



There's one born every minute! It's the old shell game: now you see it, now you don't! A yokel crowds close, loses and hears: "Sorry, mister, better luck next time."

When you gamble on cheap booth service you play a losing game, for there are no short cuts to good service. That's why we have only one standard of quality—the best—the same to everyone

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THE F & Y BUILDING SERVICE
DESIGNING ENGINEERING
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328 EAST TOWN STREET
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A MESSAGE TO EXHIBITORS

Dear Exhibitor:

One of these days progress of the War will justify the removal of restrictions on building materials.

When it does F & Y will be at your service with

Even More Beautiful Designs
Even More Beautiful Materials
Even More Box Office Appeal
Even More Economically Maintained and Operated Theatres

Will you be ready to go ahead? Will your plans be drawn and materials lists established so that you will be ahead of competition? Or will you be one of the "Bill Put It Offs" who will wait till the last minute and get caught in a jam?

F & Y has already enlarged its Drafting Rooms and its Registered Architectural Personnel to serve you with complete Architectural and Engineering Service on its economical serviceful UNDIVIDED RESPONSIBILITY PLAN.

Have your plans drawn NOW by THE F & Y BUILDING SERVICE, the Company with the "Know How".

F & Y pledges to you the same courteous, energetic, reasonable customer attitude that gives fabric to our business slogan:

THE BUILDINGS WE BUILD, BUILD OUR BUSINESS.

Yours for Victory,

THE F & Y BUILDING SERVICE

By: Leo Yassenoff

LY:WMS

"The Buildings We Build — Build Our Business"

Here's How to Cut Carbon Costs

Announcing the New
DROLL CARBON WELD
for use with
DROLL PROCESSED CARBONS

Cut carbon consumption 10 to 25 per cent by using the stubs which you have been wasting. You burn every inch of Droll Processed Carbons.

Simply place the sleeve of pure copper, which matches exactly the carbon coating, on the female end of the drilled carbon; dip the end of the other carbon in the new carbon weld cement; insert in the copper sleeve and press firmly together. A permanent, solid weld and perfect electrical contact are effected almost instantly.

Joint and sleeve are consumed without altering the light color or intensity. It is impossible to tell on the screen when they are burning through. No hand feeding necessary! Here at last is a continuous carbon trim.

Used everywhere. Chicago theatres alone effect a saving of $50,000 annually by using Droll Processed Carbons. Available for the following trims:

Negatives	Positives
6 mm x 9"	7 mm x 12" x 14"
7 mm x 9"	8 mm x 12" x 14"

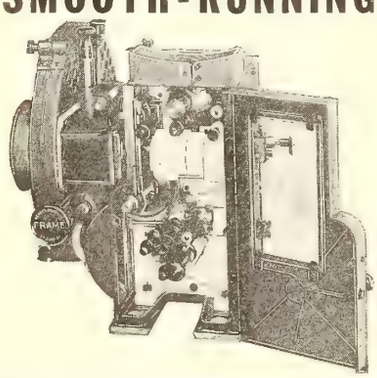
and high intensity 13.6 mm x 22" (machined for adapters), which provide 20 minutes more burning time per trim. Low intensity carbons are not processed.

Order today. Shipped f.o.b. Chicago at regular carbon list prices plus $1.00 per hundred for milling, drilling and clips; less 5%, 10 days. Welding cement accompanies all first orders. More supplied without cost as requested.

DROLL THEATRE SUPPLY CO.
351 East Ohio Street, Chicago, Ill.

PROJECTORS and REPLACEMENT PARTS by WENZEL

"SMOOTH-RUNNING"



Smooth-running for your present equipment NOW can best be assured with Wenzel precision replacement parts till victory and our new projectors are again made available to you.

Write to department M for our complete parts catalog, mentioning name of dealer who serves you.

WENZEL PROJECTOR COMPANY
2505-19 S. STATE STREET
CHICAGO 16, ILLINOIS

POST-WAR LIGHTING

(*Continued from page* 119)

corners. The lounge is a critical point at which to create a favorable impression.

LOBBY (Figure 4)

The lobby is the first point of contact with the interior and should continue the job of selling started by the theatre front. Light creates a feeling of spaciousness that might also be directional in its effect.

First, the ceiling treatment (*Figure* 4, *A*) needs to provide plenty of general illumination which in color and direction and amount make people stand out to their best advantage. Next, consider the attraction panels, which for years have consisted of a series of units with picture frames around each poster. Why not hang them on the wall with the lighting provided from a strip above at (*B*)? The light source is concealed, and with directive reflectors the illumination of the posters will be quite uniform. They will stand out if a dark background is used. The strip provides a place for lettering which is brought out in silhouette before the bright wall. Such a unit may encircle the space.

The ticket booth, or box office, is important and requires effective marking and plenty of light on the counter from a lighting unit such as a flush panel (*C*). Bright posters at (*F*) catch the eye through the clear exterior glass panel (see *K* in *Figure* 5), which helps to protect the lobby in bad weather without obstructing the view.

The entrance can be emphasized by downlighting at (*D*) in *Figure* 4. The wall area (*E*) may be graded toward darker tones to help give a gradual change in brightness as the patron moves toward the auditorium.

FRONT (Figure 5)

New lighting ideas will continue to be developed for the theatre front; however, the *underlining functions* in which light plays a part remain the same as in the past. These are:

1. *Attract attention from afar* by contrast with surroundings in brightness and color, through movement and sparkle, and with a legible message.
2. *Sell the show* through projecting a favorable impression and creating an urge to go in.

Many arrangements of the various architectural elements are of course possible; *Figure* 5 is intended only to show these areas in order to relate lighting to them.

Attraction from afar usually calls for a high point, an element as part of the front, a free standing pylon, or perhaps the front itself. Some motif at the top (*A*) should have brightness, and preferably motion and color. Exposed fluorescent tubes, built-in recesses, images reflected from polished metal, and combinations of filament lamps all offer tremendous possibilities.

One side at top may carry the name (inset) especially directed toward the principal traffic zone. Size, spacing and brightness of sign letters determines how far they will be legible for reading. So often these factors are overlooked in designing sign and luminous patterns.

Nearby identification may be had from the vertical sign as at (*B*). Again, many treat-

ANOTHER WAY
TO HELP FIGHT THIS WAR IS
TO INSTALL
BESTEEL
MEDIUM DUTY
CURTAIN TRACK

Because this medium duty track is strong enough for the majority of installations, tons of steel are conserved for more important war work. Thousands now installed have proved their value for strength, efficiency and smoothness.

AUTOMATIC DEVICES CO.
1033 Linden St. Allentown, Pa.
Export Office 220 W. 42nd St., N. Y. C.
Also Mfrs. of AUTODRAPE Curtain Machines

NEW, *improved*
RECT-O-LITE
A BETTER RECTIFIER
FOR 1 KILOWATT ARC

RECT-O-LITE Rectifier No. 45-T (3-phase) is the latest development in Rectifiers and produces ***Clear, Bright, Flickerless*** pictures. No moving parts; no servicing; saves enough current to pay for itself. 1 YEAR GUARANTEE.

Price, less Ammeter and Bulbs **$148.00**

ASK FOR BULLETIN 312

BALDOR ELECTRIC COMPANY
4367 DUNCAN AVE. ST. LOUIS 10, MO.

A STAR PERFORMER

Safe

GOLDBERG

Automatic **FILM REWINDER**
Sold thru THEATRE SUPPLY DEALERS Exclusively
GOLDBERG BROS., Denver, Colo.

- - READ THE ADS! - -
They're News

ments are possible; the silhouette letter type with luminous background is one; or the same type of letter but with center stroke of fluorescent tubing is another. Changes in color and brightness, or even pattern, can be introduced on the luminous background.

The night-time mass of the entire front gives maximum effectiveness. The surface (*E*), in textured-material or built-up in pattern, may be lighted readily from reflectors located above the marquee (*D*). Graded tones from top to bottom, or from side to side, provide interest, especially if one or more colors are used. Projecting mouldings (*E*) catch highlights from lighting units and add accent lines or pattern to provide interest. A central motif at (*F*) can incorporate higher brightness than the wall surface for emphasis in the composition.

The attraction panels (*C*) compel attention when they are bright and employ clean cut letters. To date, apparently nothing has been as effective and popular as the luminous background with removable letters. There will no doubt be improvements and variations in methods of installing, handling and maintaining these panels; however, it is difficult to excel the attention values both by day and by night of large luminous areas with legible silhouette letters. Additional attraction may be introduced by color changes in the background, or in the letters. In developing such a changing color-cycle the pattern of the entire front should be considered, or some of the value of such motion may be lost if the action in the various parts is not co-ordinated with that of the marquee.

The soffit (*G*) of the marquee has traditionally been used as a "puller" by using high brightness, sparkle and directional pattern. It has become an inherent characteristic of long standing that will probably continue as an important feature. Many operators insist on patterns of exposed filament lamps because of the brightness—or combinations of them and fluorescent sources. The future may bring new slants, such as two systems filament and fluorescent, both complete patterns in themselves, whether used alone or together. For example, fluorescent sources can be incorporated for color and for coolness in the summer-time, while filament lamps of the reflector or projection type may be used for projecting light on pedestrians and on the sidewalk below during cooler periods.

Well lighted posters (*H*)—about ten times the brightness of surroundings—brought right out to the line of the front, start their selling job immediately and can help draw prospective patrons in. If the traditional poster frames are used, it is suggested that greater depth be provided than in the past, in order to light more uniformly the entire poster and thereby do away with the dark center portion, now so prevalent. The method suggested for lighting the poster lobby (*Figure* 4) has merit and doesn't add wall thickness, nor do the posters project from the wall as with framed boxes.

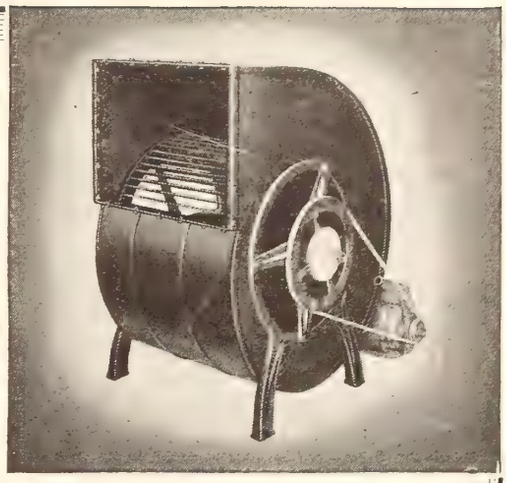
OTHER FEATURES

In outlying theatres, where ground space is available, an outdoor lounge can be a valuable adjunct. It may be a colorful spot, with a pleasing arrangement of landscaping, planting boxes, pools and terraces having inviting places to sit. Garden landscaping and under-

Brand New

BLOWERS

Just in Time for This Summer's Cooling!



AT 1942 CEILING PRICES . . . A limited quantity of brand new blowers are now available to replace your worn-out, obsolete or broken-down fans or blowers. All-steel construction. Complete with drives. Will pleasantly cool and ventilate the theatre with 100% fresh air every 2½ to 3 minutes when proper size is installed. They can also be used for heating purposes during cold weather. Operating costs insignificant.

To avoid unnecessary delay, mark your order "AA5 MRO CMP-5" and send it NOW. Theatres may issue this priority for maintenance, repair or operation.

Write for Special Air Conditioning Folder.

C.F.M. Output	With Rebuilt *Motor	Less Motor	Approx. Shpg. Weight
5,500	$106.50	$ 75.00	300
8,500	143.50	99.75	375
11,000	190.75	119.00	425
13,500	230.00	149.50	500
22,500	290.00	199.50	575
27,500	342.00	234.50	700

*All motors in perfect working condition, guaranteed 1 yr.

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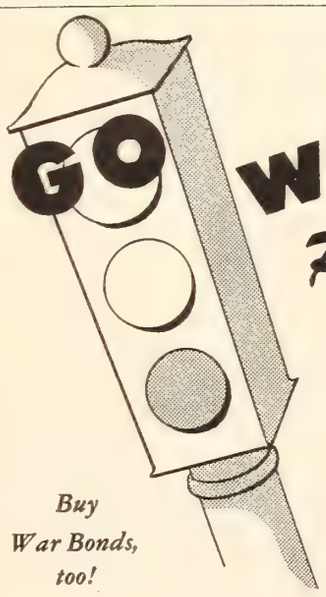

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AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

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5¢×4=20¢ 5¢×5=25¢ SAME POPCORN 5¢ MORE PROFIT

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RELIEVES EYESTRAIN

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VERD-A-RAY

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of selected spectral distribution which makes seeing easier for human eyes. The whole story is listed in Sweet's Files but we'd like the pleasure of sending you our attractive four color folder and a sample lamp - gratis - so that you, too, may be familiar with "tomorrow's lighting" - available TODAY.

- IT'S FREE - WRITE NOW -

VERD-A-RAY CORP., Toledo 5, Ohio

- - FIFTH WAR LOAN - -

Buy More Bonds!

water lighting can create a setting of notable promotional value.

The trend is obviously toward more parking space for patrons' automobiles. They will have assurance for the safety of their cars, if they are parked in a well-lighted lot. In addition, with good lighting, there is less opportunity for accidents to patrons entering and leaving the plot. The standard floodlighting methods now applied are generally satisfactory, and no unusually new methods seem to be in the offing. [Illumination of theatre parking lots, as well as their plan and paving, was comprehensively discussed in BETTER THEATRES of July, 1941.—ED.]

LIGHT SOURCES AND MATERIALS

New sizes of fluorescent lamps, such as those of small diameter and lengths of approximately 5½ and 7½ to 8 feet; new shapes, such as the standard circular ones in several diameters; new materials and improved old ones for lighting fixtures and architectural elements, will all give new opportunities for theatre applications after the war. It is expected the application of new things will probably be gradual; at any rate there doesn't seem to be anything just over the horizon that will revolutionize theatre lighting. It is predicted, however, that progress will be made in applying lighting more from a functional standpoint than in the past.

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MATTING

information of interest to

THEATREMEN

and

ARCHITECTS

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Chief among those types of matting available today are AMERITRED SOLID PLASTIC FRICTION MATTING for use where rubber matting was formerly used, as in entrances. It provides a non-slip surface, lies flat on the floor and affords good scrapeage. It is easily handled and cleaned, is black in color, and comes in sheets 29" x 63" x 9/64", which can be trimmed for smaller or odd shaped areas.

RUBBER MATTING FOR SWITCHBOARDS or for use in front of exposed switches also is available without war contract number.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
RELEASE CHART BY COMPANIES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Sensations of 1945

***UA-Stone*—Personality Musical**

Concentrating on names for the marquee and speed for the screen, producer-director Andrew Stone provides under this timely title 85 minutes of running time packed with dance, song and sparkle. Specialties follow one upon another in swift succession, with justification in a story about an actress whose avocation is press agentry.

Names to bill include Eleanor Powell, Dennis O'Keefe, Sophie Tucker, W. C. Fields, Woody Herman and Cab Calloway with their bands, Eugene Pallette, C. Aubrey Smith and a dozen or so vaudeville acts ranging from rope walkers to dancing horses, jugglers and trained bears. All are tops in their categories. These and all others work at break-neck pace with the result that tedium gets no chance to set in.

The script by Dorothy Bennett from an original by Frederick Jackson places Miss Powell, dancer, in charge of a theatrical publicity company with O'Keefe, junior partner, opposing her sensational methods. They quarrel about various promotion campaigns, but these click in all cases and the partners fall in love.

Offering a wide variety of specialty numbers, the production is suitable for all types of audiences.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, June 30, 1944. Running time, 85 min. PCA No. 9984. General audience classification.

Ginny Walker.....Eleanor Powell
Junior Crane.....Dennis O'Keefe
C. Aubrey Smith, Eugene Pallette, Mimi Forsythe, Lyle Talbot, Hubert Castle, W. C. Fields, Sophie Tucker, Dorothy Donegan, The Cristianis, Pallenberg Bears, David Lichine, Richard Hageman, Marie Blake, Stanley Andrews, Louise Currie, Cab Calloway and his band, Woody Herman and his band.

Step Lively

***RKO*—Sinatra and Company**

Starting with the Broadway comedy hit, "Room Service," and a cast of established performers including George Murphy, Adolphe Menjou, Gloria De Haven and Walter Slezak, RKO has evolved another setting for the voice and talents of Frank Sinatra. It's musical slapstick, adroitly arranged so that Sinatra may appear naturally as a country boy among city slickers; and it concerns the production of a musical show, so that he can sing away without stopping the plot.

Such plot as there is places George Murphy, a fast-talking showman, in a hotel penthouse with a cast of 20 and no money to pay the bill. He remains there through the weakness of the manager, his brother-in-law, until the auditor arrives just one day before the prospective "angel." Into this situation walks Sinatra, a small town Shakespeare, who has sent a check with his manuscript and confidently awaits production of his serious drama.

Before any of these problems have been settled, and with eviction hanging dangerously in the balance, the backer arrives with a woman, who swoons on hearing The Voice. He is badgered into signing a check, but the play must be put on before payment is stopped in a California bank. This is accomplished even though Sinatra learns that it is not his play, and that the producer's girl was just stringing him along.

Two romantic ballads, "As Long As There's Music" and "Some Other Time," are spotted through the film, and a comedy song, "Where Love Begins and Friendship Ends," serves two situations, a duet between Sinatra and the adoring female, and an ensemble number.

Capable direction by Tim Whelan keeps the cast in line and the show moving rapidly from confusion to confusion. The appeal of the production, supervised by Robert Fellows, is not exclusively for Sinatra fans, but can best be gauged by the success of his first vehicle, "Higher and Higher." His singing and Miss De Haven's beauty remain the highlights of the show.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, Block 6. Running time, 88 min. PCA No. 9964. General audience classification.

Glen .....Frank Sinatra
Miller .....George Murphy
Wagner .....Adolphe Menjou
Christine .....Gloria de Haven
Walter Slezak, Eugene Pallette, Wally Brown, Alan Carney, Grant Mitchell, Anne Jeffreys.

WARNERS TO REISSUE SIX FILMS ON JULY 15th

Six reissues have been added to Warner Bros.' 1943-44 schedule, for release on July 15th. Two dramas, "Manpower", a 1941 feature, and "Tiger Shark", originally released in 1932, star Edward G. Robinson. The first concerns a crew of power linemen and the rivalry of two men, Robinson and George Raft, over a girl, played by Marlene Dietrich. The second has a sea setting and a story about tuna fishermen who come to grips with the man-eating tiger shark.

Two more are comedies: "Polo Joe" with Joe E. Brown, a 1936 release, and "Brother Rat", a screen adaptation in 1938 of the stage play, featuring Wayne Morris, Ronald Reagan, Eddie Albert, Priscilla Lane and Jane Wyman. "The Walking Dead", originally released in 1936, is the story of a man's return to life after being electrocuted for a murder he did not commit. The man is Boris Karloff. The last of the group, "They Made Me a Criminal", concerns a prizefighter who flees to Arizona under suspicion of murder. It was released in 1939 with a cast including John Garfield, Ann Sheridan, Claude Rains and the Dead End Kids.

Marine Raiders

***RKO*—Service Picture**

In that it shows in detail a good deal of the training which a Marine undergoes, and in that it has the over-all effect of showing the Marines to be noble as well as rugged fighting men, this Robert Fellows production has a measure of general usefulness. As entertainment it is penalized by a story which contains neither excitement nor suspense and by direction which sends the several principals meandering from place to place with nothing of moment to do and little of interest to say. The billing value of the cast names outweigh the picture to the point of embarrassment for all hands.

Warren Duff wrote the script, based on an original story by himself and Martin Rackin. It concerns a major of Marines who prevents one of his captains from marrying a girl he meets in Australia on the way home from Guadalcanal, offering no comprehensible reason for preventing the match and, later on, supplying none for his change of mind in the matter. There are a couple of sequences of combat, more admirably photographed but less realistic than those now coming up in newsreels, and many of training camp routine. Nobody of importance to the story gets killed and nothing much happens.

Direction by Horald Schuster dawdles from sequence to sequence as if looking for a story point from which to swing some interest.

Previewed at studio. Reviewer's Rating: Fair.—W. R. W.

Release date, Block 6. Running time, 90 min. PCA No. 9795. General audience classification.

Major Lockhard .....Pat O'Brien
Captain Craig .....Robert Ryan
Ellen Foster .....Ruth Hussey
Frank McHugh, Barton MacLane, Richard Martin, Edmund Glover, Russell Wade, Robert Anderson, Michael St. Angel, Martha MacVicar, Harry Brown.

Gildersleeve's Ghost

***RKO*—Spooks and Spoofing**

The Great Gildersleeve's ghost story makes no pretense of spine-chilling but offers a bumper crop of gags, a good supply of disappearing ghosts, a fairly friendly gorilla and an extra gorilla costume to fit all comers and add to the already adequate confusion. Harold Peary appears in character with three roles, two ghostly and one live, while Richard Le Grand, as "Mr. Peavey," Marion Martin and the rest of the cast satisfy themselves and story requirements with one apiece.

The trouble starts during Summerfield's campaign for police commissioner. Gildersleeve is running a poor second until two ancestral ghosts decide to take a hand. They lead him, with the gorilla as bait, to the house of a couple of scientists experimenting with invisibility. Their principal victim is a former chorus girl who materializes and disappears without warning, but with evident enjoyment.

Despite the fears of friends and relatives that he is losing his mind under the strain of losing a campaign, Gildersleeve traps the gorilla with the aid of a gorilla costume—on the theory that "if there's one thing an ape loves it's another ape"—

rescues the beautiful girl and, presumably, becomes police commissioner on the strength of his bravery.

Herman Schlom and Gordon Douglas, who produced and directed, have used an endless quantity and variety of old jokes, some of them still good, to regale the Gildersleeve fans. Robert H. Kent wrote the screenplay.

Seen in a New York projection room. Reviewer's Rating: Fair.—E. A. C

Release date, Block 6. Running time, 64 min. PCA No. 9766. General audience classification.

Gildersleeve .....Harold Peary
Terry Vance .....Marion Martin
Mr. Peavey .....Richard LeGrand
Amelita Ward, Freddie Mercer, Margie Stewart, Marie Blake, Emory Parnell, Frank Reicher, Joseph Vitale, Lillian Randolph, Charles Gemora, Nicodemus Stewart.

Port of 40 Thieves

Republic—Murder Mystery

Showmen have here a fast-moving film which rates above the average for program melodrama. Dane Lussier's screenplay revolves around attempts of a cold-blooded woman to establish herself as sole heiress to the estate of her missing husband. She plans a series of murders of which two are successful, but a third miscarries. The finish sees the ambitious woman on the way to the electric chair.

John English's direction achieves the required tension, and performances of an able cast do much to gloss over story deficiencies. Stephanie Bachelor, as the women with a penchant for backmail and murder, comes off with the acting honors. She is ably seconded by Richard Powers, as the young attorney who exposes her. Ellen Lowe contributes some welcome comedy and Olive Blakeney enriches her brief part.

Armand Schaefer was executive producer; Walter Goetz, associate producer.

Seen in a Hollywood projection room. Reviewer's Rating: Good.—THALIA BELL.

Release date, August 13, 1944. Running time, 58 min. PCA No. 9909. General audience classification.

Muriel .....Stephanie Bachelor
Scott Barton.....Richard Powers
Lynn Roberts, Olive Blakeney, Russell Hicks, George Meeker, Mary Field, Ellen Lowe, Patricia Knox, John Hamilton, Harry Depp.

Forty Thieves

UA-Sherman—Western

In this most recent of the Hopalong Cassidy series, Producer Harry Sherman has achieved once more the swift and dramatic Western. William Boyd plays Hoppy, with Andy Clyde adding comedy touches as "California." Jimmy Rogers is Hoppy's right-hand man and Louise Currie provides the romantic interest.

The screenplay is by Michael Wilson and Bernie Kamins, based on characters created by Clarence E. Mulford. Forty thieves band together to prevent Hoppy's re-election as sheriff and install a man of their own choosing. Subsequently they kidnap Rogers and the girl. When Kirk Alyn, as the saloon-keeper turned sheriff, refuses to act, Hoppy rescues the pair himself and drives the outlaws over the border into Indian territory.

Direction is by Lesley Selander, who is to be commended on the smoothness of the action. Alyn and Douglass Dumbrille give fine performances and the rest of the cast is satisfactory.

Seen at the Hitching Post theatre, Hollywood, where a small noontime audience registered approval. Reviewer's Rating: Good.—T. B.

Release date, June 23, 1944. Running time, 60 min. PCA No. 9980. General audience classification.

Hopalong Cassidy .....William Boyd
California .....Andy Clyde
Jimmy .....Jimmy Rogers
Ted Hammond .....Douglas Dumbrille
Jerry Doyle .....Kirk Alyn
Louise Currie, Russell Harlan.

People's Avengers

Artkino — Russian Guerillas

A now familiar resume of the wrongs done to Russia's common people by the German invaders, this, however, has the added novelty of having been filmed by specially assigned Russian film industry cameramen behind guerilla lines. In the assembling of the footage, there is some repetition which comes athwart the statement that this is all authentic; that is, the same persons appear in scenes announced as in different localities and engagements; and there is at least one instance of the same dead German soldier shown in two different engagements. The photography is pat, at times too pat, in the manner of professional cameramen; the heroic poses, the scenes which seem staged; the self-conscious peasants in their familiar scenes of burial, of grief, of day-to-day living and dying.

Withal, it is interesting for the novelty noted—and it does contain scenes in which Germans are killed by snipers. There are also scenes from German newsreels, integrated for continuity; perhaps also to seem as if they were made by the guerilla cameras. The narrative, written and spoken by the well-known American radio director, Norman Corwin, takes the picture into guerilla actions in the Leningrad region, the center of Russia, and in the Caucasus. The narration is pointed, intelligent, sardonic, but nevertheless restrained; it has the quiet passion of a partisan.

Reviewed at the Stanley theatre, New York, where a matinee audience fervently applauded Corwin witticisms and the frequent references to Marshal Stalin. Reviewer's Rating: Fair.—FLOYD ELBERT STONE.

Release date, June 15, 1944. Running time, 56 min. Adult audience classification.

Produced in the U.S.S.R. at the Central Newsreel Studios, from film exposed by cameramen assigned behind guerilla lines. Director, Vesili Belyaev; music, Dmitri Astradanzev; English narrative, Norman Corwin.

ADVANCE SYNOPSES *and information*

MUSIC IN MANHATTAN (RKO Radio)

PRODUCER-DIRECTOR: John H. Auer. PLAYERS: Anne Shirley, Dennis Day.

COMEDY WITH MUSIC. Anne Shirley plays a young singer who is mistaken for the bride of a hero about to be awarded a medal. Before she can extricate herself, the attendant publicity booms the show she is appearing in and she finds herself unable to explain to her real fiance. The war hero, angered by what he considers a dishonest trick, upbraids her. Unable to convince him of the mistake she agrees to marry him to avert unfavorable publicity with an annulment mutually agreed upon. Then they find they don't want the annulment.

CRY OF THE WEREWOLF (Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Henry Levin. PLAYERS: Osa Massen, Stephen Crane, Blanche Yurka, Fritz Lieber, John Abbott, Ivan Triesault, Nina Foch, Robert Williams.

HORROR: The story concerns the lives of a gypsy band who roam the country eleven months of the year always returning to a camp sight near New Orleans for tribal rites on the 12th month. A professor, investigating the doings of a werewolf, is mysteriously slain. His son and the professor's young assistant carry on and discover the gypsy queen is the werewolf murderess.

THE SILENT BELL (RKO Radio)

PRODUCER: Val Lewton. DIRECTOR: Robert Wise. PLAYERS: Simone Simon, Kurt Kreuger, Alan Ward.

DRAMA. Story is laid in the period of the Franco-Prussian war and deals with a group of people attempting to flee the occupied part of France. A laundress is finally persuaded by others to dine with a Prussian officer so that he will let the party continue. She does, is treated kindly, but the others she saved treat her as if she had become a wayward girl. Stopped again, she agrees to dine with the same officer and winds up killing him. The church bell, which an aged priest had refused to ring to mark the Prussian victory, finally tolls when the officer's funeral is held.

THREE OF A KIND (Monogram)

PRODUCERS: Sam Katzman, Jack Dietz. DIRECTOR: D. Ross Lederman. PLAYERS: Billy Gilbert, Shemp Howard, June Lang, Maxie Rosenbloom, Helen Gilbert, Buzz Henry.

COMEDY-DRAMA. This is a story of a vaudeville troupe of acrobats composed of three men. They adopt the son of a vaudeville actor-pal, but relinquish him to his stepmother, who they become convinced can give him a normal home with mother love. When they discover she only wanted the boy because of the insurance left by the father, they set about regaining custody of the youngster, finally winning out.

DEATH WALKS ALONE (Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Will Jason. PLAYERS: Rose Hobart, William Wright, George Macready, Jim Bannon, Erik Rolf, Jeanne Bates.

HORROR DRAMA. A well-loved and respected doctor lies dying. His wife prays for his recovery to any power, good or evil. Thereupon a strange woman enters and under her influence the doctor recovers. However, his personality has been completely changed, and he commits several crimes, including murder. The ending is a flashback to the original death-bed scene. The doctor implores his wife not to call upon the powers of evil, and the strange woman, instead of entering, is killed in the street in front of the house.

Youth Runs Wild

RKO—Juvenile Delinquency

This juvenile delinquency picture probes the problem lightly and recommends adoption of the Moline Plan as a solution. Like its predecessors, it handles sensationalism by allusion rather than depiction, placing the emphasis upon problems created by war-working parents' neglect of their children.

Bonita Granville is the best name to bill, although Jean Brooks and Glenn Vernon play key roles. Performances are pattern portrayals for the most part, and dialogue shows marks of tailoring to make the picture conform to its preachment purpose.

John Fante's script, based on a story by himself and Herbert Kline, shows a model boy becoming a truant due to parental neglect, and later becoming innocently involved in an accidental killing for which he is sent to a forrestry-camp reformatory. Pinned to this are threadbare secondary tales of minor relevancy presenting other facets of the delinquency problem. Recommendation of Ruth Clifford's Moline Plan is inserted near the close without violence to the then completed story.

Direction by Mark Robson is as dilatory and sketchy as Fante's script.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, Block 6. Running time, 67 min. PCA 9767. General audience classification.

Toddy .....Bonita Granville
Kent Smith, Tessa Brind, Glenn Vernon, Jean Brooks, Ben Bard, Lawrence Tierney, Dickie Moore, Mary Servoss.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1948-1949.

Running times are those furnished by the distributor.

SONGS OF THE RANGE (WB)
Melody Masters (9606)

Several popular singers of cowboy ballads contribute to this song roundup. Dick Foran has three numbers, "Song of the Circle Bar," "My Texas Home" and "My Little Buckaroo." Henry Busse's Orchestra does an arrangement of "Along the Santa Fe Trail." Richard Travis, Cliff Edwards and a chorus of hill-billies all try out their vocal talents western style.
Release date, June 10, 1944 — 10 *minutes*

THUGS WITH DIRTY MUGS (WB)
Blue Ribbon Cartoon (9310)

Public Enemy No. 6⅞ is a bulldog who looks suspiciously like Edward G. Robinson. He's an expert on bank robberies and eluding the police. The police finally close in on the gang and take the leader. When they are about to mete out a just and deserved punishment, however, 6⅞ escapes.
Release date, June 3, 1944 — 7 *minutes*

POPULAR SCIENCE, NO. 5 (Para.)
J3-5

The first subject contrasts the large rice plantation, planted by airplane, with the old hand sowing method of centuries past. Modern improvements in the kitchen follow, with a glimpse of future dehydration in the home. An industry which, while not new, has been greatly accelerated in the past few years, gets attention in the final sequence dealing with the production of synthetic rubber.
Release date, June 2, 1944 — 10 *minutes*

AND TO THINK THAT I SAW IT, ON MULBERRY STREET (Para.)
Madcap Models (U3-5)

This is a combination of fact and fantasy, live action and puppet drama which adds up to the most ambitious George Pal effort to date. The theme is the imaginative description by a child of the colorful and adventurous things he might have seen on Mulberry Street, but didn't. From a drab horse and wagon he creates an entire parade with brass band and elephants.
Release date, May 5, 1944 — 7½ *minutes*

SKIRMISH ON THE HOME FRONT (OWI)
War Information Film

The current headache of inflation is attacked by viewing the attitude of two couples eager to buy a house. One pair sells war bonds for a down payment. The others wait until after the war for a house with the improvements of the future. The effect on the economic stability of the country is explained by means of charts.. Alan Ladd, Susan Hayward, William Bendix and Betty Hutton take the leading roles.
13 *minutes*

SUDDENLY IT'S SPRING (Para.)
Noveltoon (P3-4)

The latest Raggedy Ann cartoon relates the adventures of the rag doll in getting the sun to shine on a cold day in March. It features an original song by Mack David and Sammy Timberg, "The World Is Longing for the Sunshine."
Release date, April 28, 1944 — 10 *minutes*

REWARD UNLIMITED (OWI)
War Information Film

This is devoted to an appeal for recruits to the U. S. Cadet Nurses Aid Corps, but is not without story appeal. Dorothy McGuire plays the young girl who wants to help the war at home and takes the nurse's aid training. Alice McMahon, Spring Byington and Jackie Jenkins are in the cast.
10½ *minutes*

GLOBAL AIR ROUTES (UA)
World in Action

This latest product of Canada's National Film Board is a swiftly paced, provocative capsule study of the coming race for shares in control of the airways of the world. Significantly, because it was produced by an agency of the Canadian Government, the picture emphasizes the dominating advantages held by the United States, the most important being our geographical position and the fact that our most vital and best filled wartime role is that being executed by the Air Transport Command. In contrast, it is pointed out that Great Britain's aviation industry is geared for a maximum production of fighter planes, useless for commercial purposes, and that her pilots "mostly know only one route—the bombing route to Germany." Russia's interest in commercial aviation and her development of polar routes also is commented upon. Only one commercial name is mentioned in the commentary by Stuart Legg—that of Juan Trippe's American Airways. Animated maps and well selected library footage add interest.
Release date, June 23, 1944 — 15 *minutes*

FILIPINO SPORTS PARADE (WB)
Sports Parade (9508)

The Second Philippine Regiment in Camp Cook, Calif., puts on a native sports match at a barbecue. There's *judo*, yo-yo spinning, *sipo*—a kind of football—and an exhibition with the *bolo* knife. The festivities end with a dance of the country and a military salute.
Release date, June 10, 1944 — 10 *minutes*

A WILD HARE (WB)
Blue Ribbon Cartoon (9311)

Elmer Fudd's rabbit hunting brings him into exasperating contact with Bugs Bunny. Before he's finally measured his man, he sets some futile traps and finally hits on something to bring Bugs to heel. But the rabbit talks his way out as usual.
Release date, June 17, 1944 — 7 *minutes*

SLIGHTLY DAFFY (WB)
Merrie Melodies (9710)

Porky and Daffy have armed themselves behind a barricade to await an attack from a band of outlaw Indians. Their patience is gradually used up and they soon decide to set out after their attackers. When the fight is joined, Daffy turns himself into a living machine gun and fires away.
Release date, June 17, 1944 — 7 *minutes*

SPEED COURIERS (Para.)
Sportlight (R3-8)

The messengers of the title are winged—homing pigeons trained by the Signal Corps, the Navy and other branches of the armed forces. The reel shows some of their training and preparation for flight. The commentator is Russ Johns.
Release date, June 9, 1944 — 9 *minutes*

CATTLEMEN'S DAYS (WB)
Sports Parade (9510)

The great rodeo at Gunnison, first held some eighty years ago, is celebrated each year with a fine display of cattle and horseflesh. Men and women show their riding skill and take a hand at roping and broncho-busting.
Release date, June 24, 1944 — 10 *minutes*

SPRINGTIME FOR PLUTO (RKO)
Disney Cartoon (34,119)

Spring fever comes to Pluto at the end of a long winter's nap and in a variety of enticing forms. First there's the hornets' nest which he manages to upset. Then there's the bed of poison ivy pushing out from the earth into his path. Pluto has few kind words for spring at the end of the reel.
Release date, June 23, 1944 — 7 *minutes*

LEW LEHR MAKES THE NEWS (20th-Fox)
Dribble Puss Parade (4902)

Subtitled Coney Island, this gives the sights of the fun center in burlesque newsreel style. There's a snoring contest and a diaper derby, a coiffure exhibit for men along with the usual shots of rides and wheels.
Release date, May 26, 1944 — 9 *minutes*

NYMPHS OF THE LAKE (20th-Fox)
Sports Review (4351)

There's little that's exactly new in this reel, but the subject is usually welcome. The gorgeous girls are here disporting themselves at Cypress Gardens, doing as much posing as diving or aquaplaning, but looking wonderful at both. Ed Thorgerson comments.
Release date, June 9, 1944 — 10 *minutes*

EASY LIFE (M-G-M)
Special (A-106)

Another entrant in the "Crime Does Not Pay" series, this takes up the timely subject of juvenile delinquency with the story of a young boy who started with petty thievery and wound up with a gang of ruthless criminals. His inexperience deprives him of a share in the booty and causes his death at their hands.
Release date, May 20, 1944 — 20 *minutes*

HARE RIBBIN' (WB)
Bugs Bunny Special (9723)

This is another old favorite from the Bugs Bunny series. Here our hero is trailed by a none-too-bright canine who chases him into a lake. Bugs comes up quickly with a fetching mermaid regalia and woos the dog from the shore.
Release date, June 24, 1944 — 7 *minutes*

MOVIES AT WAR (OWI)
War Information Film

This is the story of film distribution to the armed forces. The film covers the shipping and exhibition of 16mm prints to camps around the globe, in hospitals, in convoys, by mobile units and in cities newly won. There are shots of boys watching the hits of this season and some statistics as to the extent of the service. Universal is distributing.
16 *minutes*

PAGLIACCI SWINGS IT (Univ.)
Name Band Musical (8130)

The orchestra of Joe Reichman entertains with a group of numbers old and new. They include "I Never Knew," "My Blue Heaven," "I'll Remember April," "You Gotta Talk Me Into It, Baby," as well as arrangements of "Chop Sticks" and "Evening Star." Gene Austin, Hal Derwin, Carolyn Gray and the Tailor Maids share the vocals.
Release date, June 14, 1944 — 15 *minutes*

TANGLED TRAVELS (Col.)
Phantasies (5708)

A visiting professor, heavy with accent and learning, attempts a travelogue in the American style but winds up with some slightly unnatural history. Eerie canals and palm springs get a literal illustration as scenic shots are combined with cartoon animation.
Release date, June 9, 1944 — 7 *minutes*

ANGEL PUSS (WB)
Merrie Melodies (9709)

A cat out for mischief picks on a small Negro boy as his game. He first pretends that the youngster has drowned him and then proceeds to come back and haunt him. The boy had no intention of harming the cat and finds the appearance of the ghost as unreasonable as it is disturbing.
Release date, June 3, 1944 — 7 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1962. Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 3,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
5032	The Whistler	Mar. 30,'44
5001	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
5028	Girl in the Case	Apr. 20,'44
5206	Wyoming Hurricane	Apr. 20,'44
5035	Black Parachute	May 4,'44
5004	Once Upon a Time	May 11,'44
5041	Underground Guerillas	May 18,'44
5207	Riding West	May 18,'44
5023	Stars on Parade	May 25,'44
5010	Address Unknown	June 1,'44
5043	They Live in Fear	June 15,'44
5208	The Last Horseman	June 22,'44
5040	She's a Soldier Too	June 29,'44
....	Louisiana Hayride	July 13,'44
....	Secret Command	July 20,'44
....	U-Boat Prisoner	July 25,'44
....	Shadows in the Night	July 27,'44
....	Mr. Winkle Goes to War	Aug. 3,'44
....	Cry of the Werewolf	Aug. 17,'44
....	Death Walks Alone	Aug. 17,'44
...	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Rangers	Not Set
..	Saddle Leather Law	Not Set
....	Untitled Drama	Not Set
...	Sagebrush Heroes	Not Set
...	Impatient Years	Not Set
....	Rough Ridin' Justice	Not Set
....	Battleship Blues	Not Set
....	Kansas City Kitty	Not Set
..	Tonight and Every Night	Not Set
..	Under Western Skies	Not Set
....	Ever Since Venus	Not Set
....	Meet Miss Bobby Socks	Not Set
....	Stalk the Hunter	Not Set
..	One Mysterious Night	Not Set
	Return of the Durango Kid	Not Set

MGM

Block 5

Prod. No.	Title	Release Date
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43

Block 6

Prod. No.	Title	Release Date
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44

Block 7

Prod. No.	Title	Release Date
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44

SPECIAL

Prod. No.	Title	Release Date
466	Tunisian Victory	Apr. 28,'44
....	An American Romance	Special
....	The White Cliffs of Dover	Special
....	Bathing Beauty	Block 8
....	The Canterville Ghost	Block 8
....	Dragon Seed	Special
....	Kismet	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set
....	Gold Town	Not Set
....	Lost in a Harem	Not Set
....	Maisie Goes to Reno	Not Set
....	Ziegfeld Follies	Not Set
....	Thin Man Goes Home	Not Set
....	Son of Lassie	Not Set
....	Airship Squadron 4	Not Set
....	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	The Home Front	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
...	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
..	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec 10,'43
....	Women in Bondage	Jan 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
..	The Sultan's Daughter	Jan. 24,'44
...	Raiders of the Border	Jan. 31,'44
..	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
..	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Outlaw Trail	Apr. 29,'44
....	Law Men	May 6,'44
....	Detective Kitty O'Day	May 13,'44
....	The Chinese Cat	May 20,'44
....	Follow the Leader	June 3,'44
....	Sonora Stagecoach	June 10,'44
....	Return of the Ape Man	June 17,'44
....	Range Law	July 1,'44
....	Johnny Doesn't Live Here Any More	July 8,'44
....	Are These Our Parents?	July 15,'44
....	Three of a Kind	July 22,'44
....	Call of the Jungle	July 29,'44
....	Trigger Law	July 29,'44
....	Leave it to the Irish	Aug. 5,'44
....	West of the Rio Grande	Aug. 5,'44
....	Oh, What a Night	Aug. 12,'44
....	Our Hearts Were Young and Gay	Not Set
....	The Man in Half-Moon Street	Not Set
....	Till We Meet Again	Not Set
....	Incendiary Blonde	Not Set
....	Rainbow Island	Not Set
....	National Barn Dance	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Practically Yours	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Dark Mountain	Not Set
....	Fear	Not Set
....	Here Come the Waves	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	

SPECIAL

Prod. No.	Title	Release Date
4331	City that Stopped Hitler	

Block 2

Prod. No.	Title	Release Date
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	

Block 3

Prod. No.	Title	Release Date
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	

SPECIAL

Prod. No.	Title	Release Date
1338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	
4335	Going My Way	

OWI-WAC

Prod. No.	Title	Release Date
T3-1	The Memphis Belle	Apr. 14,'44

Block 4

Prod. No.	Title	Release Date
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	

Block 5

Prod. No.	Title	Release Date
4321	And the Angels Sing	
4322	Henry Aldrich Plays Cupid	
4323	The Hitler Gang	
4324	Gambler's Choice	
4325	Double Indemnity	

Block 6

Prod. No.	Title	Release Date
4326	Hail the Conquering Hero	
4327	Take It Big	
4328	Henry Aldrich's Little Secret	
4329	I Love a Soldier	
4330	The Great Moment	

1944-45

Prod. No.	Title	Release Date
...	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgetten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forrest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr. 15,'44
422	Shake Hands With Murder	Apr. 22,'44
456	The Pinto Bandit	Apr. 27,'44
420	Men of the Sea	Apr. 30,'44
464	Valley of Vengeance	May 5,'44
418	The Contender	May 10,'44
457	Spook Town	June 3,'44
415	Waterfront	June 10,'44
404	Minstrel Man	July 1,'44
416	Delinquent Daughters	July 15,'44
458	Brand of the Devil	July 15,'44
417	Seven Doors to Death	July 25,'44
465	Fuzzy Settles Down	July 25,'44
421	Machine Gun Mama	Aug. 2,'44

RKO

Block 1

Prod. No.	Title	Release Date
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	

Prod. No.	Title	Release Date
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	
452	Up In Arms	
492	Snow White and the Seven Dwarfs (R)	
461	Goyescas	
	Block 3	
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	
	Block 4	
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	
	Block 5	
421	The Falcon Out West	
422	Days of Glory	
423	Yellow Canary	
424	Seven Days Ashore	
425	Show Business	
	Block 6	
426	Gildersleeve's Ghost	
427	Marine Raiders	
428	A Night of Adventure	
429	Step Lively	
430	Youth Runs Wild	
....	Casanova Brown	Not Set
....	Heavenly Days	Not Set
....	None but the Lonely Heart	Not Set
....	The Falcon in Mexico	Not Set
....	The Silent Bell	Not Set
....	Music in Manhattan	Not Set
....	Bride by Mistake	Not Set
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	The Princess and the Pirate	Not Set
....	Tall in the Saddle	Not Set
....	Farewell, My Lovely	Not Set
....	Having Wonderful Crime	Not Set
....	Pumpkin Shell	Not Set
....	Master Race	Not Set
....	The Girl Rush	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin,' Tootin' Rhythm(R)	Jan. 15,'44
9002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
3302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44
313	Rosie the Riveter	Apr. 9,'44
3303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
3311	Tucson Raiders	May 14,'44
3304	Melody Trail (R)	June 1,'44
317	Silent Partner	June 9,'44
320	Goodnight Sweetheart	June 17,'44
343	Yellow Rose of Texas	June 24,'44
318	Man from Frisco	July 1,'44
3312	Marshall of Reno	July 2,'44
319	Call of the South Seas	July 7,'44
356	Call of the Rockies	July 14,'44
3305	Comin' Round the Mountain (R)	July 15,'44
321	Secrets of Scotland Yard	July 26,'44
344	Song of Nevada	Aug. 5,'44
322	The Girl Who Dared	Aug. 5,'44
324	Port of 40 Thieves	Aug. 13,'44
	1944-45	
461	Silver City Kid	July 20,'44
....	Storm Over Lisbon	Not Set
....	Sing, Neighbor, Sing	Not Set
....	Atlantic City	Not Set
....	Brazil	Not Set
....	Three Little Sisters	Not Set
....	Bordertown Trails	Not Set
....	Stagecoach to Monterey	Not Set
....	San Antonio Kid	Not Set
....	Strangers in the Night	Not Set
....	Cheyenne Wildcat	Not Set
....	San Fernando Valley	Not Set
....	Sheriff of Sundown	Not Set
....	That's My Baby	Not Set
....	My Buddy	Not Set
....	Code of the Prairie	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb. '44
421	The Sullivans	Feb. '44
422	The Purple Heart	Mar. '44
423	Four Jills in a Jeep	Mar. '44
424	Buffalo Bill	Apr. '44
425	Tampico	Apr. '44
426	Shrine of Victory	Apr. '44
427	Pin Up Girl	May '44
428	Bermuda Mystery	May '44
429	Eve of St. Mark	June '44
430	Ladies of Washington	June '44
431	Roger Touhy, Gangster	July '44
432	Candlelight in Algeria	July '44
433	Home in Indiana	July '44
	SPECIAL	
....	Song of Bernadette	Not Set
	1944-45	
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	The Big Noise	Not Set
....	Something for the Boys	Not Set
....	Laura	Not Set
....	A Tree Grows in Brooklyn	Not Set
....	Wing and a Prayer	Not Set
....	Thunderhead	Not Set
....	Take It or Leave It	Not Set
....	Winged Victory	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Up in Mabel's Room	Apr. 28,'44
....	Mystery Man	May 31,'44
....	Song of the Open Road	June 2,'44
....	The Hairy Ape	June 16,'44
....	Forty Thieves	June 23,'44
....	Sensations of 1945	June 30,'44
....	Summer Storm	July 14,'44
....	Abroad with Two Yanks	Aug. 4,'44
....	With All My Heart	Not Set
....	Dark Waters	Not Set
....	Since You Went Away	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set
....	Three's a Family	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
8014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Imposter	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
8006	Cobra Woman	May 12,'44
8032	Pardon My Rhythm	May 19,'44
8019	The Scarlet Claw	May 26,'44
8085	Boss of Boom Town	May 26,'44
8012	This Is the Life	June 2,'44
....	The Invisible Man's Revenge	June 9,'44
....	Ghost Catchers	June 16,'44
....	South of Dixie	June 23,'44
....	Christmas Holiday	June 30,'44
8086	Trigger Trail	July 7,'44
....	The Mummy's Ghost	July 7,'44
....	Jungle Woman	July 7,'44
....	Twilight on the Prairie	July 14,'44
....	Allergic to Love	July 21,'44
8061	Follow the Boys	Not Set
....	Moonlight and Cactus	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	The Merry Monahans	Not Set
....	Climax	Not Set
....	Murder in the Blue Room	Not Set
....	Dead Men's Eyes	Not Set
....	Singing Sheriff	Not Set
....	Pearl of Death	Not Set
....	See My Lawyer	Not Set
....	Reckless Age	Not Set
....	The Devil's Brood	Not Set
....	San Diego, I Love You	Not Set
....	Babes on Swing Street	Not Set
....	Bowery to Broadway	Not Set
....	House of Fear	Not Set
....	Trail to Gunsight	Not Set
....	Be It Ever So Humble	Not Set
....	Queen of the Nile	Not Set
....	Riders of Santa Fe	Not Set
....	Can't Help Singing	Not Set
....	In Society	Not Set
....	My Baby Loves Music	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
316	Between Two Worlds	May 20,'44
317	Make Your Own Bed	June 10,'44
318	Mask of Dimitrios	July 1,'44
341	Manpower (R)	July 15,'44
342	They Made Me a Criminal (R)	July 15,'44
343	Brother Rat (R)	July 15,'44
344	The Walking Dead (R)	July 15,'44
345	Tiger Shark (R)	July 15,'44
346	Polo Joe (R)	July 15,'44
315	Adventures of Mark Twain	July 22,'44
319	Mr. Skeffington	Not Set
	1944-45	
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set
....	The Conspirators	Not Set
....	The Corn Is Green	Not Set
....	Strangers in Our Midst	Not Set
....	Christmas in Connecticut	Not Set
....	Hollywood Canteen	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1948-1949.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1960-1961.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1545	1081	1575
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	....	.....	....	1889	....
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1947
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1902
Allergic to Love	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The (Br.)	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	71m	.....	....	1747	....
American Romance, An (color)	MGM	....	Brian Donlevy-Ann Richard	Special	....	.....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	1944-45	....	.....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1947
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	1944-45	....	.....	....	1431	....
Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	....
Arizona Trail	Univ.	808'	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	.....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	41	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1902
Arsenic and Old Lace	WB	...	Cary Grant-Raymond Massey	1944-45	....	.....	....	1806	....
Atlantic City	Rep.	...	Constance Moore-Bradford Taylor	Not Set	....	.....	....	1899	....
Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BANJO on My Knee (R.)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color)	MGM	....	Red Skelton-Esther Williams	Block 8	101m	June 3,'44	1922	1635	....
Battle of China, The	War Dept.	....	Documentary	Not Set	65m	May 20,'44	1897	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Battleship Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Not Set	....	.....	....	1899	....
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	74m	Feb. 5,'44	1742	1696	....
Beautiful Michoacan (Mex.)	Mohme	....	Tito Guizar-Gloria Marin	Apr. 25,'44	106m	May 6,'44	1878	....	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	.....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	56m	May 20,'44	1898	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	.....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	.....	....	1923	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	.....	....	1599	....
Bowery to Broadway	Univ.	....	Contract Players	Not Set	....	.....	....	1923	....
Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 15,'44	....	.....	....	1923	....
Bride by Mistake (formerly That Hunter Girl)	RKO	....	Laraine Day-Alan Marshall	Not Set	....	.....	....	1890	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1947
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	1944-45	....	.....	....	1763	
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1947
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1947
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Call of the Jungle	Mono.	....	Ann Corio-James Bush	July 29,'44	....	.....	....	1913	....
Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	.....	....	1899	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	.....	....	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Block 8	95m	May 27,'44	1909	1635	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Aaron Synopsis Page	Service Data Page
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	.....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	65m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	..	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m			....	
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	1902
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	1944-45	....	.....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	.....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (Reissue)	Rep.	3305	Gene Autry	July 15,'44	....	.....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	1944-45	....	.....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	1944-45	....	.....	....	1850	....
Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	..	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	...	Jane Wyman-Jerome Cowan	1944-45	.	... .	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Cry of the Werewolf	Col.	....	Osa Massen-Stephen Crane	Aug. 17,'44	....	.....	....	1958	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Death Walks Alone	Col.	...	Rose Hobart-William Wright	Aug. 17,'44	...	.....	....	1958	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	July 15,'44	....	.....	....	1913	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	...	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	...
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	.....	....	1835	....
Double Furlough (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	.....	....	1913	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	1944-45	....	.....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Special	....	.....	..	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	May 27,'44	1910	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	.
Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	1947
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	8061	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	1947
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	.. .	.	1606	....
Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	1947
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	1944-45	....	.....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	.....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	.....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	.....	....	1937	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	...
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	1947

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	63m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	.....	....	1899	....
Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	.....	....	1849	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	80m	June 10,'44	1934	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	1944-45	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-William Bendix	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	June 17,'44	1946	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	.....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1902
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....
HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	
Hairy Ape, The	UA	...	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	...	...
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	...	.....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1902
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	75m	June 10,'44	1933	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	77m	May 6,'44	1877	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	1944-45	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	105m	June 10,'44	1934	1675	....
Impatient Years, The	Col.	...	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	.....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	.	Betty Hutton-Arturo de Cordova	1944-45	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593		1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1902
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	1944-45				1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	...	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	78m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	1947
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	.
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	1944-45	....	.....	....	1747	....

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Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Woman	Univ.	....	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kansas City Kitty	Col.	....	Joan Davis-Jane Frazee	Not Set	....	.....	....	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	1944-45	....	.....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	64m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1947
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1947
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	58m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	..	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	....	.....	....	1890	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	1944-45	....	.....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	1944-45	....	.....	....	1899	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	....	.....	....	1817	....
Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 5,'44	....	.....	....	1923	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1902
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1902
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1902
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	.....	....	1850	....
Louisiana Hayride	Col.	....	Judy Canova-Richard Lane	July 13,'44	....	.....	....	1890	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 2,'44	....	.....	....	1889	....
Madame Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	1944-45	..	.....	....	1747	....
Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	.....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	.....	....	1676	....
Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	....	.....	....	1923	....
Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	..	.....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	1902
Melody Parade	Mono.	...	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	..	.....	....	....	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	.....	....	1890	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	..	.....	....	1786	....
Mexican Fiesta	PRC	....	Armida-El Brendel	Not Set	....	.....	....	1889	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	1944-45	....	.....	....	1616	....
Minstrel Man	PRC	404	Benny Fields-Gladys George	July 1,'44	....	.....	....	....	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1947
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.		East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Not Set	146m	May 27,'44	1909	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Aug. 3,'44	...	.....	....	1817	...
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set		.....	....	1835	...
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
Music in Manhattan	RKO	....	Anne Shirley-Dennis Day	Not Set	....	.....	....	1958	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	1944-45		.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	.....	....	....	....

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NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	1902
National Barn Dance	Para.	....	Jean Heather-James Brown	1944-45	....	.....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1902
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	78m	Mar. 18,'44	1802	1676	1902
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	1902
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	.....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	.....	....		....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	July 15,'44	..	.....	....	1923	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	.....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1902
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	1902
One Body Too Many	Para.	....	Jack Haley-Jean Parker	1944-45	....	.....	....	1850	....
One Inch from Victory	Scoop	....	Documentary on Russia	Apr. 25,'44	67m	May 6,'44	1878	....	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	1944-45	....	.....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	.....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	...
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	1947
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	...	1675	...
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	1902
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	1947
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	...	Claudette Colbert-Fred MacMurray	1944-45	....	.....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	..
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	.....	....	1889	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	1947
QUEEN and the Cardinal, The (Fr.)	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	64m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	1944-45	..	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1902
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 17,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	1944-45	....	.....	....	1530	....
Riders of the Deadline	UA		William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	....	.....	....	1835	....
Road to Utopia	Para.		Bing Crosby-Bob Hope-D. Lamour	1944-45		.....		1715	....
Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....		....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Saint That Forged a Country, The (Mex.)	Clasa-Mohme	....	Ramon Novarro-Gloria Marin	May 25,'44	106m	June 10,'44	1935	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	1944-45	.	.....	...	1431	..
Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secret Command	Col.	....	Pat O'Brien-Carole Landis	July 20,'44	80m	June 3,'44	1921	1786	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....		1850	....
Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1947
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	....
Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	....
Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	July 25,'44	....	.....	....	1923	....
Seventh Cross, The	MGM	...	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shadows in the Night (formerly Crime Doctor's Rendezvous)	Col.	....	Warner Baxter-Nina Foch	July 27,'44	....	.....	....	1899	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	.....	....	1890	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	..
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1947
Shipbuilders, The (British)	Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	1947
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	...
Silent Bell, The	RKO	....	Simone Simon-Kurt Kreuger	Not Set	....	.....	....	1958	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	.....	....	1835	
Silver City Kid (1944-45)	Rep.	461	Allan Lane	July 20,'44	....	.....	....	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646		..
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	..	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	...
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	.
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1947
Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1902
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	1947
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482		....
Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	....	.....	....	1890	....
South of Dixie	Univ.	....	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	.....	....	1890	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1902
Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	.....	....	1890	....
Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	....
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	...	..	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1902
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	55m	Apr. 8,'44	1834	1763	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	1944-45	...	.....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	....	Phil Baker-Marjorie Massow	1944-45	....	.....	....	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Not Set	....	.....	....	1899	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven(Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1902
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	80m	Dec. 18,'43	1674	1545	....
They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	.....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set		.....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1878	1786	....
Three of a Kind	Mono.	....	Billy Gilbert-June Lang	July 22,'44	....	.....	....	1958	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1947
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	.....	....	1786	....

Title	Company	Number Prod.	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	1944-45	....	.....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	1944-45	....	.....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	1944-45	....	.....	....	1923	....
Trigger Law	Mono.	....	Hoot Gibson	July 29,'44	....	.....	....	....	....
Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	.....	....	1923	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	1947
Twilight on the Prairie	Univ.	....	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	62m	May 13,'44	1887	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	1944-45	....	.....	....	1923	....
U-BOAT Prisoner	Col.	....	Bruce Bennett-Erik Rolf	July 25,'44	....	.....	....	1899	....
Ukraine in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1902
Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	.....	....	1890	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1947
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	1947
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	.....	....	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	1944-45	....	.....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	56m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Sally Eilers	Not Set	....	.....	....	1899	....
Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m.	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,44	1887	1850	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	....	.....	....	1937	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	5032	Richard Dix-Gloria Stuart	Mar. 30,'44	59m	May 13,'44	1886	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Special	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	1944-45	....	.....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	1944-45	....	.....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	1944-45	....	.....	....	1923	....
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
Youth Runs Wild (formerly Are These Our Children?)	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1960.

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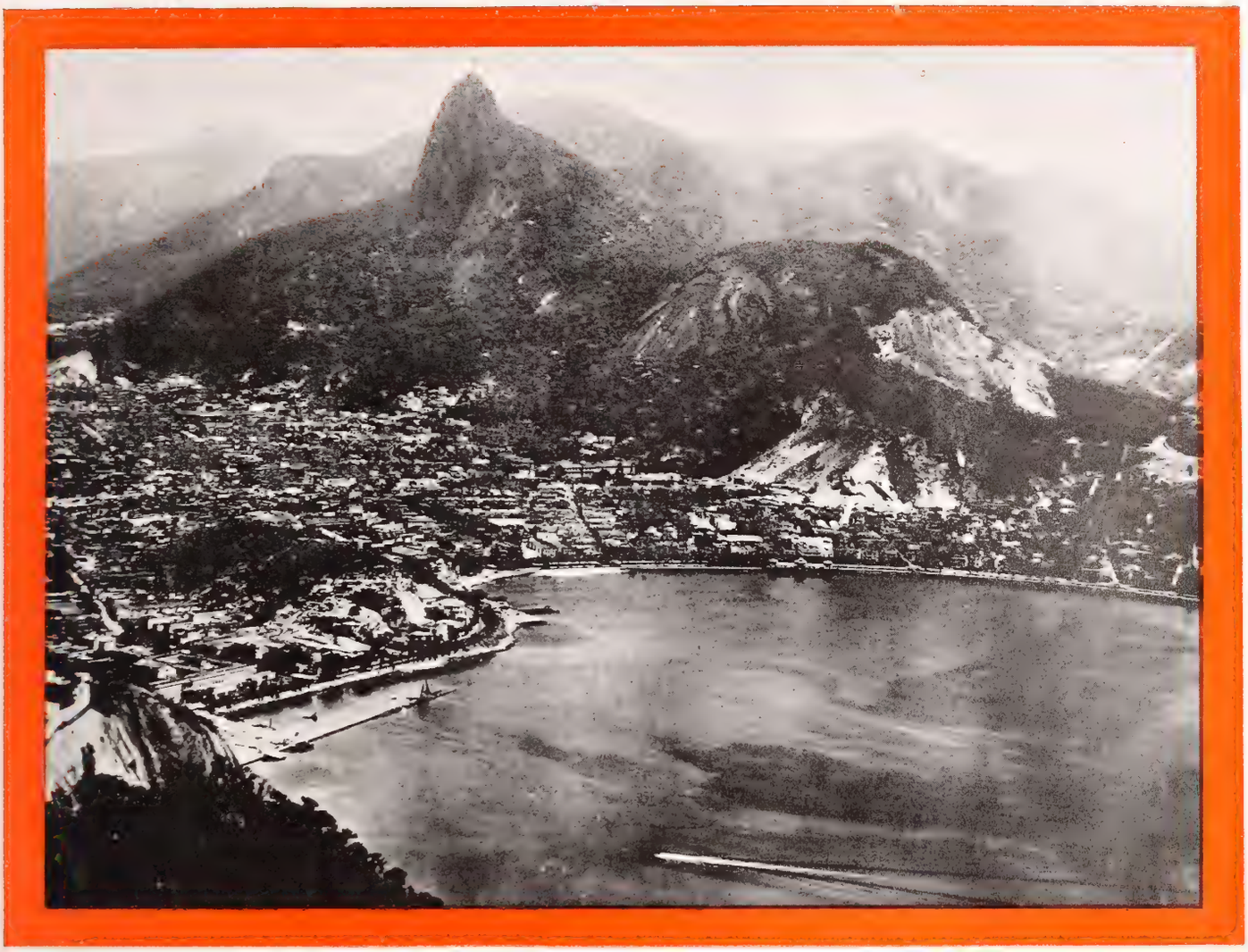

View of Rio de Janeiro from the harbor.

BRAZIL . . .

largest of Freedom's strongholds in South America, is today actively fighting at the side of the Allies. Her armed forces are writing history for the world of the present and the future to read pridefully—history carved from heroic combat imposed upon her Axis foes from the air above the South Atlantic and from the surface of that sea.

. . .

Two nations individually and collectively joined in a sacred cause—Estados Unidos do Brazil and the United States of America! Many are the reasons for their mutual aspirations moving them to think and act in concert whether above them hovers the Dove of Peace or the God of War.

A typical reflection of this mutuality is the understanding which springs from their respective spheres of democratic motion pictures, press and radio.

To a large degree, the films shown on the screens of Brazil flow from Simplex Projectors, selected by discriminating showmen for their theatres—another one of the many instances which have won for Simplex the deserving appellation of the International Projector.

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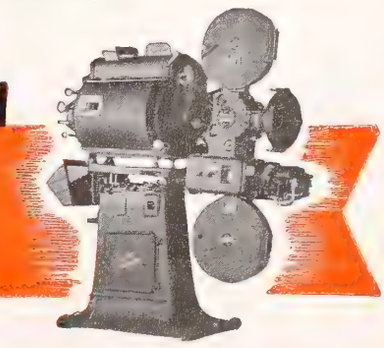

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